GradeMax

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

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

2 hours

6869960576

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.

DC (KS) 358729
© UCLES 2025

GradeMax

Section A: Drama

Answer **one** question from this section.

ERROL JOHN: *Moon on a Rainbow Shawl*

1 **Either** **(a)** Discuss John's development of Epf's character through his relationships with different women.

Or **(b)** Paying close attention to detail, discuss John's dramatic presentation of the relationship between Mavis and Sophia in the following extract.

[MAVIS *and an* AMERICAN SOLDIER *appear from the street and come down towards the yard.*

Content removed due to copyright restrictions.

GradeMax

Content removed due to copyright restrictions.

[*She grabs the American and pushes him into the room.*]

(*from* Act 2, Scene 1)

GradeMax

WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) In what ways and with what effects does Shakespeare present different attitudes to marriage in *Measure for Measure*?

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

[*A monastery.*
Enter DUKE *and* FRIAR THOMAS.]

DUKE: No, holy father; throw away that thought;
Believe not that the dribbling dart of love
Can pierce a complete bosom. Why I desire thee
To give me secret harbour hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.

FRIAR THOMAS: May your Grace speak of it?

DUKE: My holy sir, none better knows than you
How I have ever lov'd the life removed,
And held in idle price to haunt assemblies
Where youth, and cost, a witless bravery keeps.
I have deliver'd to Lord Angelo,
A man of stricture and firm abstinence,
My absolute power and place here in Vienna,
And he supposes me travell'd to Poland;
For so I have strew'd it in the common ear,
And so it is receiv'd. Now, pious sir,
You will demand of me why I do this.

FRIAR THOMAS: Gladly, my lord.

DUKE: We have strict statutes and most biting laws,
The needful bits and curbs to headstrong steeds,
Which for this fourteen years we have let slip;
Even like an o'ergrown lion in a cave,
That goes not out to prey. Now, as fond fathers,
Having bound up the threat'ning twigs of birch,
Only to stick it in their children's sight
For terror, not to use, in time the rod
Becomes more mock'd than fear'd; so our decrees,
Dead to infliction, to themselves are dead;
And liberty plucks justice by the nose;
The baby beats the nurse, and quite athwart
Goes all decorum.

FRIAR THOMAS: It rested in your Grace
To unloose this tied-up justice when you pleas'd;
And it in you more dreadful would have seem'd
Than in Lord Angelo.

DUKE: I do fear, too dreadful.
Sith 'twas my fault to give the people scope,
'Twould be my tyranny to strike and gall them
For what I bid them do; for we bid this be done,
When evil deeds have their permissive pass
And not the punishment. Therefore, indeed, my father,
I have on Angelo impos'd the office;

© UCLES 2025

GradeMax

Who may, in th' ambush of my name, strike home,
And yet my nature never in the fight
To do in slander. And to behold his sway,
I will, as 'twere a brother of your order,
Visit both prince and people. Therefore, I prithee,
Supply me with the habit, and instruct me
How I may formally in person bear me
Like a true friar. Moe reasons for this action
At our more leisure shall I render you.
Only, this one: Lord Angelo is precise;
Stands at a guard with envy; scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone. Hence shall we see,
If power change purpose, what our seemers be.

[*Exeunt.*]

(*from* Act 1, Scene 3)

© UCLES 2025

[Turn over

GradeMax

JOHN WEBSTER: *The Duchess of Malfi*

3 **Either** **(a)** Discuss some of the effects created by Webster's dramatic exploration of ambition in the play.

Or **(b)** Paying close attention to dramatic methods, discuss Webster's presentation of the relationship between Antonio and the Duchess in the following extract.

[*Enter* DUCHESS*,* ANTONIO *and* CARIOLA.]

DUCHESS: [*To* CARIOLA] Bring me the casket hither, and the glass;
You get no lodging here tonight, my lord.

ANTONIO: Indeed, I must persuade one.

DUCHESS: Very good.
I hope in time 'twill grow into a custom
That noblemen shall come with cap and knee,
To purchase a night's lodging of their wives.

ANTONIO: I must lie here.

DUCHESS: Must? You are a lord of misrule.

ANTONIO: Indeed, my rule is only in the night.

DUCHESS: To what use will you put me?

ANTONIO: We'll sleep together.

DUCHESS: Alas, what pleasure can two lovers find in sleep?

[CARIOLA *gives the* DUCHESS *the casket and a mirror.*]

CARIOLA: My lord, I lie with her often, and I know
She'll much disquiet you.

ANTONIO: See, you are complained of.

CARIOLA: For she's the sprawling'st bedfellow.

ANTONIO: I shall like her the better for that.

CARIOLA: Sir, shall I ask you a question?

ANTONIO: I pray thee, Cariola.

CARIOLA: Wherefore still when you lie with my lady
Do you rise so early?

ANTONIO: Labouring men
Count the clock oftenest Cariola,
Are glad when their task's ended.

DUCHESS: I'll stop your mouth.

[*Kisses him.*]

ANTONIO: Nay, that's but one*:* Venus had two soft doves
To draw her chariot – I must have another.

[*Kisses her.*]

When wilt thou marry, Cariola?

CARIOLA: Never, my lord.

