

**ADVANCED GCE**  
**ENGLISH LANGUAGE AND LITERATURE**  
Dramatic Voices

**F673**

Candidates answer on the answer booklet.

**OCR supplied materials:**

- 16 page answer booklet  
(sent with general stationery)

**Other materials required:**

None

**Monday 17 January 2011**  
**Afternoon**

**Duration: 2 hours**



**INSTRUCTIONS TO CANDIDATES**

- Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure 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.

**INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

## 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 conflicts between good and evil 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

*Enter Faustus in his study*

<i>Faustus:</i>	Now Faustus, must thou needs be damned, And canst thou not be saved. What boots it then to think of God or heaven? Away with such vain fancies and despair,	5
	Despair in God, and trust in Belzebub. Now go not backward: no, Faustus, be resolute; Why waverest thou? O, something soundeth in mine ears: 'Abjure this magic, turn to God again'. Ay, and Faustus will turn to God again.	10
	To God? He loves thee not: The god thou servest is thine own appetite Wherein is fixed the love of Belzebub. To him I'll build an altar and a church, And offer luke-warm blood of new-born babes.	15

*Enter Good Angel and Evil [Angel]*

<i>Good Angel:</i>	Sweet Faustus, leave that execrable art.	
<i>Faustus:</i>	Contrition, prayer, repentance: what of them?	
<i>Good Angel:</i>	O they are means to bring thee unto heaven.	
<i>Evil Angel:</i>	Rather illusions, fruits of lunacy, That makes men foolish that do trust them most.	20
<i>Good Angel:</i>	Sweet Faustus, think of heaven, and heavenly things.	
<i>Evil Angel:</i>	No Faustus, think of honour and of wealth.	

*Exeunt [Angels]*

<i>Faustus:</i>	Of wealth! Why, the signory of Emden shall be mine When Mephistophilis shall stand by me. What god can hurt thee, Faustus? Thou art safe, Cast no more doubts. Come Mephistophilis, And bring glad tidings from great Lucifer. Is't not midnight? Come Mephistophilis: <i>Veni veni Mephistophile</i>	25       30
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*Enter Mephistophilis*

- Mephistophilis:* Now tell, what says Lucifer thy lord?  
That I shall wait on Faustus whilst he lives,  
So he will buy my service with his soul. 35
- Faustus:* Already Faustus hath hazarded that for thee.
- Mephistophilis:* But Faustus, thou must bequeath it solemnly,  
And write a deed of gift with thine own blood,  
For that security craves great Lucifer. 40  
If thou deny it, I will back to hell.

**Passage B**

*Now Hale takes her hand. She is surprised.*

- Hale:* Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?
- Tituba:* (*kisses Hale's hand*): Aye sir, oh, I do. 5
- Hale:* You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.
- Tituba:* (*deeply relieved*): Oh, God bless you, Mr Hale!
- Hale:* (*with rising exaltation*): You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, turn your back on him and face God – face God, Tituba, and God will protect you. 10
- Tituba:* (*joining with him*): Oh, God, protect Tituba!
- Hale:* (*kindly*): who came to you with the Devil? Two? Three? Four? How many? 15  
*Tituba pants, and begins rocking back and forth again, staring ahead.*
- Tituba:* There was four. There was four.
- Parris:* (*pressing in on her*): Who? Who? Their names, their names!
- Tituba:* (*suddenly bursting out*): Oh, how many times he bid me kill you, Mr Parris! 20
- Parris:* Kill me!
- Tituba:* (*in a fury*): He say Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! (*They gasp.*) But I tell him 'No! I don't hate that man. I don't want kill that man.' But he say, 'You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!' And I say 'You lie, Devil, you lie!' And then he come one stormy night to me, and he say, 'Look! I have white people belong to me.' And I look – and there was Goody Good. 25  
30
- Parris:* Sarah Good.
- Tituba:* (*rocking and weeping*): Aye, sir, and Goody Osburn.

OR

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

- 2 By referring closely to the following two passages, examine the presentation and significance of chance and fortune 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

#### *Exeunt Rosencrantz and Guildenstern*

*Hamlet:* What ho, Horatio!

