



# Cambridge International AS & A Level

## LITERATURE IN ENGLISH

9695/13

Paper 1 Drama and Poetry

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:  
 Question A: answer **one** question.  
 Question 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 some of the effects created by John's exploration of family relationships in *Moon on a Rainbow Shawl*.
- Or** (b) Discuss the significance of the following extract from *Moon on a Rainbow Shawl*. In your answer, you should pay close attention to John's dramatic methods

BOY: Hi.

Content removed due to copyright restrictions.

**Content removed due to copyright restrictions.**

So long, Mrs Adams. Es her.

*(from Act 3, Scene 1)*

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 Either (a) What, in your view, does Shakespeare's presentation of the relationship between the Duke and Isabella add to the play's meaning and effect?
- Or (b) Paying close attention to Shakespeare's dramatic methods discuss the presentation of Claudio in the following extract.

LUCIO: Why, how now, Claudio, whence comes this restraint?

CLAUDIO: From too much liberty, my Lucio, liberty  
As forfeit is the father of much faith,  
So every step by the immoderate use  
Turns to restraint. Our natures do pursue, 5  
Like rats that run down their proper bane,  
A thirsty evil; and when we drink we die.

LUCIO: If I could speak privately under an arrest, I would stand for  
ertain of my creditors and yet, to say the truth, I had as lief  
have the foppery of freedom as the morality of imprisonment. 10  
What's thy offence, Claudio?

CLAUDIO: What but to speak of would offend again.

LUCIO: What, is't murder?

CLAUDIO: No.

LUCIO: Lechery? 15

CLAUDIO: Call it so.

PROVOST: Away, sir; you must go.

CLAUDIO: One word, good friend. Lucio, a word with you.

LUCIO: A hundred, if they'll do you any good. Is lechery so looked after?

CLAUDIO: Thus stands it with me: upon a true contract 20  
I got possession of Julietta's bed.  
You know the lady; she is fast my wife,  
Save that we do the denunciation lack  
Of outward order; this we aim not to,  
Only for propagation of a dow'r 25  
Remaining in the offer of her friends.  
From whom we thought it meet to hide our love  
Till time had made them for us. But it bane's  
The health of our most mutual entertainment,  
With barbarous too gross is writ on Juliet. 30

LUCIO: With bold, perhaps?

CLAUDIO: Unhappily, even so.  
And the new deputy now for the Duke –  
Whether it be the fault and glimpse of newness  
Or whether that the body public be 35  
A horse whereon the governor doth ride,  
Who, newly in the seat, that it may know  
He cannot command, lets it straight feel the spur;  
Whether the tyranny be in his place,  
Or in his eminence that fills it up, 40  
I stagger in. But this new governor  
Awakes me all the enrolled penalties  
Which have, like unshouldered armour, hung by the wall

## 5

So long that nineteen ~~o~~ dias ha~~e~~ gone round  
 And none of them been worn; and, for a name, 45  
 Now puts the drow~~s~~ and neglect ed at  
 Fre~~b~~ ly on me. 'Tis ~~a~~ rely for a name.

LUCIO: I warrant it is and thy head ~~s~~ ands ~~o~~ tik e on thy ~~b~~ oulders  
 that a mil~~k~~ aid, if ~~b~~ e be in lo~~e~~ , may ~~s~~ gh it off. Send after the 50  
 Du~~k~~ , and appeal to him.

CLAUDIO: I ha~~e~~ done ~~o~~ , but he's not to be found.  
 I prithee, Lucio, do me this k nd ~~o~~ ri~~v~~ e :  
 This day my ~~s~~ ~~s~~ er ~~b~~ ould the ~~b~~ ois er enter,  
 And there ree ~~i~~ e her approbation;  
 Acquaint her with the danger of my ~~s~~ ate; 55  
 Implore her, in my ~~v~~ ie , that ~~b~~ e mak friends  
 To the ~~s~~ rit deputy bid her~~s~~ If aa y him.  
 I ha~~e~~ great hope in that; for in her ~~v~~ uth  
 There is a prone and ~~p~~ eeb les dialet  
 Sub as mo~~e~~ men; be~~s~~ de, ~~b~~ e hath prop~~s~~ erous art 60  
 When ~~b~~ e will play with rea~~s~~ n and die~~s~~ ure ,  
 And well she ~~a~~ n pers~~s~~ ade.

