



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

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.

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet*

1 Either (a) Discuss Shakespeare's dramatic presentation of some of the tensions between public and private life in *Hamlet*.

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

[Re-enter GHOST.]

HORATIO: But, soft, behold! Lo, where it comes again!
I'll cross it, though it blast me. Stay, illusion.

[GHOST spreads its arms.]

If thou hast any sound or use of voice, 5
Speak to me.
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me.
If thou art privy to thy country's fate, 10
Which happily foreknowing may avoid,
O, speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,

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[The cock crows.]

Speak of it. Stay, and speak. Stop it, Marcellus.

MARCELLUS: Shall I strike at it with my partisan?

HORATIO: Do, if it will not stand.

BERNARDO: 'Tis here! 20

HORATIO: 'Tis here!

MARCELLUS: 'Tis gone! [Exit GHOST.]

We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.

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BERNARDO: It was about to speak, when the cock crew.

HORATIO: And then it started like a guilty thing
Upon a fearful summons. I have heard
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and at his warning,
Whether in sea or fire, in earth or air,
Th'extravagant and erring spirit hies
To his confine; and of the truth herein
This present object made probation.

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MARCELLUS: It faded on the crowing of the cock.
Some say that ever 'gainst that season comes

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Wherein our Saviour's birth is celebrated,
 This bird of dawning singeth all night long;
 And then, they say, no spirit dare stir abroad,
 The nights are wholesome, then no planets strike,
 No fairy takes, nor witch hath power to charm,
 So hallowed and so gracious is that time.

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HORATIO: So have I heard, and do in part believe it. 45
 But look, the morn, in russet mantle clad,
 Walks o'er the dew of yon high eastward hill.
 Break we our watch up; and, by my advice,
 Let us impart what we have seen to-night
 Unto young Hamlet; for, upon my life,
 This spirit, dumb to us, will speak to him. 50
 Do you consent we shall acquaint him with it,
 As needful in our loves, fitting our duty?

MARCELLUS: Let's do't, I pray; and I this morning know
 Where we shall find him most convenient. 55

[*Exeunt.*]

(from Act 1, Scene 1)

WILLIAM SHAKESPEARE: *The Taming of the Shrew*

2 Either (a) Discuss the presentation and dramatic significance of marriage in the play.

Or (b) Analyse the following extract, considering in what ways it is characteristic of Shakespeare's dramatic presentation of Katherina and Petruchio. You should pay close attention to language, tone and action in your answer.

[Enter KATHERINA and GRUMIO.]

GRUMIO: No, no, forsooth; I dare not for my life.

KATHERINA: The more my wrong, the more his spite appears.
What, did he marry me to famish me?
Beggars that come unto my father's door
Upon entreaty have a present alms;
If not, elsewhere they meet with charity;
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starv'd for meat, giddy for lack of sleep;
With oaths kept waking, and with brawling fed;
And that which spites me more than all these wants –
He does it under name of perfect love;
As who should say, if I should sleep or eat,
'Twere deadly sickness or else present death.
I prithee go and get me some repast;
I care not what, so it be wholesome food.

GRUMIO: What say you to a neat's foot?

KATHERINA: 'Tis passing good; I prithee let me have it.

GRUMIO: I fear it is too choleric a meat.
How say you to a fat tripe finely broil'd?

KATHERINA: I like it well; good Grumio, fetch it me.

GRUMIO: I cannot tell; I fear 'tis choleric.
What say you to a piece of beef and mustard?

KATHERINA: A dish that I do love to feed upon.

GRUMIO: Ay, but the mustard is too hot a little.

KATHERINA: Why then the beef, and let the mustard rest.

GRUMIO: Nay, then I will not; you shall have the mustard,
Or else you get no beef of Grumio.

KATHERINA: Then both, or one, or anything thou wilt.

GRUMIO: Why then the mustard without the beef.

KATHERINA: Go, get thee gone, thou false deluding slave,

[Beats him.]

That feed'st me with the very name of meat.
Sorrow on thee and all the pack of you
That triumph thus upon my misery!
Go, get thee gone, I say.

[Enter PETRUCHIO, and HORTENSIO with meat.]

PETRUCHIO: How fares my Kate? What, sweeting, all amort?
HORTENSIO: Mistress, what cheer?
KATHERINA: Faith, as cold as can be.

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PETRUCHIO: Pluck up thy spirits, look cheerfully upon me.
 Here, love, thou seest how diligent I am,
 To dress thy meat myself, and bring it thee.
 I am sure, sweet Kate, this kindness merits thanks. 45
 What, not a word? Nay, then thou lov'st it not,
 And all my pains is sorted to no proof.
 Here, take away this dish.

KATHERINA: I pray you, let it stand.

PETRUCHIO: The poorest service is repaid with thanks; 50
 And so shall mine, before you touch the meat.

KATHERINA: I thank you, sir.

HORTENSIO: Signior Petruchio, fie! you are to blame.
 Come, Mistress Kate, I'll bear you company.

