



ADVANCED GCE
ENGLISH LANGUAGE AND LITERATURE
 Dramatic Voices

F673

Candidates answer on the Answer Booklet

OCR Supplied Materials:

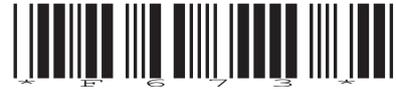
- 16 page Answer Booklet

Other Materials Required:

None

Thursday 24 June 2010
Morning

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

Section A

Answer **one** question from this section.

EITHER

Marlowe: *Dr Faustus*

Miller: *The Crucible*

- 1 By referring closely to the following two passages, examine ways in which self-knowledge is presented in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study. [30]

Passage A

The clock strikes eleven

Faustus: O Faustus,
 Now hast thou but one bare hour to live,
 And then thou must be damned perpetually.
 Stand still, you ever moving spheres of heaven, 5
 That time may cease, and midnight never come.
 Fair Nature's eye, rise, rise again and make
 Perpetual day: or let this hour be but
 A year, a month, a week, a natural day,
 That Faustus may repent, and save his soul. 10
O lente lente currite noctis equi!
 The stars move still, time runs, the clock will strike.
 The devil will come, and Faustus must be damned.
 O I'll leap up to heaven: who pulls me down?
 One drop of blood will save me; O my Christ, 15
 Rend not my heart for naming of my Christ.
 Yet will I call on him: O spare me Lucifer.
 Where is it now? 'Tis gone.
 And see a threatening arm, an angry brow.
 Mountains and hills, come, come and fall on me, 20
 And hide me from the heavy wrath of heaven.
 No? Then will I headlong run into the earth:
 Gape earth! O no, it will not harbour me.
 You stars that reigned at my nativity,
 Whose influence hath allotted death and hell, 25
 Now draw up Faustus like a foggy mist,
 Into the entrails of yon labouring cloud,
 That when you vomit forth into the air,
 My limbs may issue from your smoky mouths,
 But let my soul mount, and ascend to heaven. 30

The watch strikes

Passage B

- Danforth:* Why? Do you mean to deny this confession when you are free?
- Proctor:* I mean to deny nothing!
- Danforth:* Then explain to me, Mr. Proctor, why you will not let –
- Proctor [with a cry of his whole soul]:* Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name! 5
- Danforth [pointing at the confession in Proctor's hand]:* Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! *[Proctor is motionless.]* You will give me your honest confession in my hand, or I cannot keep you from the rope. *[Proctor does not reply.]* Which way do you go, Mister? 10
- [His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect.]*
- Danforth:* Marshal! 15
- Parris [hysterically, as though the tearing paper were his life]:* Proctor, Proctor!
- Hale:* Man, you will hang! You cannot!
- Proctor [his eyes full of fears]:* I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. *[Elizabeth, in a burst of terror, rushes to him and weeps against his hand.]* Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! *[He has lifted her, and kisses her now with great passion.]* 20
- Rebecca:* Let you fear nothing! Another judgement waits us all! 25
- Danforth:* Hang them high over the town! Who weeps for these, weeps for corruption! *[He sweeps out past them.]*

OR

Shakespeare: *Hamlet*Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

- 2 By referring closely to the following two passages, examine ways in which attitudes to death and dying are presented in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study. [30]

Passage A

Hamlet: To be, or not to be: that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them. To die, to sleep – 5
 No more – and by a sleep to say we end
 The heartache, and the thousand natural shocks
 That flesh is heir to! 'Tis a consummation
 Devoutly to be wished. To die, to sleep –
 To sleep – perchance to dream: ay, there's the rub, 10
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life:
 For who would bear the whips and scorns of time, 15
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of despised love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes,
 When he himself might his quietus make 20
 With a bare bodkin? Who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscovered country, from whose bourn
 No traveller returns, puzzles the will, 25
 And makes us rather bear those ills we have,
 Than fly to others that we know not of?

(Act III, Scene i)

Passage B

- Guildenstern* [*tired, drained, but still an edge of impatience; over the mime*]: No ...
no ... not for *us*, not like that. Dying is not romantic, and death is not
a game which will soon be over ... Death is not anything ... death
is not ... It's the absence of presence, nothing more ... the endless
time of never coming back ... a gap you can't see, and when the
wind blows through it, it makes no sound ... 5
*The light has gone upstage. Only Guildenstern and Rosencrantz are
visible as Rosencrantz's clapping falters to silence.
Small pause.*
- Rosencrantz*: That's it, then, is it? [*No answer, he looks out front.*] The sun's going
down. Or the earth's coming up, as the fashionable theory has it. 10
[*Small pause.*] Not that it makes any difference. [*Pause.*] What was
it all about? When did it begin? [*Pause, no answer.*] Couldn't we just
stay put? I mean no one is going to come on and drag us off ...
They'll just have to wait. We're still young ... fit ... we've got years 15
... [*Pause. No answer.*] [*A cry*] We've done nothing wrong! We didn't
harm anyone. Did we?
- Guildenstern*: I can't remember.
Rosencrantz pulls himself together.
- Rosencrantz*: All right, then. I don't care. I've had enough. To tell you the truth, I'm
relieved. 20
*And he disappears from view.
Guildenstern does not notice.*
- Guildenstern*: Our names shouted in a certain dawn ... a message ... a summons
... there must have been a moment, at the beginning, where we 25
could have said – no. But somehow we missed it. [*He looks round
and sees he is alone.*] Rosen – ? Guil – ? [*He gathers himself.*] Well,
we'll know better next time. Now you see me, now you –
And disappears.