(from Act 1, Scene 2)

JOHN WEBSTER: *The Duchess of Malfi*

- 3 Either (a) Cariola a s of the Dub ess 'Whether the p irit of greatnes or of woman  
Reign moe in her, I k ow not'.

Dis s Webst er's pres ntation of the Dub ess in the light of Cariola's o mment.

- Or (b) Dis s the signifia ne of the following ex rat from *The Duchess of Malfi*. In y ur  
answ er, y u b ould pay t oe attention to Webst er's dramatic methods

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                               |    |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| CARDINAL: | It hurries thee to ruin. I'll not tell thee.<br>Be well adv s d, and think what danger 'tis<br>To ree ie a prine 's s c ets they that do,<br>Had need hae their brea s hooped with adamant<br>To o ntain them. I pray thee y t be satis ied<br>Ea mine thine own frailty 'tis more eay<br>To tie k ots than unlooe them; 'tis a s c et<br>That, like a ling'ring pois n, may b ane lie<br>Spread in thy e ins and k ll thee s ven y ar hene . | 5  |
| W LIA:    | Now y u dally with me.                                                                                                                                                                                                                                                                                                                                                                                                                        | 10 |
| CARDINAL: | No more, thou b alt k ow it.<br>By my appointment the great Dub ess of Malfi,<br>And two of her y ung b ildren, four nights s ne ,<br>Were s rangled.                                                                                                                                                                                                                                                                                         |    |
| W LIA:    | O heave n! Sir, what hae y u done?                                                                                                                                                                                                                                                                                                                                                                                                            | 15 |
| CARDINAL: | How now? How s ttles thi s Think y u y ur boe m<br>Will be a grave dark and obs re enough<br>For a b a sec et?                                                                                                                                                                                                                                                                                                                                |    |
| W LIA:    | You hae undone y ure lf, s r.                                                                                                                                                                                                                                                                                                                                                                                                                 |    |
| CARDINAL: | Wh y                                                                                                                                                                                                                                                                                                                                                                                                                                          | 20 |
| W LIA:    | It lies not in me to o ne al it.                                                                                                                                                                                                                                                                                                                                                                                                              |    |
| CARDINAL: | No?<br>Come, I will w ear y u to't upon this book<br>[He holds out a bible.]                                                                                                                                                                                                                                                                                                                                                                  |    |
| W LIA:    | Moe religious y.                                                                                                                                                                                                                                                                                                                                                                                                                              | 25 |
| CARDINAL: | Kis it.<br>[She kisses it.]<br>Now y u b all nee r utter it; thy a rio s ty<br>Hath undone thee: thou'rt pois ned with that book<br>Bea us I k ew thou o uld s not k ep my o uns I,<br>I hae bound thee to't by death.<br>[Enter BOSOLA.]                                                                                                                                                                                                     | 30 |
| BOSOLA:   | For pity a k , hold!                                                                                                                                                                                                                                                                                                                                                                                                                          |    |
| CARDINAL: | Ha, Boe la!                                                                                                                                                                                                                                                                                                                                                                                                                                   |    |
| W LIA:    | I forgie y u<br>This equal piee of ju s ie y u hae done,<br>For I betray d y ur o uns I to that fellow;<br>He oe rheard it; that was the a us I a id<br>It lay not in me to o ne al it.                                                                                                                                                                                                                                                       | 35 |

|           |                                                                                                                                                                                                                                           |    |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| BOSOLA:   | O foolish woman,<br>Could'st not thou have poisoned him?                                                                                                                                                                                  | 40 |
| W LIA:    | 'Tis weakness<br>Too much to think what he could have been done. I go,<br>I know not whither.<br>[W LIA dies.]                                                                                                                            | 45 |
| CARDINAL: | Wherefore com'st thou hither?                                                                                                                                                                                                             |    |
| BOSOLA:   | That I might find a great man, like you are. If,<br>Not out of his wits as the Lord Ferdinand,<br>To remember my service.                                                                                                                 |    |
| CARDINAL: | I'll have thee hewed in pieces                                                                                                                                                                                                            | 50 |
| BOSOLA:   | Make not you are. If I have a promise of that life<br>Which is not yours to dispose of.                                                                                                                                                   |    |
| CARDINAL: | Who placed thee here?                                                                                                                                                                                                                     |    |
| BOSOLA:   | Her lust, as she intended.                                                                                                                                                                                                                |    |
| CARDINAL: | Very well;<br>Now you know me for your fellow murderer.                                                                                                                                                                                   | 55 |
| BOSOLA:   | And wherefore should you lay fair marble courses<br>Upon your rotten purposes to me?<br>Unless you imitate those men that do plot great treasons<br>And when they have done, go hide themselves i'th' grass<br>Of those were actors in't? | 60 |
| CARDINAL: | No more, there is a fortune attends thee.                                                                                                                                                                                                 |    |
| BOSOLA:   | Shall I go due to Fortune any longer?<br>'Tis the fool's pilgrimage.                                                                                                                                                                      |    |
| CARDINAL: | I have honours in store for thee.                                                                                                                                                                                                         | 65 |
| BOSOLA:   | There are a many ways that conduce to seeming<br>Honour, and some of them very dirty ones                                                                                                                                                 |    |
| CARDINAL: | Throw to the devil<br>Thy melancholy. The fire burns well,<br>What need we keep a-burning of't, and make<br>A greater smother? Thou wilt kill Antonio?                                                                                    | 70 |
| BOSOLA:   | Yes                                                                                                                                                                                                                                       |    |

