

**Tuesday 22 January 2013 – Morning**

**A2 GCE ENGLISH LANGUAGE AND LITERATURE**

**F673/01/QPI Dramatic Voices**

**QUESTION PAPER INSERT**

**Duration: 2 hours**



**INSTRUCTIONS TO CANDIDATES**

- 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.

**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

Christopher Marlowe: *Dr Faustus*

Arthur Miller: *The Crucible*

- 1 By referring closely to the following two passages, examine ways in which confession and forgiveness 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

- Third Scholar:* Yet, Faustus, call on God.
- Faustus:* On God, whom Faustus hath abjured? On God, whom Faustus hath blasphemed? Ah, my God, I would weep, but the devil draws in my tears. Gush forth blood instead of tears, yea, life and soul. O, he stays my tongue! I would lift up my hands, but see, they hold them, they hold them. 5
- All:* Who, Faustus?
- Faustus:* Lucifer and Mephistopheles. Ah, gentlemen! I gave them my soul for my cunning.
- All:* God forbid! 10
- Faustus:* God forbade it indeed, but Faustus hath done it. For vain pleasure of four-and-twenty years hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood. The date is expired, the time will come, and he will fetch me.
- First Scholar:* Why did not Faustus tell us of this before, that divines might have prayed for thee? 15
- Faustus:* Oft have I thought to have done so, but the devil threatened to tear me in pieces if I named God, to fetch both body and soul if I once gave ear to divinity. And now 'tis too late. Gentlemen, away, lest you perish with me. 20
- Second Scholar:* O, what shall we do to save Faustus?
- Faustus:* Talk not of me, but save yourselves and depart.
- Third Scholar:* God will strengthen me. I will stay with Faustus.
- First Scholar [to the Third Scholar]:* Tempt not God, sweet friend, but let us into the next room and there pray for him. 25
- Faustus:* Ay, pray for me, pray for me! And what noise soever ye hear, come not unto me, for nothing can rescue me.
- Second Scholar:* Pray thou, and we will pray that God may have mercy upon thee.
- Faustus:* Gentlemen, farewell. If I live till morning, I'll visit you; if not, Faustus is gone to hell. 30
- All:* Faustus, farewell.
- Exeunt Scholars. The clock strikes eleven*

## Passage B

- Hathorne:* What say you Proctor? The sun is soon up.  
*[Proctor, his chest heaving, stares, turns to Elizabeth.*  
*She comes to him as though to plead, her voice quaking.]*
- Elizabeth:* Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me John – I never knew such goodness in the world! *[She covers her face, weeping.]* 5
- [Proctor turns from her to Hathorne; he is off the earth, his voice hollow.]*
- Proctor:* I want my life.
- Hathorne:* *[electrified, surprised]:* You'll confess yourself?
- Proctor:* I will have my life. 10
- Hathorne:* *[with a mystical tone]:* God be praised! It is a providence! *[He rushes out the door, and his voice is heard calling down the corridor]:* He will confess! Proctor will confess!
- Proctor:* *[with a cry, as he strides to the door]:* Why do you cry it? *[In great pain he turns back to her.]* It is evil, is it not? It is evil. 15
- Elizabeth:* *[in terror, weeping]:* I cannot judge you, John, I cannot!
- Proctor:* Then who will judge me? *[Suddenly clasping his hands.]* God in Heaven, what is John Proctor, what is John Proctor? *[He moves as an animal, and a fury is riding in him, a tantalized search.]* I think it is honest, I think so; I am no saint. *[As though she had denied this he calls angrily at her.]* Let Rebecca go like a saint; for me it is a fraud! 20
- [Voices are heard in the hall, speaking together in suppressed excitement.]*
- Elizabeth:* I am not your judge, I cannot be. *[As though giving him release.]* Do as you will, do as you will!
- Proctor:* Would you give them such a lie? Say it. Would you ever give them this? *[She cannot answer.]* You would not; if tongs of fire were singeing you you would not! It is evil. Good, then – it is evil, and I do it! 25
- [Hathorne enters with Danforth, and, with them, Cheever, Parris, and Hale. It is a businesslike, rapid entrance, as though the ice had been broken.]*
- Danforth:* *[with great relief and gratitude]:* Praise to God, man, praise to God; you shall be blessed in Heaven for this. 30

OR

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

**2 By referring closely to the following two passages, examine the dramatic use of questions and questioning 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:* Ha, ha! Are you honest?

