



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

Tuesday 19 January 2010
Afternoon

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 temptation 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

Faustus: One thing, good servant, let me crave of thee,
To glut the longing of my heart's desire:
That I might have unto my paramour
That heavenly Helen which I saw of late,
Whose sweet embracings may extinguish clean 5
These thoughts that do dissuade me from my vow:
And keep mine oath I made to Lucifer.

Mephistophilis: Faustus, this, or what else thou shalt desire,
Shall be performed in twinkling of an eye.

Enter Helen

Faustus: Was this the face that launched a thousand ships, 10
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss:
Her lips suck forth my soul, see where it flies!
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips, 15
And all is dross that is not Helena!

Enter Old Man

I will be Paris, and for love of thee,
Instead of Troy shall Wittenberg be sacked;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest: 20
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O thou art fairer than the evening air,
Clad in the beauty of a thousand stars,
Brighter art thou than flaming Jupiter 25
When he appeared to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethusa's azured arms;
And none but thou shalt be my paramour.

Exeunt [Faustus and Helen]

Passage B

- Abigail:* Give me a word, John. A soft word [*Her concentrated desire destroys his smile.*]
- Proctor:* No, no, Abby. That's done with.
- Abigail [tauntingly]:* You come five miles to see a silly girl fly? I know you better.
- Proctor [setting her firmly out of his path]:* I come to see what mischief your uncle's brewin' now. [*With final emphasis*] Put it out of mind, Abby. 5
- Abigail [grasping his hand before he can release her]:* John – I am waitin' for you every night.
- Proctor:* Abby, I never give you hope to wait for me.
- Abigail [now beginning to anger – she can't believe it]:* I have something better than hope, I think! 10
- Proctor:* Abby, you'll put it out of mind. I'll not be comin' for you more.
- Abigail:* You're surely sportin' with me.
- Proctor:* You know me better.
- Abigail:* I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now! 15
- Proctor:* Abby, that's a wild thing to say –
- Abigail:* A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights. 20
- Proctor:* I have hardly stepped off my farm this seven month.
- Abigail:* I have a sense of heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window?
- Proctor:* I may have looked up. 25

(Act 1)

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 language games 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 Hamlet, reading a book.

Polonius: How does my good Lord Hamlet?

Hamlet: Well, God-a-mercy.

Polonius: Do you know me, my lord?

Hamlet: Excellent well; you are a fishmonger.

Polonius: Not I, my lord. 5

Hamlet: Then I would you were so honest a man.

Polonius: Honest, my lord?

Hamlet: Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

Polonius: That's very true, my lord. 10

Hamlet: For if the sun breed maggots in a dead dog, being a good kissing carrion ... Have you a daughter?

Polonius: I have, my lord.

Hamlet: Let her not walk i' th' sun. Conception is a blessing, but not as your daughter may conceive. – Friend, look to 't. 15

Polonius [*Aside*]: How say you by that? Still harping on my daughter. – Yet he knew me not at first; he said I was a fishmonger. He is far gone, far gone. And truly in my youth I suffered much extremity for love, very near this. I'll speak to him again.

[*To Hamlet*] What do you read, my lord? 20

Hamlet: Words, words, words.

Polonius: What is the matter, my lord?

Hamlet: Between who?

Polonius: I mean, the matter that you read, my lord.

Hamlet: Slanders, sir. For the satirical rogue says here that old men have grey bears; that their faces are wrinkled; their eyes purging thick amber and plum-tree gum; and that they have a plentiful lack of wit, together with most weak hams – all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down. For yourself, sir, shall grow old as I am, if, like a crab, you could go backward. 25

Polonius [*Aside*]: Though this be madness, yet there is method in 't. 30

(Act II, Scene ii)

Passage B

- Guildenstern:* I think we can say we made some headway.
- Rosencrantz:* You think so?
- Guildenstern:* I think we can say that.
- Rosencrantz:* I think we can say he made us look ridiculous.
- Guildenstern:* We played it close to the chest of course. 5
- Rosencrantz [derisively]:* ‘Question and answer. Old ways are the best ways!’ He was scoring off us all down the line.
- Guildenstern:* He caught us on the wrong foot once or twice, perhaps, but I thought we gained some ground.
- Rosencrantz [simply]:* He murdered us. 10
- Guildenstern:* He might have had the edge.
- Rosencrantz [roused]:* Twenty-seven-three, and you think he might have the edge?! He *murdered* us.
- Guildenstern:* What about our evasions?
- Rosencrantz:* Oh, our evasions were lovely. ‘Were you sent for?’ he says. ‘My lord, we were sent for ...’ I didn’t know where to put myself. 15
- Guildenstern:* He had six rhetorical –
- Rosencrantz:* It was question and answer, all right. Twenty-seven questions he got out in ten minutes, and answered three. I was waiting for you to *delve*. ‘When is he going to start *delving*?’ I asked myself. 20
- Guildenstern:* – And two repetitions.
- Rosencrantz:* Hardly a leading question between us.
- Guildenstern:* We got his *symptoms*, didn’t we?
- Rosencrantz:* Half of what he said meant something else, and the other half didn’t mean anything at all. 25
- Guildenstern:* Thwarted ambition – a sense of grievance, that’s my diagnosis.
- Rosencrantz:* Six rhetorical and two repetition, leaving nineteen of which we answered fifteen. And what did we get in return? He’s depressed! ... Denmark’s a prison and he’d rather live in a nutshell; some shadow-play about the nature of ambition, which never got down to cases, and finally one direct question which might have led somewhere, and led in fact to his illuminating claim to tell a hawk from a handsaw. 30

