

**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

**Friday 24 June 2011**  
**Morning**

**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 the relationship between knowledge and power is 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>Faustus:</i>	<p style="text-align: right;">... Divinity, adieu!</p> <p>These metaphysics of magicians,          And necromantic books are heavenly!          Lines, circles, schemes, letters and characters!          Ay, these are those that Faustus most desires.</p>	5
	<p>O what a world of profit and delight,          Of power, of honour, of omnipotence          Is promised to the studious artisan!          All things that move between the quiet poles          Shall be at my command: emperors and kings</p>	10
	<p>Are but obeyed in their several provinces,          Nor can they raise the wind, or rend the clouds;          But his dominion that exceeds in this          Stretcheth as far as doth the mind of man:          A sound magician is a mighty god.</p>	15
	<p>Here Faustus, try thy brains to gain a deity.          Wagner,</p>	
	<p><i>Enter Wagner</i></p>	
	<p>commend me to my dearest friends,          The German Valdes, and Cornelius,          Request them earnestly to visit me.</p>	20
<i>Wagner:</i>	I will sir.	<i>Exit</i>
<i>Faustus:</i>	<p>Their conference will be a greater help to me,          Than all my labours, plod I ne'er so fast.</p>	
	<p><i>Enter the Good Angel and the Evil Angel</i></p>	25
<i>Good Angel:</i>	<p>O Faustus, lay that damned book aside,          And gaze not on it, lest it tempt thy soul,          And heap God's heavy wrath upon thy head:          Read, read the Scriptures; that is blasphemy.</p>	
<i>Evil Angel:</i>	<p>Go forward, Faustus, in that famous art,          Wherein all nature's treasury is contained:          Be thou on earth as Jove is in the sky,          Lord and commander of these elements.</p>	30
		<i>Exeunt</i>

## Passage B

- Rebecca, with great pain, turns her face away. There is a pause.*
- Hale:** Seven dead in childbirth.
- Mrs Put'm:** *(softly): Aye. (Her voice breaks; she looks up at him. Silence. Hale is impressed. Parris looks to him. He goes to his books, opens one, turns pages, then reads. All wait avidly.)* 5
- Parris:** *(hushed):* What book is that?
- Mrs Put'm:** What's there, sir?
- Hale:** *(with a tasty love of intellectual pursuit):* Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. Here are all your familiar spirits – your incubi and succubi; your witches that go by land, by air, and by sea; your wizards of the night and of the day. Have no fear now – we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! *(He starts for the bed.)* 10
- Rebecca:** Will it hurt the child, sir? 15
- Hale:** I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.
- Rebecca:** I think I'll go, then. I am too old for this. *(She rises.)*
- Parris:** *(striving for conviction):* Why, Rebecca, we may open up the boil of all our troubles today! 20
- Rebecca:** Let us hope for that. I go to God for you, sir.
- Parris:** *(with trepidation – and resentment):* I hope you do not mean we go to Satan here! *(Slight pause.)*
- Rebecca:** I wish I knew. *(She goes out; they feel resentful of her note of moral superiority.)* 25
- Putnam:** *(abruptly):* Come, Mr Hale, let's get on. Sit you here.
- Giles:** Mr Hale, I have always wanted to ask a learned man – what signifies the readin' of strange books?
- Hale:** What books?
- Giles:** I cannot tell; she hides them. 30
- Hale:** Who does this?
- Giles:** Martha, my wife. I have waked at night many a time and found her in a corner, readin' of a book. Now what do you make of that?
- Hale:** Why, that's not necessarily –
- Giles:** It discomforts me! Last night – mark this – I tried and tried and could not say my prayers. And then she close her book and walks out of the house, and suddenly – mark this – I could pray again! 35

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 thinking and reasoning 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:* Let me question more in particular. What have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?

*Guildenstern:* Prison, my lord!

*Hamlet:* Denmark's a prison.

*Rosencrantz:* Then is the world one.

5

*Hamlet:* A goodly one; in which there are many confines, wards and dungeons, Denmark being one o' th' worst.

*Rosencrantz:* We think not so, my lord.

*Hamlet:* Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so. To me it is a prison.

10

*Rosencrantz:* Why, then your ambition makes it one; 'tis too narrow for your mind.

*Hamlet:* O God, I could be bounded in a nut shell and count myself a king of infinite space, were it not that I have bad dreams.

*Guildenstern:* Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.

15

*Hamlet:* A dream itself is but a shadow.

*Rosencrantz:* Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

*Hamlet:* Then are our beggars bodies, and our monarchs and outstretch'd heroes the beggars' shadows. Shall we to th' court? for, by my fay, I cannot reason.

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*Rosencrantz*}: We'll wait upon you.

*Guildenstern*}:

**Passage B**

*Guil:* Are you happy?

*Ros:* What?

*Guil:* Content? At ease?

*Ros:* I suppose so.

*Guil:* What are you going to do now? 5

*Ros:* I don't know. What do you want to do?

*Guil:* I have no desires. None. (*He stops pacing dead.*) There was a messenger... that's right. We were sent for. (*He wheels at Ros and raps out.*) Syllogism the second: one, probability is a factor which operates within natural forces. Two, probability is not operating as a factor. Three, we are now within un-, sub- or supernatural forces. Discuss. (*Ros is suitably startled – Acidly.*) Not too heatedly. 10

*Ros:* I'm sorry, I – What's the matter with you?