PETRUCHIO: [Aside] Eat it up all, Hortensio, if thou lovest me. – 55
 Much good do it unto thy gentle heart!
 Kate, eat apace. And now, my honey love,
 Will we return unto thy father's house
 And revel it as bravely as the best,
 With silken coats and caps, and golden rings,
 With ruffs and cuffs and farthingales and things, 60
 With scarfs and fans and double change of brav'ry,
 With amber bracelets, beads, and all this knav'ry.
 What, hast thou din'd? The tailor stays thy leisure,
 To deck thy body with his ruffling treasure. 65

(from Act 4, Scene 3)

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 work in the play?

Or (b) Analyse the following extract, considering it in relation to Nottage's presentation of hopes and dreams here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

CYNTHIA: Gotta dress the part.

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[TRACEY enters with a flurry of energy.]

(from Act 1, Scene 6)

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

4 Either (a) In what ways and with what dramatic effects does O'Neill present lies and deceit in the play?

Or (b) Analyse the following extract, showing what it adds to your understanding of Edmund's relationship with his father here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

EDMUND: Baudelaire. 5
 TYRONE: Never heard of him.
 EDMUND: [Grins provocatively.] He also wrote a poem about Jamie and the Great White Way –
 TYRONE: That loafer! I hope to God he misses the last car and has to stay uptown! 10
 EDMUND: [Goes on, ignoring this.] Although he was French and never saw Broadway and died before Jamie was born. He knew him and Little Old New York just the same. [He recites the Symons' translation of Baudelaire's 'Epilogue'] 15
 With heart at rest I climbed the citadel's
 Steep height, and saw the city as from a tower,
 Hospital, brothel, prison, and such hells,
 Where evil comes up softly like a flower.
 Thou knowest, O Satan, patron of my pain,
 Not for vain tears I went up at that hour; 20
 But like an old sad faithful lecher, fain
 To drink delight of that enormous trull
 Whose hellish beauty makes me young again.
 Whether thou sleep, with heavy vapours full,
 Sodden with day, or, new appalled, stand 25
 In gold-laced veils of evening beautiful,
 I love thee, infamous city! Harlots and
 Hunted have pleasures of their own to give,
 The vulgar herd can never understand. 30
 TYRONE: [With irritable disgust] Morbid filth! Where the hell do you get your taste in literature? Filth and despair and pessimism! Another atheist, I suppose. When you deny God, you deny hope. That's the trouble with you. If you'd get down on your knees –
 EDMUND: [As if he hadn't heard – sardonically] It's a good likeness of Jamie, don't you think, hunted by himself and whiskey, hiding in a Broadway hotel room with some fat tart – he likes them fat – reciting Dowson's Cynara to her. [He recites derisively, but with deep feeling.] 35
 All night upon mine heart I felt her warm heart beat,
 Night long within mine arms in love and sleep she lay;
 Surely the kisses of her bought red mouth were sweet;
 But I was desolate and sick of an old passion,
 When I awoke and found the dawn was gray: 40
 I have been faithful to thee, Cynara! in my fashion.

[*Jeeringly*] And the poor fat burlesque queen doesn't get a word of it, but suspects she's being insulted! And Jamie never loved any Cynara, and was never faithful to a woman in his life, even in his fashion! But he lies there, kidding himself he is superior and enjoys pleasures 'the vulgar herd can never understand'! [*He laughs.*] It's nuts – completely nuts! 45

TYRONE: [Vaguely – *his voice thick*] It's madness, yes. If you'd get on your knees and pray. When you deny God, you deny sanity.

EDMUND: [*Ignoring this*] But who am I to feel superior? I've done the same damned thing. And it's no more crazy than Dowson himself, inspired by an absinthe hangover, writing it to a dumb barmaid, who thought he was a poor crazy souse, and gave him the gate to marry a waiter! [*He laughs – then soberly, with genuine sympathy*] Poor Dowson. Booze and consumption got him. [He starts and for a second looks miserable and frightened. Then with defensive irony] Perhaps it would be tactful of me to change the subject. 50 55

TYRONE: [Thickly] Where you get your taste in authors – That damned library of yours! [*He indicates the small bookcase at rear.*] Voltaire, Rousseau, Schopenhauer, Nietzsche, Ibsen! Atheists, fools, and madmen! And your poets! This Dowson, and this Baudelaire, and Swinburne and Oscar Wilde, and Whitman and Poe! Whoremongers and degenerates! Pah! When I've three good sets of Shakespeare there [*he nods at the large bookcase*] you could read. 60 65

EDMUND: [Provocatively] They say he was a souse, too.

TYRONE: They lie! I don't doubt he liked his glass – it's a good man's failing – but he knew how to drink so it didn't poison his brain with morbidness and filth. Don't compare him with the pack you've got in there. [*He indicates the small bookcase again.*] Your dirty Zola! And your Dante Gabriel Rossetti who was a dope fiend! [*He starts and looks guilty.*] 70

(from Act 4)

WOLE SOYINKA: *Kongi's Harvest*

5 Either (a) Discuss the dramatic presentation and significance of corruption in the play.

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.

DAODU: It is vital that you hand the Leader what he wants.

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But count me out.

(from Second Part)

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