



Cambridge International AS & A Level

LITERATURE IN ENGLISH**9695/31**

Paper 3 Shakespeare and Drama

May/June 2025**2 hours**

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 **12** pages. Any blank pages are indicated.

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Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet*

- 1 **Either** (a) In what ways and with what dramatic effects does Shakespeare present the relationship between Hamlet and Ophelia?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Claudius as a king here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[*Elsinore. The Castle.*

Flourish. Enter CLAUDIUS KING OF DENMARK, GERTRUDE THE QUEEN, *and councillors, including* POLONIUS, *his son* LAERTES, VOLTEMAND, CORNELIUS, *and* HAMLET.]

KING:	Though yet of Hamlet our dear brother's death	5
	The memory be green; and that it us befitted	
	To bear our hearts in grief, and our whole kingdom	
	To be contracted in one brow of woe;	
	Yet so far hath discretion fought with nature	
	That we with wisest sorrow think on him,	10
	Together with remembrance of ourselves.	
	Therefore our sometime sister, now our queen,	
	Th' imperial jointress to this warlike state,	
	Have we, as 'twere with a defeated joy,	
	With an auspicious and a dropping eye,	15
	With mirth in funeral, and with dirge in marriage,	
	In equal scale weighing delight and dole,	
	Taken to wife; nor have we herein barr'd	
	Your better wisdoms, which have freely gone	
	With this affair along. For all, our thanks.	20
	Now follows that you know: young Fortinbras,	
	Holding a weak supposal of our worth,	
	Or thinking by our late dear brother's death	
	Our state to be disjoint and out of frame,	
	Co-leagued with this dream of his advantage –	25
	He hath not fail'd to pester us with message	
	Importing the surrender of those lands	
	Lost by his father, with all bands of law,	
	To our most valiant brother. So much for him.	
	Now for ourself, and for this time of meeting,	30
	Thus much the business is: we have here writ	
	To Norway, uncle of young Fortinbras –	
	Who, impotent and bed-rid, scarcely hears	
	Of this his nephew's purpose – to suppress	
	His further gait herein, in that the levies,	35
	The lists, and full proportions, are all made	
	Out of his subject; and we here dispatch	
	You, good Cornelius, and you, Voltemand,	
	For bearers of this greeting to old Norway;	
	Giving to you no further personal power	40
	To business with the King more than the scope	

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Of these delated articles allow.
Farewell; and let your haste commend your duty.

CORNELIUS, VOLTEMAND: In that and all things will we show our duty.

KING: We doubt it nothing, heartily farewell. 45

[*Exeunt VOLTEMAND and CORNELIUS.*]

And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?
You cannot speak of reason to the Dane
And lose your voice. What wouldst thou beg, Laertes, 50
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes? 55

LAERTES: My dread lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark
To show my duty in your coronation,
Yet now, I must confess, that duty done, 60
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.

KING: Have you your gracious father's leave?
What says Polonius?

POLONIUS: 'A hath, my lord, wrung from me my slow leave 65
By laboursome petition; and at last
Upon his will I seal'd my hard consent.
I do beseech you, give him leave to go.

KING: Take thy fair hour, Laertes; time be thine, 70
And thy best graces spend it at thy will!
But now, my cousin Hamlet, and my son –

HAMLET: [*Aside*] A little more than kin, and less than kind.

(*from Act 1, Scene 2*)

WILLIAM SHAKESPEARE: *The Taming of the Shrew*

- 2 Either** (a) Compare and contrast the roles and characterisation of Lucentio and Petruchio in the play.
- Or** (b) Analyse the following extract and consider in what ways it is characteristic of Shakespeare's methods and concerns both here and elsewhere in the play. You should pay close attention to the language, tone and action in your answer.

[Enter BAPTISTA with his two daughters, KATHERINA and BIANCA; GREMIO, a pantaloon, HORTENSIO, suitor to BIANCA. LUCENTIO and TRANIO stand by.]

LUCENTIO:	But stay awhile; what company is this?	
TRANIO:	Master, some show to welcome us to town.	5
BAPTISTA:	Gentlemen, importune me no farther, For how I firmly am resolv'd you know; That is, not to bestow my youngest daughter Before I have a husband for the elder. If either of you both love Katherina, Because I know you well and love you well, Leave shall you have to court her at your pleasure.	10
GREMIO:	To cart her rather. She's too rough for me. There, there, Hortensio, will you any wife?	
KATHERINA:	<i>[To BAPTISTA]</i> I pray you, sir, is it your will To make a stale of me amongst these mates?	15
HORTENSIO:	Mates, maid! How mean you that? No mates for you, Unless you were of gentler, milder mould.	
KATHERINA:	I' faith, sir, you shall never need to fear; Iwis it is not halfway to her heart; But if it were, doubt not her care should be To comb your noddle with a three-legg'd stool, And paint your face, and use you like a fool.	20
HORTENSIO:	From all such devils, good Lord deliver us!	
GREMIO:	And me, too, good Lord!	25
TRANIO:	Husht, master! Here's some good pastime toward; That wench is stark mad or wonderful froward.	
LUCENTIO:	But in the other's silence do I see Maid's mild behaviour and sobriety. Peace, Tranio!	30
TRANIO:	Well said, master; mum! and gaze your fill.	
BAPTISTA:	Gentlemen, that I may soon make good What I have said – Bianca, get you in; And let it not displease thee, good Bianca, For I will love thee ne'er the less, my girl.	35
KATHERINA:	A pretty peat! it is best Put finger in the eye, an she knew why.	

