



**Tuesday 3 June 2014 – Morning**

**A2 GCE ENGLISH LANGUAGE AND LITERATURE**

**F673/01** Dramatic Voices

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(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 **12** pages. Any blank pages are indicated.

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## SECTION A

Answer **one** question from this section.

## EITHER

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 1 By referring closely to the following two passages, examine the dramatic presentation of deception 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 Corbaccio; Voltore enters unnoticed behind him]

Corbaccio: Why, how now, Mosca?

Mosca: O, undone, amazed, sir.  
Your son (I know not by what accident)  
Acquainted with your purpose to my patron, 5  
Touching your will, and making him your heir,  
Entered our house with violence, his sword drawn,  
Sought for you, called you wretch, unnatural,  
Vowed he would kill you.

Corbaccio: Me? 10

Mosca: Yes, and my patron.

Corbaccio: This act shall disinherit him, indeed:  
Here is the will.

Mosca: 'Tis well, sir.

Corbaccio: Right, and well. 15  
Be you as careful, now, for me.

Mosca: My life, sir,  
Is not more tendered; I am only yours.

Corbaccio: How does he? Will he die shortly, think'st thou?

Mosca: I fear 20  
He'll outlast May.

Corbaccio: Today?

Mosca: No, last out May, sir.

Corbaccio: Couldst thou not gi' him a dram?

Mosca: O, by no means, sir. 25

Corbaccio: Nay, I'll not bid you.

Voltore: This is a knave, I see.

Mosca: [Aside] How, Signior Voltore! Did he hear me?

Voltore: Parasite!



## Passage B

- [*Roma sees something outside the window.*]
- Roma:* (*sotto*) Oh Christ.
- Levene:* The hell with him. We'll go to lunch, the leads won't be up for ...
- Roma:* You're a client. I just sold you five waterfront Glengarry Farms. I rub my head, throw me the cue 'Kenilworth'. 5
- Levene:* ... What is it?
- Roma:* Kenilw ...  
*James Lingk enters the office.*
- Roma:* (*to Levene*) I own the property, my *mother* owns the property, I put her *into* it. I'm going to show you on the plats. You look when you get home A-3 through A-14 and 26 through 30. You take your time and if you still feel. 10
- Levene:* No, Mr Roma. I don't need the time, I've made a lot of *investments* in the last ...
- Lingk:* I've got to talk to you.
- Roma:* (*looking up*) Jim! What are you doing here? Jim Lingk, D. Ray Morton ... 15
- Levene:* Glad to meet you.
- Roma:* I just put Jim into Black Creek ... are you acquainted with ...
- Levene:* No ... *Black Creek*. Yes. In *Florida*?
- Roma:* Yes.
- Levene:* I wanted to *speak* with you about ... 20
- Roma:* Well, we'll do that this weekend.
- Levene:* My *wife* told me to look into ...
- Roma:* *Beautiful*. Beautiful rolling land. I was telling Jim and Jinny, Ray, I want to tell you something. (*To Levene.*) You, Ray, you eat in a lot of restaurants. I know you do ... (*To Lingk.*) Mr Morton's with American Express ... he's (*To Levene.*) I can tell Jim what you do ... 25
- Levene:* Sure.
- Roma:* Ray is Director of all European Sales and Services for American Ex ... (*To Levene.*) But I'm saying you haven't had a *meal* until you've tasted ... I was at the *Lings*' last ... as a matter of fact, what was that Service Feature you were talking about ... 30
- Levene:* Which ...
- Roma:* 'Home Cooking' ... what did you call it, you said it ... it was a tag phrase that you had ...
- Levene:* Uh ... 35
- Roma:* Home ...
- Levene:* Home cooking ...
- Roma:* The monthly interview ...?
- Levene:* Oh! for the *magazine* ...
- Roma:* Yes. Is this something that I can talk ab ... 40
- Levene:* Well, it isn't coming *out* until the February iss ... *sure*. Sure, go ahead, Rick.
- Roma:* You're sure?
- Levene:* (*nods*) Go ahead.