(Act III)

OR

John Webster: *The Duchess of Malfi*Caryl Churchill: *Top Girls*

3 By referring closely to the following two passages, examine ways in which attitudes to pregnancy and childbirth are presented in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study. [30]

Passage A

<i>Bosola:</i>	'Tis a pretty art, this grafting.	
<i>Duchess:</i>	'Tis so: a bett'ring of nature.	
<i>Bosola:</i>	To make a pippin grow upon a crab, A damson on a blackthorn. [<i>Aside</i>] – How greedily she eats them! A whirlwind strike off these bawd farthingales! For, but for that, and the loose-bodied gown, I should have discovered apparently The young springal cutting a caper in her belly.	5
<i>Duchess:</i>	I thank you, <i>Bosola</i> , they were right good ones, If they do not make me sick.	10
<i>Antonia:</i>	How now madam?	
<i>Duchess:</i>	This green fruit and my stomach are not friends. How they swell me!	
<i>Bosola</i> [<i>Aside</i>]:	Nay, you are too much swelled already.	
<i>Duchess:</i>	Oh, I am in an extreme cold sweat.	15
<i>Bosola:</i>	I am very sorry.	
<i>Duchess:</i>	Light to my chamber. Oh, good <i>Antonio</i> , I fear I am undone. <i>Exit</i>	
<i>Delio:</i>	Lights there, lights. [<i>Exeunt all but Antonio and Delio</i>]	
<i>Antonio:</i>	O my most trusty <i>Delio</i> , we are lost. I fear she's fall'n in labour, and there's left No time for her remove.	20
<i>Delio:</i>	Have you prepared Those ladies to attend her, and procured That politic safe conveyance for the midwife Your <i>Duchess</i> plotted?	25
<i>Antonio:</i>	I have.	
<i>Delio:</i>	Make use then of this forced occasion. Give out that <i>Bosola</i> hath poisoned her With these apricots: that will give some colour For her keeping close.	30
<i>Antonio:</i>	Fie, fie, the physicians Will then flock to her.	
<i>Delio:</i>	For that you may pretend She'll use some prepared antidote of her own, Lest the physicians should re-poison her.	35
<i>Antonio:</i>	I am lost in amazement. I know not what to think on't. <i>Exeunt</i>	

[Act II] Scene ii

[*Enter Bosola*]

Bosola: So, so: there's no question but her tetchiness, and most vulturous eating of the apricots, are apparent signs of breeding.

Passage B

<i>Marlene:</i>	And at first he seemed perfectly normal?	
<i>Griselda:</i>	Marlene, you're always so critical of him. / Of course he was normal, he was very kind.	
<i>Marlene:</i>	But Griselda, come on, he took your baby.	
<i>Griselda:</i>	Walter found it hard to believe I loved him. He couldn't believe I would always obey him. He had to prove it.	5
<i>Marlene:</i>	I don't think Walter likes women.	
<i>Griselda:</i>	I'm sure he loved me, Marlene, all the time.	
<i>Marlene:</i>	He just had a funny way / of showing it.	
<i>Griselda:</i>	It was hard for him too.	10
<i>Joan:</i>	How do you mean he took away your baby?	
<i>Nijo:</i>	Was it a boy?	
<i>Griselda:</i>	No, the first one was a girl.	
<i>Nijo:</i>	Even so it's hard when they take it away. Did you see it at all?	
<i>Griselda:</i>	Oh yes, she was six weeks old.	15
<i>Nijo:</i>	Much better to do it straight away.	
<i>Isabella:</i>	But why did your husband take the child?	
<i>Griselda:</i>	He said all the people hated me because I was just one of them. And now I had a child they were restless. So he had to get rid of the child to keep them quiet. But he said he wouldn't snatch her, I had to agree and obey and give her up. So when I was feeding her a man came in and took her away. I thought he was going to kill her even before he was out of the room.	20
<i>Marlene:</i>	But you let him take her? You didn't struggle?	
<i>Griselda:</i>	I asked him to give her back so I could kiss her. And I asked him to bury her where no animals could dig her up. / It	25
<i>Isabella:</i>	Oh my dear.	
<i>Griselda:</i>	was Walter's child to do what he liked with.*	
<i>Marlene:</i>	Walter was bonkers.	
<i>Gret:</i>	Bastard.	30
<i>Isabella:</i>	*But surely, murder.	
<i>Griselda:</i>	I had promised.	
<i>Marlene:</i>	I can't stand this. I'm going for a pee.	
	<i>Marlene goes out.</i>	

(Act I)

Caryl Churchill's text uses the following conventions to indicate overlapping dialogue and topic loops:

* = topic loop

/ = overlapping dialogue

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

Marlowe: *Dr Faustus*

Miller: *The Crucible*

- 4 Proctor says to Hale: ‘... a minister may pray to God without he have golden candlesticks upon the altar.’

Examine ways in which conflicts between worldly values and spiritual values are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play. **[30]**

OR

Shakespeare: *Hamlet*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

- 5 The player in *Rosencrantz and Guildenstern are Dead* says: ‘Everything has to be taken on trust; truth is only that which is taken to be true ...’

Examine ways in which states of uncertainty are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play. **[30]**

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

- 6 Angie concludes *Top Girls* with the word ‘frightening’.

Examine ways in which victims and victimisation are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play. **[30]**

Section B Total [30]

Paper Total [60]



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