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- BIANCA: Sister, content you in my discontent.
Sir, to your pleasure humbly I subscribe;
My books and instruments shall be my company, 40
On them to look, and practise by myself.
- LUCENTIO: Hark, Tranio, thou mayst hear Minerva speak!
- HORTENSIO: Signior Baptista, will you be so strange?
Sorry am I that our good will effects
Bianca's grief. 45
- GREMIO: Why will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?
- BAPTISTA: Gentlemen, content ye; I am resolv'd.
Go in, Bianca. 50
- [Exit BIANCA.]
- And for I know she taketh most delight
In music, instruments, and poetry,
Schoolmasters will I keep within my house
Fit to instruct her youth. If you, Hortensio, 55
Or, Signior Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing-up;
And so, farewell. Katherina, you may stay; 60
For I have more to commune with Bianca.
- [Exit.]
- KATHERINA: Why, and I trust I may go too, may I not?
What! shall I be appointed hours, as though, belike,
I knew not what to take and what to leave? Ha! 65
- [Exit.]
- GREMIO: You may go to the devil's dam; your gifts are so good here's
none will hold you. There! Love is not so great, Hortensio, but
we may blow our nails together, and fast it fairly out; our cake's
dough on both sides. Farewell; yet, for the love I bear my
sweet Bianca, if I can by any means light on a fit man to teach 70
her that wherein she delights, I will wish him to her father.

(from Act 1, Scene 1)

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Section B: Drama

Answer **one** question from this section.

LYNN NOTTAGE: *Sweat*

- 3** **Either** **(a)** In what ways and with what dramatic effects does Nottage present celebrations in the play?
- Or** **(b)** Analyse the following extract, considering it in relation to Nottage's presentation of anger and its consequences here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

CHRIS: I'd spent so much time being angry at Jason, but standing there I don't even know what I was feeling.

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CHRIS: Yeah, I hear you.

(from Act 2, Scene 7)

EUGENE O'NEILL: *Long Day's Journey Into Night*

- 4 Either** (a) Discuss O'Neill's dramatic presentation of tension between different generations in the play.
- Or** (b) Analyse the following extract, considering it in relation to O'Neill's dramatic methods and concerns here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

JAMIE:	Don't start jumping down my throat! God, Papa, this ought to be one thing we can talk over frankly without a battle.	
TYRONE:	I'm sorry, Jamie. [<i>Tensely</i>] But go on and tell me –	
JAMIE:	There's nothing to tell. I was all wrong. It's just that last night – Well, you know how it is, I can't forget the past. I can't help being suspicious. Any more than you can. [<i>Bitterly</i>] That's the hell of it. And it makes it hell for Mama! She watches us watching her –	5
TYRONE:	[<i>Sadly</i>] I know. [<i>Tensely</i>] Well, what was it? Can't you speak out?	10
JAMIE:	Nothing, I tell you. Just my damned foolishness. Around three o'clock this morning, I woke up and heard her moving around in the spare room. Then she went to the bathroom. I pretended to be asleep. She stopped in the hall to listen, as if she wanted to make sure I was.	15
TYRONE:	[<i>With forced scorn</i>] For God's sake, is that all? She told me herself the foghorn kept her awake all night, and every night since Edmund's been sick she's been up and down, going to his room to see how he was.	
JAMIE:	[<i>Eagerly</i>] Yes, that's right, she did stop to listen outside his room. [<i>Hesitantly again</i>] It was her being in the spare room that scared me. I couldn't help remembering that when she starts sleeping alone in there, it has always been a sign –	20
TYRONE:	It isn't this time! It's easily explained. Where else could she go last night to get away from my snoring? [<i>He gives way to a burst of resentful anger.</i>] By God, how you live with a mind that sees nothing but the worst motives behind everything is beyond me!	25
JAMIE:	[<i>Stung</i>] Don't pull that! I've just said I was all wrong. Don't you suppose I'm as glad of that as you are!	30
TYRONE:	[<i>Mollifyingly</i>] I'm sure you are, Jamie. [<i>A pause. His expression becomes sombre. He speaks slowly with a superstitious dread.</i>] It would be like a curse she can't escape if worry over Edmund – It was in her long sickness after bringing him into the world that she first –	35
JAMIE:	She didn't have anything to do with it!	
TYRONE:	I'm not blaming her.	
JAMIE:	[<i>Bitingly</i>] Then who are you blaming? Edmund, for being born?	
TYRONE:	You damned fool! No one was to blame.	
JAMIE:	The bastard of a doctor was! From what Mama's said, he was another cheap quack like Hardy! You wouldn't pay for a first-rate –	40

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TYRONE: That's a lie! [*Furiously*] So I'm to blame! That's what you're driving at, is it? You evil-minded loafer!

JAMIE: [*Warningly as he hears his mother in the dining-room*] Ssh! 45

[*TYRONE gets hastily to his feet and goes to look out of the windows at right. JAMIE speaks with a complete change of tone.*]

Well, if we're going to cut the front hedge today, we'd better go to work. 50

[*MARY comes in from the back parlour. She gives a quick, suspicious glance from one to the other, her manner nervously self-conscious.*]

(from Act 1)

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WOLE SOYINKA: *Kongi's Harvest*

- 5 Either** (a) '*Hemlock*, the prologue of the play, acts as a warning about the future of Kongi's rule.'

In the light of this statement, discuss the contribution of the prologue to the play's meaning and effects.

- Or** (b) Analyse the following extract, considering it in relation to Soyinka's dramatic methods and concerns here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

FIFTH: At least you get fed.

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soon. Kongi expects an answer

(from First Part)

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