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**Turn over for Question 2**

OR

William Shakespeare: *As You Like It*Tom Stoppard: *Arcadia*

**2 By referring closely to the following two passages, examine how ideas about time 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>Rosalind:</i>	I pray you, what is't o'clock?	
<i>Orlando:</i>	You should ask me what time o'day: there's no clock in the forest.	
<i>Rosalind:</i>	Then there is no true lover in the forest, else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.	5
<i>Orlando:</i>	And why not the swift foot of Time? Had not that been as proper?	
<i>Rosalind:</i>	By no means, sir. Time travels in diverse paces with diverse persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.	
<i>Orlando:</i>	I prithee, who doth he trot withal?	10
<i>Rosalind:</i>	Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnised. If the interim be but a sennight, Time's pace is so hard that it seems the length of seven year.	
<i>Orlando:</i>	Who ambles Time withal?	15
<i>Rosalind:</i>	With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury. These Time ambles withal.	20
<i>Orlando:</i>	Who doth he gallop withal?	
<i>Rosalind:</i>	With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.	
<i>Orlando:</i>	Who stays it still withal?	
<i>Rosalind:</i>	With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves.	25

## Passage B

[Valentine goes straight to the table and roots about in what is now a considerable mess of papers, books and objects. Hannah turns back, puzzled by his manner. He finds what he has been looking for – the ‘diagram’. Meanwhile, Septimus reading Thomasina’s essay, also studies the diagram. Septimus and Valentine study the diagram doubled by time.] 5

- Valentine: It’s heat.
- Hannah: Are you tight, Val?
- Valentine: It’s a diagram of heat exchange.
- Septimus: So, we are all doomed!
- Thomasina: (cheerfully) Yes. 10
- Valentine: Like a steam engine, you see –  
*Hannah fills Septimus’s glass from the same decanter, and sips from it.*  
 She didn’t have the maths, not remotely. She saw what things meant, way ahead, like seeing a picture.
- Septimus: This is not science. This is story-telling. 15
- Thomasina: Is it a waltz now?
- Septimus: No.  
*The music is still modern.*
- Valentine: Like a film.
- Hannah: What did she see? 20
- Valentine: That you can’t run the film backwards. Heat was the first thing which didn’t work that way. Not like Newton. A film of a pendulum, or a ball falling through the air – backwards, it looks the same.
- Hannah: The ball would be going the wrong way.
- Valentine: You’d have to know that. But with heat – friction – a ball breaking a window – 25
- Hannah: Yes.
- Valentine: It won’t work backwards.
- Hannah: Who thought it did?
- Valentine: She saw why. You can put back the bits of glass but you can’t collect up the heat of the smash. It’s gone. 30
- Septimus: So the Improved Newtonian Universe must cease and grow cold. Dear me.
- Valentine: The heat goes into the mix. (*He gestures to indicate the air in the room, in the universe.*)
- Thomasina: Yes, we must hurry if we are going to dance.
- Valentine: And everything is mixing the same way, all the time, irreversibly ... 35
- Septimus: Oh, we have time, I think.
- Valentine: ... till there’s no time left. That’s what time means.
- Septimus: When we have found all the mysteries and lost all the meaning, we will be alone, on an empty shore.

OR

Thomas Middleton/Cyril Tourneur: *The Revenger's Tragedy*Martin McDonagh: *The Lieutenant of Inishmore*

