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CAMBRIDGE
International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

Paper 1 Drama and Poetry **February/March 2026**

2 hours

8250743281

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.

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

1 **Either** **(a)** Discuss some of the dramatic ways in which Albee explores different attitudes to education in *Who's Afraid of Virginia Woolf?*

Or **(b)** Discuss Albee's presentation of the relationship between Martha and George in the following extract. In your answer, you should pay close attention to dramatic methods and their effects.

GEORGE: I'm tired, dear … it's late … and besides …

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GEORGE: [*Defeated*] Oh, Lord.

(*from* Act 1 – Fun and Games)

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ERROL JOHN: *Moon on a Rainbow Shawl*

2 **Either** **(a)** Discuss some of the dramatic ways in which John makes children important in *Moon on a Rainbow Shawl*.

Or **(b)** Paying close attention to dramatic methods and their effects, analyse John's presentation of the relationship between Rosa and Sophia in the following extract.

ROSA: [*Coming down the steps*] Don't laugh at him, Mrs Adams.

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Then she sits down beside him, laying her cheek against the curve of his shoulder, her arms caressing him.]

(*from* Act 1, Scene 1)

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WILLIAM SHAKESPEARE: *The Tempest*

3 Either (a) Discuss the dramatic significance of Shakespeare's presentation of magic in *The Tempest*.

Or (b) Paying close attention to dramatic methods and their effects, discuss ways in which Shakespeare creates comedy in the following extract.

[PROSPERO *and* ARIEL *remain, invisible. Enter* CALIBAN*,* STEPHANO*, and* TRINCULO*, all wet.*]

CALIBAN: Pray you, tread softly, that the blind mole may not
Hear a foot fall; we now are near his cell.

STEPHANO: Monster, your fairy, which you say is a harmless fairy, has done little better than play'd the Jack with us.

TRINCULO: Monster, I do smell all horse-piss at which my nose is in great indignation.

STEPHANO: So is mine. Do you hear, monster? If I should take a displeasure against you, look you –

TRINCULO: Thou wert but a lost monster.

CALIBAN: Good my lord, give me thy favour still.
Be patient, for the prize I'll bring thee to
Shall hoodwink this mischance; therefore speak softly.
All's hush'd as midnight yet.

TRINCULO: Ay, but to lose our bottles in the pool!

STEPHANO: There is not only disgrace and dishonour in that, monster, but an infinite loss.

TRINCULO: That's more to me than my wetting; yet this is your harmless fairy, monster.

STEPHANO: I will fetch off my bottle, though I be o'er ears for my labour.

CALIBAN: Prithee, my king, be quiet. Seest thou here,
This is the mouth o' th' cell; no noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

STEPHANO: Give me thy hand. I do begin to have bloody thoughts.

TRINCULO: O King Stephano! O peer! O worthy Stephano! Look what a wardrobe here is for thee!

CALIBAN: Let it alone, thou fool; it is but trash.

TRINCULO: O, ho, monster; we know what belongs to a frippery.
O King Stephano!

STEPHANO: Put off that gown, Trinculo; by this hand, I'll have that gown.

TRINCULO: Thy Grace shall have it.

CALIBAN: The dropsy drown this fool! What do you mean
To dote thus on such luggage? Let't alone,
And do the murder first. If he awake,
From toe to crown he'll fill our skins with pinches;
Make us strange stuff.

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STEPHANO: Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line; now, jerkin, you are like to lose your hair, and prove a bald jerkin.

TRINCULO: Do, do. We steal by line and level, an't like your Grace.

STEPHANO: I thank thee for that jest; here's a garment for't. Wit shall not go unrewarded while I am King of this country. 'Steal by line and level' is an excellent pass of pate; there's another garment for't.

TRINCULO: Monster, come, put some lime upon your fingers, and away with the rest.

CALIBAN: I will have none on't. We shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villainous low.

STEPHANO: Monster, lay-to your fingers; help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom. Go to, carry this.

TRINCULO: And this.

STEPHANO: Ay, and this.

[*A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, hunting them about;* PROSPERO *and* ARIEL *setting them on.*]

PROSPERO: Hey, Mountain, hey!

ARIEL: Silver! there it goes, Silver!

PROSPERO: Fury, Fury! There, Tyrant, there! Hark, hark!

[CALIBAN*,* STEPHANO*, and* TRINCULO *are driven out.*]

(*from* Act 4, Scene 1)

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JOHN WEBSTER: *The Duchess of Malfi*

4 **Either** **(a)** Discuss some of the dramatic ways in which Webster explores different attitudes to love in the play.

Or **(b)** How might an audience respond as the following extract unfolds? In your answer, you should pay careful attention to Webster's dramatic methods.

[*Exeunt all except the* CARDINAL.]

CARDINAL: The reason why I would not suffer these
About my brother, is because at midnight
I may with better privacy convey
Julia's body to her own lodging. O, my conscience!
I would pray now, but the devil takes away my heart
For having any confidence in prayer.
About this hour I appointed Bosola
To fetch the body. When he hath served my turn,
He dies.

[*Exit* CARDINAL. *Enter* BOSOLA.]

BOSOLA: Ha? 'Twas the Cardinal's voice. I heard him name
Bosola, and my death. Listen, I hear one's footing.