#### *Enter Horatio*

*Horatio:* Here sweet lord, at your service.

*Hamlet:* Horatio, thou art e'en as just a man 5  
As e'er my conversation coped withal.

*Horatio:* Oh my dear lord.

*Hamlet:* Nay, do not think I flatter,  
For what advancement may I hope from thee,  
That no revenue hast but thy good spirits 10  
To feed and clothe thee? Why should the poor be flattered?

No, let the candied tongue lick absurd pomp  
And crook the pregnant hinges of the knee  
Where thrift may follow fawning. Dost thou hear?  
Since my dear soul was mistress of her choice, 15  
And could of men distinguish her election,

Sh'ath sealed thee for herself, for thou hast been  
As one in suffering all that suffers nothing,  
A man that Fortune's buffets and rewards  
Hast tane with equal thanks. And blest are those 20

Whose blood and judgement are so well commeddled  
That they are not a pipe for Fortune's finger  
To sound what stop she please. Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, ay in my heart of heart, 25

As I do thee. Something too much of this.  
There is a play tonight before the king:  
One scene of it comes near the circumstance  
Which I have told thee of my father's death.

I prithee when thou seest that act afoot, 30  
Even with the very comment of thy soul  
Observe my uncle.

**Passage B**

Ros: Heads ... (*He puts it in his bag.*)

*Guil sits despondently. He takes a coin, spins it, lets it fall between his feet. He looks at it, picks it up, throws it to Ros, who puts it in his bag.*

*Guil takes another coin, spins it, catches it, turns it over on to his other hand, looks at it, and throws it to Ros who puts it in his bag.*

5

*Guil takes a third coin, spins it, catches it in his right hand, turns it over on to his left wrist, lobs it in the air, catches it with his left hand, raises his left leg, throws the coin up under it, catches it and turns it over on to the top of his head, where it sits. Ros comes, looks at it, puts it in his bag.*

Ros: I'm afraid –

10

Guil: So am I.

Ros: I'm afraid it isn't your day.

Guil: I'm afraid it is.

*Small pause.*

Ros: Eighty-nine.

15

Guil: It must be indicative of something, besides the redistribution of wealth. (*He muses.*)  
List of possible explanations.

One. I'm willing it. Inside where nothing shows, I am the essence of a man spinning double-headed coins, and betting against himself in private atonement for an unremembered past. (*He spins a coin at Ros.*)

20

Ros: Heads.

Guil: Two. Time has stopped dead, and the single experience of one coin being spun once has been repeated ninety times ... (*He flips a coin, looks at it, tosses it to Ros.*) On the whole, doubtful. Three. Divine intervention, that is to say, a good turn from above concerning him, cf. children of Israel, or retribution from above concerning me, cf. Lot's wife. Four. A spectacular vindication of the principle that each individual coin spun individually (*He spins one*) is as likely to come down heads as tails and therefore should cause no surprise each individual time it does. (*It does. He tosses it to Ros.*)

25

Ros: I've never known anything like it!

Guil: And a syllogism: One, he had never known anything like it. Two, he has never known anything to write home about. Three, it is nothing to write home about ... Home ... What's the first thing you remember?

30

Ros: Oh, let's see ... The first thing that comes into my head, you mean?

OR

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

**3 By referring closely to the following two passages, examine ways in which marriage 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**

