

**Wednesday 25 January 2012 – Afternoon**

**A2 GCE ENGLISH LANGUAGE AND LITERATURE**

**F673**      Dramatic Voices

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 16 page Answer Booklet  
(sent with general stationery)

**Other materials required:**

None

**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.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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**

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## 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-deception and being deceived 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>Mephistophilis:</i>	Speak, Faustus, do you deliver this as your deed?	
<i>Faustus:</i>	Ay, take it, and the devil give thee good on't.	
<i>Mephistophilis:</i>	Now, Faustus, ask what thou wilt.	
<i>Faustus:</i>	First will I question with thee about hell: Tell me, where is the place that men call hell?	5
<i>Mephistophilis:</i>	Under the heavens.	
<i>Faustus:</i>	Ay, but whereabouts?	
<i>Mephistophilis:</i>	Within the bowels of these elements, Where we are tortured and remain for ever. Hell hath no limits, nor is circumscribed In one self place; for where we are is hell, And where hell is, must we ever be. And to conclude, when all the world dissolves, And every creature shall be purified, All places shall be hell that is not heaven.	10       15
<i>Faustus:</i>	Come, I think hell's a fable.	
<i>Mephistophilis:</i>	Ay, think so still, till experience change thy mind.	
<i>Faustus:</i>	Why? thinkst thou then that Faustus shall be damned?	
<i>Mephistophilis:</i>	Ay, of necessity, for here's the scroll Wherein thou hast given thy soul to Lucifer.	20
<i>Faustus:</i>	Ay, and body too; but what of that? Think'st thou that Faustus is so fond to imagine That after this life there is any pain? Tush, these are trifles and mere old wives' tales.	
<i>Mephistophilis:</i>	But Faustus, I am an instance to prove the contrary; For I am damned, and am now in hell.	25
<i>Faustus:</i>	How, now in hell? Nay, and this be hell, I'll willingly be damned here!	

**Passage B**

- Mary Warren:* I never knew it before. I never knew anything before. When she came into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor. But then – then she sit there, denying and denying, and I feel a misty coldness climbin’ up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then – [*entranced*] – I hear a voice, a screamin’ voice, and it were my voice – and all at once I remembered everything she done to me! 5
- Proctor:* Why? What did she do to you?
- Mary Warren:* [*like one awakened to a marvellous secret insight*]: So many time, Mr Proctor, she come to this very door, beggin’ bread and a cup of cider – and mark this: whenever I turned her away empty, she *mumbled*. 10
- Elizabeth:* Mumbled! She may mumble if she’s hungry.
- Mary Warren:* But *what* does she mumble? You must remember, Goody Proctor. Last month – a Monday, I think – she walked away, and I thought my guts would burst for two days after. Do you remember it? 15
- Elizabeth:* Why – I do, I think, but –
- Mary Warren:* And so I told that to Judge Hathorne, and he asks her so. “Goody Osburn,” says he, “what curse do you mumble that this girl must fall sick after turning you away?” And she replies – [*mimicking an old crone*] – “Why, your excellence, no curse at all. I only say my commandments; I hope I may say my commandments,” says she! 20
- Elizabeth:* And that’s an upright answer.
- Mary Warren:* Aye, but then Judge Hathorne say, “Recite for us your commandments!” – [*leaning avidly toward them*] – and of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie! 25
- Proctor:* And so condemned her?
- Mary Warren:* [*now a little strained, seeing his stubborn doubt*]: Why, they must when she condemned herself. 30
- Proctor:* But the proof, the proof!
- Mary Warren:* [*with greater impatience with him*]: I told you the proof. It’s hard proof, hard as rock, the judges said.
- Proctor:* [*pauses an instant, then*]: You will not go to court again, Mary Warren.

OR

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

- 2 By referring closely to the following two passages, examine ways in which the dramatists present the difficulties of taking independent action 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

*Rosencrantz:*

Will't please you go, my lord?