ANTONIO: O fie upon this single life. Forgo it.
We read how Daphne, for her peevish flight,
Became a fruitless bay-tree; Syrinx turned
To the pale empty reed; Anaxarete
Was frozen into marble: whereas those

© UCLES 2025

GradeMax

Which married, or proved kind unto their friends,
Were, by a gracious influence, transshaped
Into the olive, pomegranate, mulberry:
Became flowers, precious stones, or eminent stars.

CARIOLA: This is a vain poetry. But I pray you tell me,
If there were proposed me wisdom, riches, and beauty,
In three several young men, which should I choose?

ANTONIO: 'Tis a hard question. This was Paris' case
And he was blind in't, and there was great cause:
For how was't possible he could judge right,
Having three amorous goddesses in view,
And they stark naked? 'Twas a motion
Were able to benight the apprehension
Of the severest counsellor of Europe.
Now I look on both your faces, so well formed,
It puts me in mind of a question I would ask.

CARIOLA: What is't?

ANTONIO: I do wonder why hard-favoured ladies,
For the most part, keep worse-favoured waiting-women
To attend them, and cannot endure fair ones.

DUCHESS: O, that's soon answered.
Did you ever in your life know an ill painter
Desire to have his dwelling next door to the shop
Of an excellent picture-maker? 'Twould disgrace
His face-making, and undo him. I prithee,
When were we so merry? My hair tangles.

ANTONIO: [*Aside to* CARIOLA] Pray thee, Cariola, let's steal forth the room
And let her talk to herself. I have divers times
Served her the like, when she hath chafed extremely.
I love to see her angry. Softly, Cariola.

[*Exeunt* ANTONIO *and* CARIOLA.]

(*from* Act 3, Scene 2)

© UCLES 2025

[Turn over

GradeMax

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Discuss some of the dramatic ways in which Williams shapes an audience's response to Big Mama in *Cat on a Hot Tin Roof*.

Or **(b)** How might an audience react as the following scene unfolds? In your answer, you should pay close attention to Williams's dramatic methods.

> [BRICK *shrugs slightly and drops an ice cube into another glass.*

Content removed due to copyright restrictions.

GradeMax

Content removed due to copyright restrictions.

– I – know what you – mean …

(*from* Act 3)

GradeMax

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 violence. In your answer, you should refer to **two** poems from the selection.

Or **(b)** Comment closely on Angelou's presentation of women in the following poem.

Woman Work

I've got the children to tend

Content removed due to copyright restrictions.

You're all that I can call my own.

GradeMax

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** In what ways and with what effects does Armitage present different kinds of fear in *Sir Gawain and the Green Knight*?

Or **(b)** Comment closely on Armitage's presentation of the relationship between Sir Gawain and the lord in the following extract from the poem.

The lord squeezed Gawain's arm and seated him at his side,

Content removed due to copyright restrictions.

which tricks would entertain!

© UCLES 2025

[Turn over

GradeMax

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

7 **Either** **(a)** Discuss some of the effects created by Blake's presentation of music and song. In your answer, you should refer to **two** poems from the selection.

Or **(b)** Discuss some of the ways in which Blake shapes a reader's response to the chimney sweepers in the following poem.

The Chimney Sweeper

When my mother died I was very young,
And my father sold me while yet my tongue,
Could scarcely cry weep weep weep weep.
So your chimneys I sweep & in soot I sleep.

Theres little Tom Dacre, who cried when his head
That curl'd like a lambs back, was shav'd, so I said.
Hush Tom never mind it, for when your head's bare,
You know that the soot cannot spoil your white hair.

And so he was quiet, & that very night,
As Tom was a sleeping he had such a sight,
That thousands of sweepers Dick, Joe Ned & Jack
Were all of them lock'd up in coffins of black

And by came an Angel who had a bright key,
And he open'd the coffins & set them all free.
Then down a green plain leaping laughing they run
And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,
They rise upon clouds, and sport in the wind.
And the Angel told Tom if he'd be a good boy,
He'd have God for his father & never want joy.

And so Tom awoke and we rose in the dark
And got with our bags & our brushes to work.
Tho' the morning was cold, Tom was happy & warm,
So if all do their duty, they need not fear harm.

© UCLES 2025

GradeMax

Songs of Ourselves, Volume 2

8 **Either** **(a)** Compare some of the ways in which **two** poems present memories and their effects.

Or **(b)** Analyse some of the ways in which Thomas Carew presents spring in the following poem.

The Spring

Now that the winter's gone, the earth hath lost
Her snow-white robes; and now no more the frost
Candies the grass, or casts an icy cream
Upon the silver lake or crystal stream:
But the warm sun thaws the benumbed earth,
And makes it tender; gives a sacred birth
To the dead swallow; wakes in hollow tree
The drowsy cuckoo and the humble-bee.
Now do a choir of chirping minstrels bring,
In triumph to the world, the youthful spring:
The valleys, hills, and woods in rich array
Welcome the coming of the long'd-for May.
Now all things smile: only my love doth lower,
Nor hath the scalding noon-day sun the power
To melt that marble ice, which still doth hold
Her heart congeal'd, and makes her pity cold.
The ox, which lately did for shelter fly
Into the stall, doth now securely lie
In open fields; and love no more is made
By the fire-side, but in the cooler shade.
Amyntas now doth with his Chloris sleep
Under a sycamore, and all things keep
Time with the season: only she doth carry
June in her eyes, in her heart January.

(Thomas Carew)

© UCLES 2025

GradeMax

BLANK PAGE

GradeMax

BLANK PAGE

GradeMax

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2025