



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/12

Paper 1 Drama and Poetry

October/November 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 **16** pages. Any blank pages are indicated.

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.

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

(from Act 2, Scene 1)

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, 50
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; 55
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.] 60

(from Act 1, Scene 3)

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.	5
	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.	10
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.]	15
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.	20
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.	25
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.	30
	[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	35

- 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. 40
- 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? 45
- 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, 50
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. 55
- 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. 60
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. 65
- 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.*] 70

(from Act 3, Scene 2)

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.*

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– I – know what you – mean ...

(from Act 3)

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

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You're all that I can call my own.

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,

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which tricks would entertain!

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. 5
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, 10
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. 15
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. 20

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.

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, 5
 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: 10
 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 15
 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. 20
 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)

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