*Hamlet:*

I'll be with you straight. Go a little before.

*Exeunt all except HAMLET*

How all occasions do inform against me,  
 And spur my dull revenge! What is a man, 5  
 If his chief good and market of his time  
 Be but to sleep and feed? A beast, no more!  
 Sure, He that made us with such large discourse,  
 Looking before and after, gave us not  
 That capability and god-like reason 10  
 To fust in us unus'd. Now, whether it be  
 Bestial oblivion, or some craven scruple  
 Of thinking too precisely on th' event –  
 A thought which, quarter'd, hath but one part wisdom  
 And ever three parts coward – I do not know 15  
 Why yet I live to say "This thing's to do,"  
 Sith I have cause, and will, and strength, and means  
 To do't. Examples gross as earth exhort me:  
 Witness this army, of such mass and charge, 20  
 Led by a delicate and tender prince,  
 Whose spirit, with divine ambition puff'd,  
 Makes mouths at the invisible event,  
 Exposing what is mortal and unsure  
 To all that fortune, death and danger dare,  
 Even for an egg-shell. Rightly to be great 25  
 Is not to stir without great argument,  
 But greatly to find quarrel in a straw,  
 When honour's at the stake. How stand I, then,  
 That have a father kill'd, a mother stain'd,  
 Excitements of my reason and my blood, 30  
 And let all sleep, while, to my shame, I see  
 The imminent death of twenty thousand men,  
 That, for a fantasy and trick of fame,  
 Go to their graves like beds, fight for a plot  
 Whereon the numbers cannot try the cause, 35  
 Which is not tomb enough and continent  
 To hide the slain? O, from this time forth,  
 My thoughts be bloody, or be nothing worth!

*Exit*

**Passage B**

- Ros:* Well, shall we stretch our legs?
- Guil:* I don't feel like stretching my legs.
- Ros:* I'll stretch them for you, if you like.
- Guil:* No.
- Ros:* We could stretch each other's. That way we wouldn't have to go anywhere. 5
- Guil:* [pause] No, somebody might come in.
- Ros:* In where?
- Guil:* Out here.
- Ros:* In out here?
- Guil:* On deck. 10
- [*Ros considers the floor: slaps it.*]
- Ros:* Nice bit of planking, that.
- Guil:* Yes, I'm very fond of boats myself. I like the way they're – contained. You don't have to worry about which way to go, or whether to go at all – the question doesn't arise, because you're on a boat, aren't you? Boats are safe areas in the game of tag ... the players will hold their positions until the music starts ... I think I'll spend most of my life on boats. 15
- Ros:* Very healthy.
- [*Ros inhales with expectation, exhales with boredom. Guil stands up and looks over the audience.*] 20
- Guil:* One is free on a boat. For a time. Relatively.
- Ros:* What's it like?
- Guil:* Rough.
- [*Ros joins him. They look out over the audience.*]
- Ros:* I think I'm going to be sick. 25
- [*Guil licks a finger, holds it up experimentally.*]
- Guil:* Other side, I think.
- [*Ros goes upstage: Ideally a sort of upper deck joined to the downstage lower deck by short steps. The umbrella being on the upper deck. Ros pauses by the umbrella and looks behind it.*] 30
- [*Guil meanwhile has been resuming his own theme – looking out over the audience –*]
- Free to move, speak, extemporise, and yet. We have not been cut loose. Our truancy is defined by one fixed star, and our drift represents merely a slight change of angle to it: we may seize the moment, toss it around while the moments pass, a short dash here, an exploration there, but we are brought round full circle to face again the single immutable fact – that we, Rosencrantz and Guildenstern, bearing a letter from one king to another, are taking Hamlet to England. 35

