

**Monday 11 June 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.

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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 the dramatists present ambition and its consequences 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 Chorus*

<i>Chorus:</i>	Not marching now in fields of Trasimene, Where Mars did mate the Carthaginians, Nor sporting in the dalliance of love In courts of kings where state is overturned,	5
	Nor in the pomp of proud audacious deeds, Intends our muse to daunt his heavenly verse. Only this, gentlemen: we must perform The form of Faustus' fortunes, good or bad. To patient judgements we appeal our plaud, And speak for Faustus in his infancy.	10
	Now is he born, his parents base of stock, In Germany, within a town called Rhode. Of riper years to Wittenberg he went, Whereas his kinsmen chiefly brought him up.	15
	So soon he profits in divinity, The fruitful plot of scholarism graced, That shortly he was graced with doctor's name, Excelling all whose sweet delight disputes	20
	In heavenly matters of theology; Till, swoll'n with cunning of a self-conceit, His waxen wings did mount above his reach, And melting heavens conspired his overthrow. For, falling to a devilish exercise, And glutted more with learning's golden gifts,	25
	He surfeits upon cursed necromancy; Nothing so sweet as magic is to him, Which he prefers before his chiefest bliss. And this the man that in his study sits. <i>[Exit.]</i>	30

**Passage B**

*Elizabeth:* [*quietly*] Oh, the noose, the noose is up!

*Proctor:* There'll be no noose.

*Elizabeth:* She wants me dead. I knew all week it would come to this!

*Proctor:* [*without conviction*]: They dismissed it. You heard her say –

*Elizabeth:* And what of tomorrow? She will cry me out until they take me! 5

*Proctor:* Sit you down.

*Elizabeth:* She wants me dead, John, you know it!

*Proctor:* I say sit down! [*She sits, trembling. He speaks quietly, trying to keep his wits.*] Now we must be wise, Elizabeth.

*Elizabeth:* [*with sarcasm, and a sense of being lost*] Oh, indeed, indeed! 10

*Proctor:* Fear nothing. I'll find Ezekiel Cheever. I'll tell him she said it were all sport.

*Elizabeth:* John, with so many in the jail, more than Cheever's help is needed now, I think. Would you favour me with this? Go to Abigail.

*Proctor:* [*his soul hardening as he senses*] What have I to say to Abigail?

*Elizabeth:* [*delicately*] John – grant me this. You have a faulty understanding of young girls. There is a promise made in any bed – 15

*Proctor:* [*striving against his anger*] What promise!

*Elizabeth:* Spoke or silent, a promise is surely made. And she may dote on it now – I am sure she does – and thinks to kill me, then to take my place. [*Proctor's anger is rising; he cannot speak.*] It is her dearest hope, John, I know it. 20  
There be a thousand names; why does she call mine? There be a certain danger in calling such a name – I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John.

*Proctor:* She cannot think it! [*He knows it is true.*] 25

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 order and disorder 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

*Exit Hamlet*

*Ophelia:* O, what a noble mind is here o'erthrown!  
 The courtier's, soldier's, scholar's, eye, tongue, sword;  
 Th' expectancy and rose of the fair state,  
 The glass of fashion and the mould of form, 5  
 Th' observed of all observers – quite, quite down!  
 And I, of ladies most deject and wretched,  
 That suck'd the honey of his music vows,  
 Now see that noble and most sovereign reason,  
 Like sweet bells jangled, out of time and harsh; 10  
 That unmatch'd form and feature of blown youth  
 Blasted with ecstasy. O, woe is me  
 T' have seen what I have seen, see what I see!

*Re-enter KING CLAUDIUS and POLONIUS*

*King:* Love! His affections do not that way tend; 15  
 Nor what he spake, though it lack'd form a little,  
 Was not like madness. There's something in his soul  
 O'er which his melancholy sits on brood;  
 And I do doubt the hatch and the disclose  
 Will be some danger; which for to prevent 20  
 I have in quick determination  
 Thus set it down: he shall with speed to England  
 For the demand of our neglected tribute.  
 Haply the seas and countries different,  
 With variable objects, shall expel 25  
 This something-settled matter in his heart,  
 Whereon his brains still beating puts him thus  
 From fashion of himself. What think you on't?