(from Act 5, Scene 2)

**TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof***

- 4**   **Either**   **(a)** Discuss Williams's presentation of different attitudes to children in *Cat on a Hot Tin Roof*.
- Or**            **(b)** Comment briefly on Williams's exploration of Maggie's relationship with Brick in the following extract.

BRICK:                Maggie, being a pretty does 't help things any ...

**Content removed due to copyright restrictions.**



Content removed due to copyright restrictions.

*He remains  
grave for a moment, then grins and puts the chair down.]*

*(from Act 1)*

## Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

- 5 **Either** (a) In what ways and with what effects does Angelou explore powerful emotions? In your answer, you should refer to **two** poems from the selection.
- Or** (b) Analyse Angelou's presentation of Willie in the following poem.

*Willie*

Willie was a man without fame

Content removed due to copyright restrictions.

I am the Rhyme.'

**SIMON ARMITAGE: *Sir Gawain and the Green Knight***

- 6**   **Either**   **(a)** Discuss the uses and effects of Armitage's presentation of religious faith in *Sir Gawain and the Green Knight*.
- Or**            **(b)** Analyse ways in which Armitage presents the relationship between Sir Gawain and the lady in the following extract.

'Not so, beautiful sir,' the sweet lady said.

Content removed due to copyright restrictions.

he entered, as by as.

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

- 7 **Either** (a) In what ways and with what effects does Blake present poverty? In your answer, you should refer to **two** poems from the selection.
- Or** (b) Comment closely on the following poem, analysing ways in which Blake presents the divine image.

*The Divine Image*

To Mercy Pity Peace and Love ,  
All pray in their desires  
And to these virtues of delight  
Return their thankfulness

For Mercy Pity Peace and Love ,  
Is God our father dear:  
And Mercy Pity Peace and Love ,  
Is Man his child and care.

5

For Mercy has a human heart  
Pity, a human face :  
And Love , the human form divine,  
And Peace , the human dress

10

Then every man of every clime,  
That prays in his desires  
Prays to the human form divine  
Love Mercy Pity Peace .

15

And all must love the human form,  
In heathen, turk or jew.  
Where Mercy , Love & Pity dwell  
There God is dwelling too.

20

*Songs of Ourselves, Volume 2*

- 8 **Either** (a) Discuss some of the ways in which **two** poems from the selection use symbols
- Or** (b) Comment briefly on the following poem, analysing ways in which Elizabeth Tollet presents the speaker.

*Winter Song*

Ask me no more, my truth to prove,  
 What I would suffer for my love.  
 With thee I would in exile go  
 To regions of eternal snow,  
 O'er floods by solid ice confined, 5  
 Through forests bare with northern wind:  
 While all around my eyes lie  
 Where all is wild and all is waste.  
 If there the tim'rous stag would be,  
 Or rouse to fight a fiercer foe, 10  
 Undaunted I thy arms would bear,  
 And give thy hand the hunter's spear.  
 When the low sun withdraws his light,  
 And menaces an half-dark night,  
 The ominous moon and stars above 15  
 Shall guide me with my wand'ring love.  
 Beneath the mountain's hollow brow,  
 Or in its rocky cells below,  
 Thy rural feast I would provide,  
 Nor envy palaces their pride. 20  
 The softest moss should dress thy bed,  
 With a fragrant oil about thee spread:  
 While faithful love the watch should keep,  
 To banish danger from thy sleep.

(Elizabeth Tollet)





## 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](http://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.