OR

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

**3 By referring closely to the following two passages, examine ways in which ambition 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>Bosola:</i>	<p style="text-align: right;">Sure,</p> <p>He was too honest. Pluto, the god of riches,          When he's sent by Jupiter to any man          He goes limping, to signify that wealth          That comes on God's name comes slowly; but when he's sent          On the devil's errand, he rides post and comes in by scuttles.          Let me show you what a most unvalued jewel          You have, in a wanton humour, thrown away,          To bless the man shall find him. He was an excellent          Courtier, and most faithful, a soldier that thought it          As beastly to know his own value too little          As devilish to acknowledge it too much.          Both his virtue and form deserved a far better fortune.          His discourse rather delighted to judge itself, than show itself.          His breast was filled with all perfection,          And yet it seemed a private whisp'ring-room,          It made so little noise of 't.</p>	<p>5</p> <p>10</p> <p>15</p>
<i>Duchess:</i>	<p style="text-align: right;">But he was basely descended.</p>	
<i>Bosola:</i>	<p>Will you make yourself a mercenary herald,          Rather to examine men's pedigrees than virtues?          You shall want him,          For know an honest statesman to a prince          Is like a cedar planted by a spring;          The spring bathes the tree's root, the grateful tree          Rewards it with his shadow. You have not done so.          I would sooner swim to the Bermudes on          Two politicians' rotten bladders, tied          Together with an intelligencer's heart-string,          Than depend on so changeable a prince's favour.          Fare thee well, Antonio; since the malice of the world          Would needs down with thee, it cannot be said yet          That any ill happened unto thee,          Considering thy fall was accompanied with virtue.</p>	<p>20</p> <p>25</p> <p>30</p>
<i>Duchess:</i>	<p>O, you render me excellent music.</p>	
<i>Bosola:</i>	<p style="text-align: right;">Say you?</p>	<p>35</p>
<i>Duchess:</i>	<p>This good one that you speak of, is my husband.</p>	
<i>Bosola:</i>	<p>Do I not dream? Can this ambitious age          Have so much goodness in't, as to prefer          A man merely for worth, without these shadows          Of wealth, and painted honours? Possible?</p>	<p>40</p>

**Passage B**

- Marlene:* Right Jeanine, you are Jeanine aren't you? Let's have a look. Os and As. / No As, all those Os you probably
- Jeanine:* Six Os.
- Marlene:* could have got an A. / Speeds, not brilliant, not too bad.
- Jeanine:* I wanted to go to work. 5
- Marlene:* Well, Jeanine, what's your present job like?
- Jeanine:* I'm a secretary.
- Marlene:* Secretary or typist?
- Jeanine:* I did start as a typist but the last six months I've been a secretary.
- Marlene:* To? 10
- Jeanine:* To three of them, really, they share me. There's Mr Ashford, he's the office manager, and Mr Philby / is sales, and –
- Marlene:* Quite a small place?
- Jeanine:* A bit small.
- Marlene:* Friendly? 15
- Jeanine:* Oh it's friendly enough.
- Marlene:* Prospects?
- Jeanine:* I don't think so, that's the trouble. Miss Lewis is secretary to the managing director and she's been there forever, and Mrs Bradford / is –
- Marlene:* So you want a job with better prospects? 20
- Jeanine:* I want a change.
- Marlene:* So you'll take anything comparable?
- Jeanine:* No, I do want prospects. I want more money.
- Marlene:* You're getting –?
- Jeanine:* Hundred. 25
- Marlene:* It's not bad you know. You're what? Twenty?
- Jeanine:* I'm saving to get married.
- Marlene:* Does that mean you don't want a long-term job, Jeanine?
- Jeanine:* I might do.

**Section A Total [30]**

**Section B**

Answer **one** question from this section.

**EITHER****Marlowe: *Dr Faustus*****Miller: *The Crucible***

- 4 Examine ways in which the opposition between God and the Devil 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 Examine ways in which the dramatist presents the opposition between appearance and reality 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 Examine ways in which family relationships 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]****Copyright Information**

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