*Guil:* The scientific approach to the examination of phenomena is a defence against the pure emotion of fear. Keep tight hold and continue while there's time. Now – counter to the previous syllogism: tricky one, follow me carefully, it may prove a comfort. If we postulate, and we just have, that within un-, sub- or supernatural forces *the probability is* that the law of probability will not operate as a factor, then we must accept that the probability of the *first* part will not operate as a factor, in which case the law of probability *will* operate as a factor within un-, sub- or supernatural forces. And since it obviously hasn't been doing so, we can take it that we are not held within un-, sub- or supernatural forces after all; in all probability, that is. Which is a great relief to me personally. (*Small pause.*) Which is all very well, except that – (*He continues with tight hysteria, under control.*) We have been spinning coins together since I don't know when, and in all that time (if it *is* all that time) I don't suppose either of us was more than a couple of gold pieces up or down. I hope that doesn't sound surprising because its very unsurprisingness is something I am trying to keep hold of. The equanimity of your average tosser of coins depends upon the law, or rather a tendency, or let us say a probability, or at any rate a mathematically calculable chance, which ensures that he will not upset himself by losing too much nor upset his opponent by winning too often. This made for a kind of harmony and a kind of confidence. It related the fortuitous and the ordained into a reassuring union which we recognised as nature. The sun came up about as often as it went down, in the long run, and a coin showed heads about as often as it showed tails. Then a messenger arrived. We had been sent for. Nothing else happened. Ninety-two coins spun consecutively have come down heads ninety-two consecutive times... and for the last three minutes on the wind of a windless day I have heard the sound of drums and flute... 15

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25

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35

wind of a windless day I have heard the sound of drums and flute...

OR

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

- 3 By referring closely to the following two passages, examine ways in which disloyalty in relationships is 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**

**[Act II,] Scene iv**

[Enter Cardinal and Julia]

<i>Cardinal:</i>	Sit: thou art my best of wishes. Prithee tell me What trick didst thou invent to come to Rome Without thy husband.	5
<i>Julia:</i>	Why, my lord, I told him I came to visit an old anchorite Here, for devotion.	
<i>Cardinal:</i>	Thou art a witty false one – I mean, to him.	10
<i>Julia:</i>	You have prevailed with me Beyond my strongest thoughts; I would not now Find you inconstant.	
<i>Cardinal:</i>	Do not put thyself To such a voluntary torture, which proceeds Out of your own guilt.	15
<i>Julia:</i>	How, my lord?	
<i>Cardinal:</i>	You fear my constancy because you have approved Those giddy and wild turnings in yourself.	
<i>Julia:</i>	Did you e'er find them?	20
<i>Cardinal:</i>	Sooth, generally, for women, A man might strive to make a glass malleable Ere he should make them fixed.	
<i>Julia:</i>	So, my lord.	
<i>Cardinal:</i>	We had need go borrow that fantastic glass Invented by Galileo the Florentine To view another spacious world i'th'moon, And look to find a constant woman there.	25
<i>Julia:</i>	This is very well, my lord.	
<i>Cardinal:</i>	Why do you weep? Are tears your justification? The self-same tears Will fall into your husband's bosom, lady, With a loud protestation that you love him Above the world. Come, I'll love you wisely, That's jealousy, since I am very certain You cannot me make cuckold.	30 35
<i>Julia:</i>	I'll go home To my husband.	

**Passage B**

- Nell:* We're just looking through the day.
- Marlene:* I'm doing some of Pam's ladies. They've been piling up while she's away.
- Nell:* Half a dozen little girls and an arts graduate who can't type.
- Win:* I spent the whole weekend at his place in Sussex.
- Nell:* She fancies his rose garden. 5
- Win:* I had to lie down in the back of the car so the neighbours wouldn't see me go in.
- Nell:* You're kidding.
- Win:* It was funny.
- Nell:* •••• that for a joke. 10
- Win:* It was funny.
- Marlene:* Anyway they'd see you in the garden.
- Win:* The garden has extremely high walls.
- Nell:* I think I'll tell the wife.
- Win:* Like hell. 15
- Nell:* She might leave him and you could have the rose garden.
- Win:* The minute it's not a secret I'm out on my ear.
- Nell:* Don't know why you bother.
- Win:* Bit of fun.
- Nell:* I think it's time you went to Australia. 20
- Win:* I think it's pushy Mr Holden time.
- Nell:* If you've any really pretty bastards, Marlene, I want some for Prestel.
- Marlene:* I might have one this afternoon. This morning it's all Pam's secretarial.
- Nell:* Not long now and you'll be upstairs watching over us all.
- Marlene:* Do you feel bad about it? 25
- Nell:* I don't like coming second.
- Marlene:* Who does?
- Win:* We'd rather it was you than Howard. We're glad for you, aren't we Nell.
- Nell:* Oh yes. Aces.

**Section A Total [30]**

**Section B**

Answer **one** question from this section.

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

- 4 Examine ways in which sinfulness 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 how freedom and constraint 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****John Webster: *The Duchess of Malfi*****Caryl Churchill: *Top Girls***

- 6 Examine ways in which attitudes to social status 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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