**3 By referring closely to the following two passages, examine the dramatic presentation of attitudes to violence 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>Duke:</i>	My teeth are eaten out.	
<i>Vindice:</i>	Hadst any left?	
<i>Hippolito:</i>	I think but few.	
<i>Vindice:</i>	Then those that did eat are eaten.	
<i>Duke:</i>	Oh my tongue!	5
<i>Vindice:</i>	Your tongue? 'Twill teach you to kiss closer Not like a slobbering Dutchman. You have eyes still: Look, monster, what a lady hast thou made me My once betrothed wife.	
<i>Duke:</i>	Is it thou villain?	10
	Nay then –	
<i>Vindice:</i>	'Tis I, 'tis Vindice, 'tis I!	
<i>Hippolito:</i>	And let this comfort thee. Our lord and father Fell sick upon the infection of thy frowns And died in sadness. Be that thy hope of life.	15
<i>Duke:</i>	Oh!	
<i>Vindice:</i>	He had his tongue, yet grief made him die speechless. Puh, 'tis but early yet; now I'll begin To stick thy soul with ulcers; I will make Thy spirit grievous sore, it shall not rest But like some pestilent man, toss in thy breast. Mark me, duke, Thou'rt a renowned, high, and mighty cuckold!	20
<i>Duke:</i>	Oh!	
<i>Vindice:</i>	Thy bastard, thy bastard rides a-hunting in thy brow.	25
<i>Duke:</i>	Millions of deaths!	
<i>Vindice:</i>	Nay to afflict thee more, Here in this lodge they meet for damned clips: Those eyes shall see the incest of their lips.	
<i>Duke:</i>	Is there a hell besides this, villains?	30
<i>Vindice:</i>	Villain?	
	Nay heaven is just, scorns are the hires of scorns, I ne'er knew yet adulterer without horns.	
<i>Hippolito:</i>	Once ere they die 'tis quitted.	
		[Noises within] 35
<i>Vindice:</i>	Hark the music, Their banquet is prepared, they're coming–	
<i>Duke:</i>	Oh kill me not with that sight.	
<i>Vindice:</i>	Thou shalt not lose that sight for all thy dukedom.	
<i>Duke:</i>	Traitors, murderers!	40
<i>Vindice:</i>	What, is not thy tongue eaten out yet? Then we'll invent a silence. Brother, stifle the torch. Treason! Murder!	
<i>Duke:</i>	Nay faith, we'll have you hushed now with thy dagger. Nail down his tongue, and mine shall keep possession About his heart; if he but gasp he dies, We dread not death to quittance injuries. Brother, If he but wink, not brooking the foul object Let our two other hands tear up his lids And make his eyes, like comets, shine through blood.	45
<i>Vindice:</i>	When the bad bleeds, then is the tragedy good.	50

**Passage B**

- Donny:* Sure, you can't be asking me to go chopping up me own son, now!
- Davey:* Well, *I'm* not doing all the work. I'll tell you that!
- Mairead:* One of ye's chop up Padraic, the other be chopping the fella there with the cross in his gob. And don't be countermanding me orders, cos it's a fecking lieutenant ye're talking to now. 5
- Davey* (to *Donny*): That sounds fairer, splitting the workload.
- Donny:* I suppose.  
*Mairead collects up her rucksack and air rifle.*
- Davey:* Is it still off to the INLA you're going, Mairead?
- Donny* (*waving a hand at the carnage*): Sure, there's no fecker left in the INLA now! 10
- Mairead:* No, David. I think I'll be staying around here for a biteen. I thought shooting fellas would be fun, but it's not. It's dull.
- Davey:* It gets boring easy.
- Mairead:* Aye.
- Donny:* Aye. Stick to cows. 15  
*Mairead gives Donny an evil look.*
- Donny:* (*scared*) I'm upset over the death of me son, Mairead.
- Mairead:* (*pause*) I'm off home with Sir Roger. Be getting on with your chopping you two.
- Davey:* Aye.
- Donny:* Aye. 20  
*They linger.*
- Mairead:* (*angrily*) Be getting on, I'm saying! That's an order!  
*Donny and Davey tut, kneel down and start hacking up the body parts again.*
- Mairead:* And it's an investigation tomorrow I'll be launching, when I've had a chance to think, about how Sir Roger came to end up in this house in the first place, and half black with it. 25  
*Donny and Davey wince, their shoulders slumping, as they continue with their work.*
- Mairead:* (*singing*) 'My only son was shot in Dublin, fighting for his country bold. He fought for Ireland and Ireland only. The harp and shamrock, green, white and gold.' 30  
*Mairead exits. After they're sure she's gone, Donny and Davey stop work, still kneeling there, and hold their heads in their hands, groaning.*
- Davey:* Oh, will it never end? Will it never fecking end?
- Donny:* It fecking won't, d'you know!

## SECTION B

Answer **one** question from this section.

**EITHER**

**Ben Jonson: *Volpone***

**David Mamet: *Glengarry Glen Ross***

- 4 Examine the dramatic presentation and significance of greed 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: *As You Like It***

**Tom Stoppard: *Arcadia***

- 5 Examine ways in which documents, poems and letters are used 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**

**Thomas Middleton/Cyril Tourneur: *The Revenger's Tragedy***

**Martin McDonagh: *The Lieutenant of Inishmore***

- 6 Examine ways in which comic elements are used 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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