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CAMBRIDGE
International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

Paper 1 Drama and Poetry **May/June 2026**

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.

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

1 Either (a) Discuss some of the ways in which Albee shapes an audience's response to Honey in *Who's Afraid of Virginia Woolf?*

Or (b) Comment closely on Albee's use of comedy in the following extract from the play. In your answer, you should pay attention to dramatic methods and their effects.

MARTHA: Now, now, now; just do what you're told; show old Martha there's something you *can* do. Hunh? Atta boy.

NICK: [*Considers, gives in, moves towards the door. Chimes again.*] I'm coming, for Christ's sake!

MARTHA: [*Claps her hands.*] Ha HA! Wonderful; marvellous. [*Sings.*] 'Just a gigolo, everywhere I go, people always say …'

NICK: STOP THAT!

MARTHA: [*Giggles.*] Sorry, baby; go on now; open the little door.

NICK: [*With great rue*] Christ.

[*He flings open the door, and a hand thrusts into the opening a great bunch of snapdragons; they stay there for a moment.* NICK *strains his eyes to see who is behind them.*]

MARTHA: Oh, how lovely!

GEORGE: [*Appearing in the doorway, the snapdragons covering his face; speaks in a hideously crackled falsetto.*] Flores; flores para los muertos. Flores.

MARTHA: Ha, ha, ha, HA!

GEORGE: [*A step into the room; lowers the flowers; sees* NICK*; his face becomes gleeful; he opens his arms.*] Sonny! You've come home for your birthday! At last!

NICK: [*Backing off*] Stay away from me.

MARTHA: Ha, ha, ha, HA! That's the houseboy, for God's sake.

GEORGE: Really? That's not our own little sonny-Jim? Our own little all-American something-or-other?

MARTHA: [*Giggling*] Well, I certainly hope not; he's been acting awful funny, if he is.

GEORGE: [*Almost manic*] Ohhhh! I'll bet! Chippie-chippie-chippie, hunh? [*Affecting embarrassment*] I … I brungya dese flowers, Mart'a, 'cause I … wull, 'cause you'se … awwwwww hell. Gee.

MARTHA: Pansies! Rosemary! Violence! My wedding bouquet!

NICK: [*Starting to move away*] Well, if you two kids don't mind, I think I'll just …

MARTHA: Ach! You just stay where you are. Make my hubby a drink.

NICK: I don't think I will.

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GEORGE:	No, Martha, no; that would be too much; he's your houseboy, baby, not mine.	*35*
NICK:	I'm nobody's houseboy …	
GEORGE and MARTHA:	… Now! [*Sing.*] I'm nobody's houseboy now … [*Both laugh.*]	
NICK:	Vicious …	*40*
GEORGE:	[*Finishing it for him*] … children. Hunh? That right? Vicious children, with their oh-so-sad games, hop-scotching their way through life, etcetera, etcetera. Is that it?	
NICK:	Something like it.	
GEORGE:	Screw, baby.	*45*
MARTHA:	Him can't. Him too fulla booze.	
GEORGE:	Weally? [*Handing the snapdragons to* NICK] Here; dump these in some gin. [NICK *takes them, looks at them, drops them on the floor at his feet.*]	
MARTHA:	[*Sham dismay*] Awwwwwww.	*50*
GEORGE:	What a terrible thing to do … to Martha's snapdragons.	

(*from* Act 3 – The Exorcism)

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ERROL JOHN: *Moon on a Rainbow Shawl*

2 **Either** **(a)** Discuss John's dramatic presentation of different attitudes to marriage in *Moon on a Rainbow Shawl*.

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

ROSA: [*Quietly*] Ephraim?

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Go tell yer ole man that!

(*from* Act 2, Scene 1)

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WILLIAM SHAKESPEARE: *The Tempest*

3 Either (a) Discuss the dramatic significance of Caliban to the meaning and effects of *The Tempest*.

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

[*Enter* ALONSO*,* SEBASTIAN*,* ANTONIO*,* FERDINAND*,* GONZALO*, and others*.]

ALONSO: Good boatswain, have care.
Where's the master? Play the men.

BOATSWAIN: I pray now, keep below.

ANTONIO: Where is the master, boson?

BOATSWAIN: Do you not hear him? You mar our labour; keep your cabins; you do assist the storm.

GONZALO: Nay, good, be patient.

BOATSWAIN: When the sea is. Hence! What cares these roarers for the name of king? To cabin! silence! Trouble us not.

GONZALO: Good, yet remember whom thou hast aboard.

BOATSWAIN: None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority; if you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. – Cheerly, good hearts! – Out of our way, I say! [*Exit.*]

GONZALO: I have great comfort from this fellow. Methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hang'd, our case is miserable. [*Exeunt.*]

[*Re-enter* BOATSWAIN.]

BOATSWAIN: Down with the topmast. Yare, lower, lower! Bring her to try wi'th' main-course. [*A cry within*] A plague upon this howling! They are louder than the weather or our office.

[*Re-enter* SEBASTIAN*,* ANTONIO*, and* GONZALO.]

Yet again! What do you here? Shall we give o'er, and drown? Have you a mind to sink?

SEBASTIAN: A pox o' your throat, you bawling, blasphemous, incharitable dog!

BOATSWAIN: Work you, then.

ANTONIO: Hang, cur; hang, you whoreson, insolent noise-maker; we are less afraid to be drown'd than thou art.