<i>Duchess:</i>	If I had a husband now, this care were quit: But I intend to make you overseer. What good deed shall we first remember? Say.	
<i>Antonio:</i>	Begin with that first good deed began i'th'world After man's creation, the sacrament of marriage. I'd have you first provide for a good husband, Give him all.	5
<i>Duchess:</i>	All?	
<i>Antonio:</i>	Yes, your excellent self.	
<i>Duchess:</i>	In a winding sheet?	10
<i>Antonio:</i>	In a couple.	
<i>Duchess:</i>	St Winifred, that were a strange will!	
<i>Antonio:</i>	'Twere strange if there were no will in you To marry again.	
<i>Duchess:</i>	What do you think of marriage?	15
<i>Antonio:</i>	I take't as those that deny purgatory: It locally contains or heaven or hell; There's no third place in't.	
<i>Duchess:</i>	How do you affect it?	
<i>Antonio:</i>	My banishment, feeding my melancholy, Would often reason thus –	20
<i>Duchess:</i>	Pray let's hear it.	
<i>Antonio:</i>	Say a man never marry, nor have children, What takes that from him? Only the bare name Of being a father, or the weak delight To see the little wanton ride a-cock-horse Upon a painted stick, or hear him chatter Like a taught starling.	25
<i>Duchess:</i>	Fie, fie, what's all this? One of your eyes is blood-shot, use my ring to't, [Gives him the ring] They say 'tis very sovereign: 'twas my wedding ring, And I did vow never to part with it But to my second husband.	30
<i>Antonio:</i>	You have parted with it now.	35
<i>Duchess:</i>	Yes, to help your eyesight.	
<i>Antonio:</i>	You have made me stark blind.	
<i>Duchess:</i>	How?	
<i>Antonio:</i>	There is a saucy and ambitious devil Is dancing in this circle.	40
<i>Duchess:</i>	Remove him.	

Antonio: How?  
 Duchess: There needs small conjuration when your finger  
 May do it: thus –  
                   [She puts her ring upon his finger] 45  
                   – is it fit?  
                   He kneels

### Passage B

Jeanine: I'm saving to get married.  
 Marlene: Does that mean you don't want a long-term job, Jeanine?  
 Jeanine: I might do.  
 Marlene: Because where do the prospects come in? No kids for a bit?  
 Jeanine: Oh no, not kids, not yet. 5  
 Marlene: So you won't tell them you're getting married?  
 Jeanine: Had I better not?  
 Marlene: It would probably help.  
 Jeanine: I'm not wearing a ring. We thought we wouldn't spend on a ring.  
 Marlene: Saves taking it off. 10  
 Jeanine: I wouldn't take it off.  
 Marlene: There's no need to mention it when you go for an interview. / Now Jeanine  
 do you have a feel for any particular  
 Jeanine: But what if they ask?  
 Marlene: kind of company? 15  
 Jeanine: I thought advertising.  
 Marlene: People often do think advertising. I have got a few vacancies but I think  
 they're looking for something glossier.  
 Jeanine: You mean how I dress? / I can dress different. I  
 Marlene: I mean experience. 20  
 Jeanine: dress like this on purpose for where I am now.  
 Marlene: I have a marketing department here of a knitwear manufacturer. / Marketing  
 is near enough advertising. Secretary  
 Jeanine: Knitwear?  
 Marlene: to the marketing manager, he's thirty-five, married, I've sent him a girl 25  
 before and she was happy, left to have a baby, you won't want to mention  
 marriage there. He's very fair I think, good at his job, you won't have to  
 nurse him along. Hundred and ten, so that's better than you're doing now.  
 Jeanine: I don't know.  
 Marlene: I've a fairly small concern here, father and two sons, you'd have more say 30  
 potentially, secretarial and reception duties, only a hundred but the job's  
 going to grow with the concern and then you'll be in at the top with new  
 girls coming in underneath you.  
 Jeanine: What is it they do?  
 Marlene: Lampshades. 35

Caryl Churchill's text uses the following convention to indicate overlapping dialogue:  
 / = overlapping dialogue

**Section A Total [30]**

## Section B

Answer **one** question from this section.

**EITHER**

**Marlowe: *Dr Faustus***

**Miller: *The Crucible***

- 4 In Act 1 of *The Crucible* Proctor says to Rebecca Nurse: "I do not like the smell of this 'authority'."

Examine ways in which rebellion against authority is presented and explored 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 In Act 1 of *Rosencrantz and Guildenstern are Dead* Rosencrantz says: "I can't remember ... What have we got to go on?"

Examine the presentation and significance of memory 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 In Act 1 of *Top Girls* Joan says: "I never obeyed anyone. They all obeyed me".

Examine how obedience and disobedience are presented and explored 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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