(Act II)

OR

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

3 By referring closely to the following two passages, examine ways in which the breaking of gender roles 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

Duchess: So now the ground's broke
You may discover what a wealthy mine
I make you lord of.

Antonio: Oh my unworthiness.

Duchess: You were ill to sell yourself. 5
This dark'ning of your worth is not like that
Which tradesmen use i'th'city: their false lights
Are to rid bad wares off; and I must tell you,
If you will know where breathes a complete man –
I speak it without flattery – turn your eyes 10
And progress through yourself.

Antonio: Were there nor heaven nor hell
I should be honest: I have long served virtue
And ne'er ta'en wages of her.

Duchess: Now she pays it. 15
The misery of us that are born great,
We are forced to woo because none dare woo us:
And as a tyrant doubles with his words,
And fearfully equivocates, so we
Are forced to express our violent passions 20
In riddles and in dreams, and leave the path
Of simple virtue which was never made
To seem the thing it is not. Go, go brag
You have left me heartless, mine is in your bosom,
I hope 'twill multiply love there. You do tremble. 25
Make not your heart so dead a piece of flesh
To fear more than to love me. Sir, be confident,
What is't distracts you? This is flesh and blood, sir,
'Tis not the figure cut in alabaster
Kneels at my husband's tomb. Awake, awake, man, 30
I do here put off all vain ceremony
And only do appear to you a young widow
That claims you for her husband; and like a widow,
I use but half a blush in't.

Antonio: Truth speak for me, 35
I will remain the constant sanctuary
Of your good name.

Duchess: I thank you, gentle love,
And 'cause you shall not come to me in debt,
Being now my steward, here upon your lips 40
I sign your *Quietus est*.
[*She kisses him*]
This you should have begged now.

(Act I, Scene i)

Passage B

<i>Joan:</i>	Yes. I enjoyed being Pope. I consecrated bishops and let people kiss my feet. I received the King of England when he came to submit to the church. Unfortunately there were earthquakes, and some village reported it had rained blood, and in France there was a plague of giant grasshoppers, but I don't think that can have been my fault, do you?	5
	<i>Laughter.</i> The grasshoppers fell on the English Channel and were washed up on shore and their bodies rotted and poisoned the air and everyone in those parts died.	
<i>Isabella:</i>	*Such superstition! I was nearly murdered in China by a howling mob. They thought the barbarians ate babies and put them under railway sleepers to make the tracks steady, and ground up their eyes to make the lenses of cameras. / So	10
<i>Marlene:</i>	And you had a camera!	
<i>Isabella:</i>	they were shouting, 'child-eater, child-eater.' Some people tried to sell girl babies to Europeans for cameras or stew!	15
	<i>Laughter.</i>	
<i>Marlene:</i>	So apart from the grasshoppers it was a great success.	
<i>Joan:</i>	Yes, if it hadn't been for the baby I expect I'd have lived to an old age like Theodora of Alexandria, who lived as a monk. She was accused by a girl / who fell in love with her of being the father of her child and –	
<i>Nijo:</i>	But tell us what happened to your baby. I had some babies.	20
<i>Marlene:</i>	Didn't you think of getting rid of it?	
<i>Joan:</i>	Wouldn't that be a worse sin than having it? / But a Pope with a child was about as bad as possible.	
<i>Marlene:</i>	I don't know, you're the Pope.	
<i>Joan:</i>	But I wouldn't have known how to get rid of it.	25
<i>Marlene:</i>	Other Popes had children, surely.	
<i>Joan:</i>	They didn't give birth to them.	
<i>Nijo:</i>	Well you were a woman.	
<i>Joan:</i>	Exactly and I shouldn't have been a woman. Women, children and lunatics can't be Pope.	30
	(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 Lucifer says to Faustus: 'Christ cannot save thy soul, for he is just ...'

Examine ways in which justice is 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 Examine the importance and effects of humour 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 Gret says: 'come on, we're going where the evil come from and pay the bastards out...'

Examine how feelings of resentment 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]****Copyright Information**

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