Passage B

*Guil:* No boundaries have been defined, no inhibitions imposed. We have, for the while, secured, or blundered into, our release, for the while. Spontaneity and whim are the order of the day. Other wheels are turning but they are not our concern. We can breathe. We can relax. We can do what we like and say what we like to whomever we like, without restriction. 5

*Ros:* Within limits, of course.

*Guil:* Certainly within limits.

[HAMLET comes down to footlights and regards the audience. The others watch but don't speak. HAMLET clears his throat noisily and spits into the audience. A split second later he claps his hand to his eye and wipes himself. He goes back upstage.] 10

<i>Ros:</i>	A compulsion towards philosophical introspection is his chief characteristic, if I may put it like that. It does not mean he is mad. It does not mean he isn't. Very often, it does not mean anything at all. Which may or may not be a kind of madness.	15
<i>Guil:</i>	It really boils down to symptoms. Pregnant replies, mystic allusions, mistaken identities, arguing his father is his mother, that sort of thing; intimations of suicide, forgoing of exercise, loss of mirth, hints of claustrophobia not to say delusions of imprisonment; invocations of camels, chameleons, capons, whales, weasels, hawks, handsaws – riddles, quibbles and evasions; amnesia, paranoia, myopia; day-dreaming, hallucinations; stabbing his elders, abusing his parents, insulting his lover, and appearing hatless in public – knock-kneed, droop-stockinged and sighing like a love-sick schoolboy, which at his age is coming on a bit strong.	20
<i>Ros:</i>	And talking to himself.	25
<i>Guil:</i>	And talking to himself. ( <i>ROS and GUIL move apart together.</i> ) Well, where has that got us?	
<i>Ros:</i>	He's the Player.	
<i>Guil:</i>	His play offended the king –	30
<i>Ros:</i>	– offended the king –	
<i>Guil:</i>	– who orders his arrest –	
<i>Ros:</i>	– orders his arrest –	
<i>Guil:</i>	– so he escapes to England –	
<i>Ros:</i>	On the boat to which he meets –	35
<i>Guil:</i>	Guildestern and Rosencrantz taking Hamlet –	
<i>Ros:</i>	– who also offended the king –	
<i>Guil:</i>	– and killed Polonius –	
<i>Ros:</i>	– offended the king in a variety of ways –	
<i>Guil:</i>	– to England. [ <i>Pause.</i> ] That seems to be it. [ <i>ROS jumps up.</i> ]	40
<i>Ros:</i>	Incidents! All we get is incidents! Dear God, is it too much to expect a little sustained action?!	
	[ <i>And on the word, the PIRATES attack. That is to say: Noise and shouts and rushing about.</i> ]	
	" <i>Pirates</i> ". Everyone visible goes frantic. HAMLET draws his sword and rushes downstage. GUIL, ROS and the PLAYER draw swords and rush upstage, collision. HAMLET turns back up. They turn back down. Collision. By which time there is general panic right upstage. All four charge upstage with ROS, GUIL and the PLAYER shouting:	45
	At last!	50
	To arms!	
	Pirates!	
	Up there!	
	Down there!	
	To my sword's length!	55
	Action!	
	[ <i>All four reach the top, see something they don't like, waver, run for their lives downstage: HAMLET, in the lead, leaps into the left barrel. The PLAYER leaps into the right barrel. ROS and GUIL leap into the middle barrel. All closing the lids after them.</i> ]	60