[*Enter* FERDINAND.]

FERDINAND: Strangling is a very quiet death.

BOSOLA: [*Aside*] Nay then, I see I must stand upon my guard.

FERDINAND: What say' to that? Whisper, softly: do you agree to't?
So it must be done i'th' dark: the Cardinal
Would not for a thousand pounds the doctor should see it.

[*Exit* FERDINAND.]

BOSOLA: My death is plotted; here's the consequence of murder:
We value not desert, nor Christian breath,
When we know black deeds must be cured with death.

[*Enter* ANTONIO and SERVANT.]

SERVANT: Here stay, sir, and be confident, I pray.
I'll fetch you a dark lantern.

[*Exit* SERVANT.]

ANTONIO: Could I take him
At his prayers, there were hope of pardon.

BOSOLA: Fall right my sword!

[*Stabs* ANTONIO.]

I'll not give thee so much leisure as to pray.

ANTONIO: O, I am gone. Thou hast ended a long suit
In a minute.

BOSOLA: What art thou?

ANTONIO: A most wretched thing,
That only have thy benefit in death,
To appear myself.

[*Enter* SERVANT *with a lantern.*]

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SERVANT: Where are you, sir?

ANTONIO: Very near my home: – Bosola?

SERVANT: O, misfortune.

BOSOLA: [*To* SERVANT] Smother thy pity, thou art dead else. – Antonio!
The man I would have saved 'bove mine own life!
We are merely the stars' tennis balls, struck and bandied
Which way please them. – O good Antonio,
I'll whisper one thing in thy dying ear
Shall make thy heart break quickly: thy fair Duchess
And two sweet children –

ANTONIO: Their very names
Kindle a little life in me.

BOSOLA: Are murdered!

ANTONIO: Some men have wished to die
At the hearing of sad tidings: I am glad
That I shall do't in sadness; I would not now
Wish my wounds balmed, nor healed, for I have no use
To put my life to. In all our quest of greatness,
Like wanton boys whose pastime is their care,
We follow after bubbles, blown in th'air.
Pleasure of life, what is't? Only the good hours
Of an ague; merely a preparative to rest,
To endure vexation. I do not ask
The process of my death; only commend me
To Delio.

BOSOLA: Break heart!

ANTONIO: And let my son fly the courts of princes.

[ANTONIO *dies*.]

BOSOLA: Thou seem'st to have loved Antonio?

SERVANT: I brought him hither,
To have reconciled him to the Cardinal.

BOSOLA: I do not ask thee that.
Take him up, if thou tender thine own life,
And bear him where the Lady Julia
Was wont to lodge.

(*from* Act 5, Scene 4)

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Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

5 **Either** **(a)** Discuss some of the ways in which Angelou presents growing old and its effects. In your answer, you should refer to **two** poems from the selection.

Or **(b)** Paying close attention to poetic methods, discuss Angelou's presentation of the men in the following poem.

Men

When I was young, I used to

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Maybe.

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

6 **Either** **(a)** In what ways and with what effects does Blake present conflict? In your answer, you should refer to **two** poems from the selection.

Or **(b)** Paying close attention to poetic methods and their effects, discuss Blake's presentation of the situation in the following poem.

Holy Thursday

Is this a holy thing to see,
In a rich and fruitful land,
Babes reduced to misery,
Fed with cold and usurous hand?

Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!

And their sun does never shine.
And their fields are bleak & bare.
And their ways are fill'd with thorns.
It is eternal winter there.

For where-e'er the sun does shine,
And where-e'er the rain does fall:
Babe can never hunger there,
Nor poverty the mind appall.

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from **SYLVIA PLATH:** ***Ariel***

7 **Either** **(a)** Discuss Plath's presentation of change and its effects. In your answer, you should refer to **two** poems from the selection.

Or **(b)** Analyse Plath's presentation of the speaker's response to the bees in the following extract from *Stings*. In your answer, you should pay careful attention to poetic methods and effects.

from *Stings*

Bare-handed, I hand the combs.

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As the moon, for its ivory powders, scours the sea.

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from ***Songs of Ourselves, Volume 2***

8 **Either** **(a)** Discuss some of the ways in which **two** poems from the selection present loss and its effects.

Or **(b)** Analyse ways in which A L Hendriks shapes a reader's response to the woman in the following poem.

The Migrant

She could not remember anything about the voyage,
Her country of origin, or if someone had paid for the passage:
Of such she had no recollection.

She was sure only that she had travelled;
Without doubt had been made welcome.

For a while she believed she was home,
Rooted and securely settled,
Until it was broken to her
That in fact she was merely in transit
Bound for some other destination,
Committed to continue elsewhere.

This slow realisation sharpened,
She formed plans to postpone her departure
Not observing her movement en route to the exit.

When she did, it was piteous how, saddened,
She went appreciably closer towards it.

Eventually facing the inescapable
She began reading travel brochures,
(Gaudy, competitive, plentiful)
Spent time considering the onward journey,
Studied a new language,
Stuffed her bosom with strange currency,
Nevertheless dreading the boarding announcements.

We watch her go through
The gate for *Embarking Passengers Only*,
Fearful and unutterably lonely,
Finger our own documents,
Shuffle forward in the queue.

(A L Hendriks)

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