*Ophelia:* My lord?

*Hamlet:* Are you fair?

*Ophelia:* What means your lordship?

*Hamlet:* That if you be honest and fair, your honesty should admit no discourse to your beauty. **5**

*Ophelia:* Could beauty, my lord, have better commerce than with honesty?

*Hamlet:* Ay, truly. For the power of beauty will sooner transform honesty from what it is to a bawd, than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once. **10**

*Ophelia:* Indeed, my lord, you made me believe so.

*Hamlet:* You should not have believed me. For virtue cannot so inoculate our old stock but we shall relish of it. I loved you not. **15**

*Ophelia:* I was the more deceived.

*Hamlet:* Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all. Believe none of us. Go thy ways to a nunnery. Where's your father? **20**

*Ophelia:* At home, my lord. **25**

*Ophelia:* At home, my lord.

**Passage B**

<i>Guil:</i>	He's not himself.	
<i>Ros:</i>	He's changed.	
<i>Guil:</i>	I could see that. ( <i>Beat.</i> ) Glean what afflicts him.	
<i>Ros:</i>	Me?	
<i>Guil:</i>	Him.	5
<i>Ros:</i>	How?	
<i>Guil:</i>	Question and answer. Old ways are the best ways.	
<i>Ros:</i>	He's afflicted.	
<i>Guil:</i>	You question, I'll answer.	
<i>Ros:</i>	He's not himself, you know.	10
<i>Guil:</i>	I'm him, you see. ( <i>Beat.</i> )	
<i>Ros:</i>	Who am I then?	
<i>Guil:</i>	You're yourself.	
<i>Ros:</i>	And he's you?	15
<i>Guil:</i>	Not a bit of it.	
<i>Ros:</i>	Are you afflicted?	
<i>Guil:</i>	That's the idea. Are you ready?	
<i>Ros:</i>	Let's go back a bit.	
<i>Guil:</i>	I'm afflicted.	20
<i>Ros:</i>	I see.	
<i>Guil:</i>	Glean what afflicts me.	
<i>Ros:</i>	Right.	
<i>Guil:</i>	Question and answer.	
<i>Ros:</i>	How should I begin?	25
<i>Guil:</i>	Address me.	
<i>Ros:</i>	My dear Guildenstern!	
<i>Guil:</i>	( <i>quietly</i> ) You've forgotten – haven't you?	
<i>Ros:</i>	My dear Rosencrantz!	
<i>Guil:</i>	( <i>great control</i> ) I don't think you quite understand. What we are attempting is a hypothesis in which <i>I</i> answer for <i>him</i> , while <i>you</i> ask me questions.	30
<i>Ros:</i>	Ah! Ready?	
<i>Guil:</i>	You know what to do?	
<i>Ros:</i>	What?	
<i>Guil:</i>	Are you stupid?	35
<i>Ros:</i>	Pardon?	
<i>Guil:</i>	Are you deaf?	
<i>Ros:</i>	Did you speak?	
<i>Guil:</i>	( <i>admonishing</i> ) Not now –	
<i>Ros:</i>	Statement.	40
<i>Guil:</i>	( <i>shouts</i> ) Not now! ( <i>Pause.</i> ) If I had any doubts, or rather hopes, they are dispelled. What could we possibly have in common except our situation? ( <i>They separate and sit.</i> ) Perhaps he'll come back this way.	
<i>Ros:</i>	Should we go?	
<i>Guil:</i>	Why?	45
	( <i>Pause.</i> )	
<i>Ros:</i>	( <i>starts up. Snaps fingers</i> ) Oh! You mean – you pretend to be <i>him</i> , and <i>I</i> ask you questions!	
<i>Guil:</i>	( <i>dry</i> ) Very good.	