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 dramatists present choices and their consequences 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>Cardinal:</i>	Fare you well. Wisdom begins at the end: remember it. <i>Exit Cardinal</i>	
<i>Duchess:</i>	I think this speech between you both was studied, It came so roundly off.	5
<i>Ferdinand:</i>	You are my sister, This was my father's poniard: do you see? I'd be loth to see 't look rusty, 'cause 'twas his. I would have you to give o'er these chargeable revels; A visor and a mask are whispering-rooms That were never built for goodness: fare ye well: And women like that part which, like the lamprey, Hath ne'er a bone in 't.	10
<i>Duchess:</i>	Fie, sir!	
<i>Ferdinand:</i>	Nay, I mean the tongue: variety of courtship. What cannot a neat knave with a smooth tale Make a woman believe? Farewell, lusty widow. <i>Exit Ferdinand</i>	15
<i>Duchess:</i>	Shall this move me? If all my royal kindred Lay in my way unto this marriage, I'd make them my low footsteps; and even now, Even in this hate, as men in some great battles, By apprehending danger, have achieved Almost impossible actions (I have heard soldiers say so), So I, through frights, and threatenings, will assay This dangerous venture. Let old wives report I winked and chose a husband. – Cariola, <i>Enter Cariola</i>	20
<i>Cariola:</i>	To thy known secrecy I have given up More than my life, my fame.	30
<i>Cariola:</i>	Both shall be safe: For I'll conceal this secret from the world As warily as those that trade in poison Keep poison from their children.	35
<i>Duchess:</i>	Thy protestation Is ingenious and hearty: I believe it. Is Antonio come?	
<i>Cariola:</i>	He attends you.	
<i>Duchess:</i>	Good dear soul, Leave me, but place thyself behind the arras, Where thou may'st overhear us. Wish me good speed; For I am going into a wilderness, Where I shall find nor path nor friendly clue To be my guide.	40
		45

**Passage B**

<i>Joyce:</i>	I don't know how you could leave your own child.	
<i>Marlene:</i>	You were quick enough to take her.	
<i>Joyce:</i>	What does that mean?	
<i>Marlene:</i>	You were quick enough to take her.	
<i>Joyce:</i>	Or what? Have her put in a home? Have some stranger / take her would you rather?	5
<i>Marlene:</i>	You couldn't have one so you took mine.	
<i>Joyce:</i>	I didn't know that then.	
<i>Marlene:</i>	Like hell, / married three years.	
<i>Joyce:</i>	I didn't know that. Plenty of people / take that long.	10
<i>Marlene:</i>	Well it turned out lucky for you, didn't it?	
<i>Joyce:</i>	Turned out all right for you by the look of you. You'd be getting a few less thousand a year.	
<i>Marlene:</i>	Not necessarily.	
<i>Joyce:</i>	You'd be stuck here / like you said.	15
<i>Marlene:</i>	I could have taken her with me.	
<i>Joyce:</i>	You didn't want to take her with you. It's no good coming back now, Marlene, / and saying –	
<i>Marlene:</i>	I know a managing director who's got two children, she breast feeds in the board room, she pays a hundred pounds a week on domestic help alone and she can afford that because she's an extremely high-powered lady earning a great deal of money.	20
<i>Joyce:</i>	So what's that got to do with you at the age of seventeen?	
<i>Marlene:</i>	Just because you were married and had somewhere to live –	
<i>Joyce:</i>	You could have lived at home. / Or live with me	25
<i>Marlene:</i>	Don't be stupid.	
<i>Joyce:</i>	and Frank. / You said you weren't keeping it. You	
<i>Marlene:</i>	You never suggested.	
<i>Joyce:</i>	shouldn't have had it / if you wasn't going to keep it.	
<i>Marlene:</i>	Here we go.	30
<i>Joyce:</i>	You was the most stupid, / for someone so clever you was the most stupid, get yourself pregnant, not go to the doctor, not tell.	
<i>Marlene:</i>	You wanted it, you said you were glad, I remember the day, you said I'm glad you never got rid of it, I'll look after it, you said that down by the river. So what are you saying, sunshine, you don't want her?	35
<i>Joyce:</i>	Course I'm not saying that.	
<i>Marlene:</i>	Because I'll take her, / wake her up and pack now.	
<i>Joyce:</i>	You wouldn't know how to begin to look after her.	
<i>Marlene:</i>	Don't you want her?	
<i>Joyce:</i>	Course I do, she's my child.	40
<i>Marlene:</i>	Then what are you going on about / why did I have her?	
<i>Joyce:</i>	You said I got her off you / when you didn't –	
<i>Marlene:</i>	I said you were lucky / the way it –	
<i>Joyce:</i>	Have a child now if you want one. You're not old.	
<i>Marlene:</i>	I might do.	45

**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 dramatist presents comic and tragic elements 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 presentation and significance of the 'play-within-the-play' 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 the dramatist presents abuse of power 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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