GONZALO: I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanched wench.

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BOATSWAIN: Lay her a-hold, a-hold; set her two courses; off to sea again; lay her off.

[*Enter* MARINERS*, wet.*]

MARINERS: All lost! to prayers, to prayers! all lost!

[*Exeunt.*]

BOATSWAIN: What, must our mouths be cold?

GONZALO: The King and Prince at prayers!
Let's assist them,
For our case is as theirs.

SEBASTIAN: I am out of patience.

ANTONIO: We are merely cheated of our lives by drunkards.
This wide-chopp'd rascal – would thou mightest lie drowning
The washing of ten tides!

GONZALO: He'll be hang'd, yet,
Though every drop of water swear against it,
And gape at wid'st to glut him.

[*A confused noise within*] Mercy on us!

We split, we split! Farewell, my wife and children!
Farewell, brother! We split, we split, we split!

ANTONIO: Let's all sink wi' th' King.

SEBASTIAN: Let's take leave of him.

[*Exeunt* ANTONIO *and* SEBASTIAN.]

GONZALO: Now would I give a thousand furlongs of sea for an acre of barren ground – long heath, brown furze, any thing. The wills above be done, but I would fain die a dry death. [*Exeunt.*]

(*from* Act 1, Scene 1)

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JOHN WEBSTER: *The Duchess of Malfi*

4 **Either** **(a)** Discuss some of the ways in which Webster shapes an audience's response to Antonio in the play.

Or **(b)** Comment closely on the significance of the following extract from *The Duchess of Malfi*. In your answer, you should pay attention to Webster's dramatic methods.

JULIA: I'll go home
To my husband.

CARDINAL: You may thank me, lady,
I have taken you off your melancholy perch,
Bore you upon my fist, and showed you game,
And let you fly at it. I pray thee, kiss me.
When thou wast with thy husband, thou wast watched
Like a tame elephant: still you are to thank me.
Thou hadst only kisses from him, and high feeding,
But what delight was that? 'Twas just like one
That hath a little fingering on the lute,
Yet cannot tune it: still you are to thank me.

JULIA: You told me of a piteous wound i'th' heart,
And a sick liver, when you wooed me first,
And spake like one in physic.

CARDINAL: [*Calling off-stage*] Who's that?
Rest firm: for my affection to thee,
Lightning moves slow to't.

[*Enter* SERVANT.]

SERVANT: Madam, a gentleman,
That's come post from Malfi, desires to see you.

CARDINAL: Let him enter, I'll withdraw.

[*Exit* CARDINAL.]

SERVANT: He says,
Your husband, old Castruccio, is come to Rome,
Most pitifully tired with riding post.

[*Exit* SERVANT. *Enter* DELIO.]

JULIA: Signor Delio! [*Aside*] 'Tis one of my old suitors.

DELIO: I was bold to come and see you.

JULIA: Sir, you are welcome.

DELIO: Do you lie here?

JULIA: Sure, your own experience
Will satisfy you, no: our Roman prelates
Do not keep lodging for ladies.

DELIO: Very well.
I have brought you no commendations from your husband,
For I know none by him.

JULIA: I hear he's come to Rome?

DELIO: I never knew man and beast, of a horse and a knight,

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So weary of each other. If he had had a good back,
He would have undertook to have borne his horse,
His breech was so pitifully sore.

JULIA: Your laughter
Is my pity.

DELIO: Lady, I know not whether
You want money, but I have brought you some.

JULIA: From my husband?

DELIO: No, from mine own allowance.

JULIA: I must hear the condition, ere I be bound to take it.

DELIO: Look on't, 'tis gold: hath it not a fine colour?

JULIA: I have a bird more beautiful.

DELIO: Try the sound on't.

JULIA: A lute-string far exceeds it.
It hath no smell, like cassia or civet,
Nor is it physical, though some fond doctors
Persuade us seethe 't in cullises. I'll tell you,
This is a creature bred by –

[*Enter* SERVANT.]

SERVANT: Your husband's come,
Hath delivered a letter to the Duke of Calabria,
That, to my thinking, hath put him out of his wits.

[*Exit* SERVANT.]

(*from* Act 2, 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 family life. In your answer, you should refer to **two** poems from the selection.

Or **(b)** Comment closely on Angelou's presentation of the singer in the following poem. In your answer, you should pay close attention to poetic methods and effects.

The Singer Will Not Sing
for A L

A benison given. Unused,

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to this place.

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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 religious faith? In your answer, you should refer to **two** poems from the selection.

Or **(b)** Analyse Blake's presentation of the relationship in the following poem. In your answer, you should pay close attention to poetic methods and effects.

A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears.
Night & morning with my tears:
And I sunned it with smiles.
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine.

And into my garden stole.
When the night had veild the pole;
In the morning glad I see;
My foe outstretchd beneath the tree.

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

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

Or **(b)** Analyse Plath's presentation of being a new mother in the following poem. In your answer, you should pay careful attention to poetic methods and effects.

Morning Song

Love set you going like a fat gold watch.

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The clear vowels rise like balloons.

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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 explore change and its effects.

Or **(b)** Analyse ways in which Billy Collins presents the speaker's reactions to the cows in the following poem.

Afternoon with Irish Cows

There were a few dozen who occupied the field

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above the wall with one wild, shocking eye.

(Billy Collins)

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