OR

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

3 By referring closely to the following two passages, examine ways in which pain and suffering are presented and explored 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>	There's for you first, [ <i>He kills the Servant</i> ] 'Cause you shall not unbarricade the door To let in rescue.	
<i>Cardinal:</i>	What cause hast thou to pursue my life?	5
<i>Bosola:</i>	Look there.	
<i>Cardinal:</i>	Antonio?	
<i>Bosola:</i>	Slain by my hand unwittingly. Pray, and be sudden; when thou killed'st thy sister, Thou took'st from Justice her most equal balance, And left her nought but her sword.	10
<i>Cardinal:</i>	O, mercy!	
<i>Bosola:</i>	Now it seems thy greatness was only outward, For thou fall'st faster of thyself than calamity Can drive thee. I'll not waste longer time: there! [ <i>Stabs the Cardinal</i> ]	15
<i>Cardinal:</i>	Thou hast hurt me.	
<i>Bosola:</i>	Again! [ <i>Stabs him again</i> ]	
<i>Cardinal:</i>	Shall I die like a leveret Without any resistance? Help! Help! Help! I am slain! [ <i>Enter Ferdinand</i> ]	20
<i>Ferdinand:</i>	Th'alarum? Give me a fresh horse: Rally the vanguard, or the day is lost. [ <i>Threatens the Cardinal</i> ] Yield! Yield! I give you the honour of arms, Shake my sword over you. Will you yield?	25
<i>Cardinal:</i>	Help me, I am your brother.	
<i>Ferdinand:</i>	The devil? My brother fight upon the adverse party? There flies your ransom. [ <i>He wounds the Cardinal, and in the scuffle gives Bosola his death wound</i> ]	30
<i>Cardinal:</i>	Oh justice! I suffer now for what hath former been: Sorrow is held the eldest child of sin.	35

- Ferdinand:* Now you're brave fellows. Caesar's fortune  
was harder than Pompey's: Caesar died in the arms  
of prosperity, Pompey at the feet of disgrace; you both  
died in the field. The pain's nothing; pain many times  
is taken away with the apprehension of greater, as the  
toothache with the sight of a barber that comes to  
pull it out: there's philosophy for you. 40
- Bosola:* Now my revenge is perfect. 45  
[*He kills Ferdinand*]  
Sink, thou main cause  
Of my undoing!

### Passage B

- Joyce:* Listen when Angie was six months I did get pregnant and I lost it because I  
was so tired looking after your f•••ing baby / because she cried so much –  
yes I did tell
- Marlene:* You never told me.
- Joyce:* you – / and the doctor said if I'd sat down all day with 5
- Marlene:* Well I forgot.
- Joyce:* my feet up I'd've kept it / and that's the only chance I ever had because after  
that –
- Marlene:* I've had two abortions, are you interested? Shall I tell you about them? Well  
I won't, it's boring, it wasn't a problem. I don't like messy talk about blood /  
and what a bad 10
- Joyce:* If I hadn't had your baby. The doctor said.
- Marlene:* time we all had. I don't want a baby. I don't want to talk about gynaecology.
- Joyce:* Then stop trying to get Angie off of me.
- Marlene:* I come down here after six years. All night you've been saying I don't come  
often enough. If I don't come for another six years she'll be twenty-one, will  
that be OK? 15
- Joyce:* That'll be fine, yes, six years would suit me fine.  
[*Pause.*]
- Marlene:* I was afraid of this. 20  
I only came because I thought you wanted ...  
I just want ...  
[*Marlene cries.*]
- Joyce:* Don't grizzle, Marlene, for God's sake.  
Marly? Come on, pet. Love you really. 25  
F•••ing stop it, will you?
- Marlene:* No, let me cry. I like it.  
[*They laugh, Marlene begins to stop crying.*]  
I knew I'd cry if I wasn't careful.
- Joyce:* Everyone's always crying in this house. Nobody takes any notice. 30
- Marlene:* You've been wonderful looking after Angie.
- Joyce:* Don't get carried away.
- Marlene:* I can't write letters but I do think of you.
- Joyce:* You're getting drunk. I'm going to make some tea.
- Marlene:* Love you. 35  
[*Joyce gets up to make tea.*]

## SECTION B

Answer **one** question from this section.

**EITHER**

**Christopher Marlowe: *Dr Faustus***

**Arthur Miller: *The Crucible***

- 4 Examine ways in which pride and reputation 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**

**William Shakespeare: *Hamlet***

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

- 5 Examine the dramatic presentation and exploration of pointlessness 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 lies and concealment 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]

**END OF QUESTION PAPER**



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