

# OCR

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## Friday 19 June 2015 – Morning

### A2 GCE ENGLISH LANGUAGE AND LITERATURE

F673/01 Dramatic Voices

Candidates answer on the Answer Booklet.

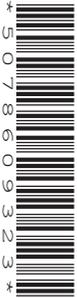
**OCR supplied materials:**

- 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.

#### 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.

#### INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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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 completing a deal 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>Mosca:</i>	Now, would I counsel you, make home with speed; There, frame a will; whereto you shall inscribe My master your sole heir.	
<i>Corbaccio:</i>	And disinherit My son?	5
<i>Mosca:</i>	O, sir, the better: for that colour Shall make it much more taking.	
<i>Corbaccio:</i>	O, but colour?	
<i>Mosca:</i>	This will, sir, you shall send it unto me. Now, when I come to enforce (as I will do) Your cares, your watchings, and your many prayers, Your more than many gifts, your this day's present, And, last, produce your will; where – without thought, Or least regard, unto your proper issue, A son so brave, and highly meriting – The stream of your diverted love hath thrown you Upon my master, and made him your heir; He cannot be so stupid, or stone dead, But, out of conscience, and mere gratitude –	10       15
<i>Corbaccio:</i>	He must pronounce me, his?	20
<i>Mosca:</i>	It is true.	
<i>Corbaccio:</i>	This plot Did I think on before.	
<i>Mosca:</i>	I do believe it.	
<i>Corbaccio:</i>	Do you not believe it?	25
<i>Mosca:</i>	Yes, sir.	
<i>Corbaccio:</i>	Mine own project.	
<i>Mosca:</i>	Which when he hath done, sir –	
<i>Corbaccio:</i>	Published me his heir?	
<i>Mosca:</i>	And you so certain to survive him.	30

<i>Corbaccio:</i>	Ay.	
<i>Mosca:</i>	Being so lusty a man.	
<i>Corbaccio:</i>	It is true.	
<i>Mosca:</i>	Yes, sir.	
<i>Corbaccio:</i>	I thought on that too. See, how he should be The very organ to express my thoughts!	35
<i>Mosca:</i>	You have not only done yourself a good –	
<i>Corbaccio:</i>	But multiplied it on my son?	
<i>Mosca:</i>	It is right, sir.	
<i>Corbaccio:</i>	Still, my invention.	40
<i>Mosca:</i>	'Las, sir, heaven knows, It hath been all my study, all my care – I e'en grow grey withal – how to work things –	
<i>Corbaccio:</i>	I do conceive, sweet Mosca.	
<i>Mosca:</i>	You are he, For whom I labour, here.	45
<i>Corbaccio:</i>	Ay, do, do, do: I'll straight about it. <i>[Begins to go]</i>	
<i>Mosca:</i>	<i>[Aside]</i> Rook go with you, raven.	
<i>Corbaccio:</i>	I know thee honest.	50
<i>Mosca:</i>	You do lie, sir.	
<i>Corbaccio:</i>	And –	
<i>Mosca:</i>	Your knowledge is no better than your ears, sir.	
<i>Corbaccio:</i>	I do not doubt, to be a father to thee.	
<i>Mosca:</i>	Nor I, to gull my brother of his blessing.	55

**Passage B begins on page 4**

## Passage B

- Levene: I'm eating her *crumb* cake ...
- Roma: ... how was it ...?
- Levene: From the store.
- Roma: ... f\*\*\* her ...
- Levene: 'What we have to do is *admit* to ourself that we see that opportunity ... and *take* it. (Pause.) And that's it.' And we *sit* there ... (Pause.) I got the pen out ... 5
- Roma: Always Be Closing ...
- Levene: That's what I'm *saying*. The *old* ways. The *old* ways ... convert the mother f\*\*\*er ... *sell* him ... *sell* him ... *make him sign the check*. (Pause.) The ... Bruce, Harriett ... the kitchen, blah: They got their money in *government* bonds ... I say f\*\*\* it, we're going to go the whole route. I plat it out eight units. Eighty-two grand. I tell them. 'This is now. This is that *thing* that you've been dreaming of, you're going to find that suitcase on the train, the guy comes in the door, the bag that's full of money. This is it, Harriett ...' 10 15
- Roma: (*reflectively*) Harriett ...
- Levene: Bruce ... 'I don't want to f\*\*\* *around* with you. I don't want to go *round* this, and *pussyfoot* around the thing, you have to look back on this. I do, too. I came here to do good for you and me. For *both* of us. Why take an interim position? *The only arrangement I'll accept* is full investment. Period. The whole eight units. I know that you're saying "be safe", I know what you're saying. I know if I left you to yourselves, you'd say "come back tomorrow" and when I walked out that door, you'd make a cup of *coffee* ... you'd sit *down* ... and you'd think "let's be safe ..." and not to disappoint me you'd go *one* unit or maybe two, because you'd become scared because you'd met *possibility*. But this won't do, and that's not the subject ...' Listen to this, I actually said this: 'That's not the subject of our *evening* together.' Now I handed them the pen. I held it in my hand. I turned the contract eight units eighty-two grand. 'Now I want you to sign.' (Pause.) I sat there. Five minutes. Then, I sat there, Ricky, *twenty-two minutes* by the kitchen clock. (Pause.) Twenty-two minutes by the kitchen clock. Not a *word*, not a *motion*. What am I thinking? 'My arm's getting tired'? *No*. I *did* it. Like in the *old* days, Ricky. Like I was taught ... Like, like, like I *used* to do ... I did it. 20 25 30 35
- Roma: Like you taught me ...
- Levene: Bulls\*\*t, you're ... No. That's raw ... well, if I *did*, then I'm *glad* I did. I, *well*. I locked on them. All on them, nothing on me. All my thoughts are on them. I'm holding the last thought that I spoke: 'Now is the time.' (Pause.) They signed, Ricky. It was *great*. It was f\*\*\*ing great. It was like they wilted all at once. No *gesture* ... nothing. Like together. They, I swear to God, they both kind of *imperceptibly slumped*. And he reaches and takes the pen and signs, he passes it to her, she signs. It was so f\*\*\*ing solemn. I just let it sit. I nod like this. I nod again. I grasp his hands. I shake his hands. I grasp *her* hands. I nod at her like this. 'Bruce ... Harriett ...' I'm beaming at them. I'm nodding like this. I point back in the living-room, back to the sideboard. (Pause.) *I didn't f\*\*\*ing know there was a sideboard there!!* He goes back, he brings us a drink. Little shotglasses. A pattern in 'em. And we toast. In silence. 40 45

*Pause.*

*Levene:* ... Ah f\*\*\*.

*Roma:* That was a great sale, Shelly.

**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 relationships between women and men 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**

- Touchstone:* Come apace, good Audrey; I will fetch up your goats, Audrey. And how, Audrey, am I the man yet? Doth my simple feature content you?
- Audrey:* Your features, Lord warrant us – what features?
- Touchstone:* I am here with thee and thy goats as the most capricious poet honest Ovid was among the Goths. 5
- Jaques:* O knowledge ill-inhabited, worse than Jove in a thatched house!
- Touchstone:* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical. 10
- Audrey:* I do not know what 'poetical' is. Is it honest in deed and word? Is it a true thing?
- Touchstone:* No, truly; for the truest poetry is the most feigning, and lovers are given to poetry; and what they swear in poetry it may be said, as lovers, they do feign. 15
- Audrey:* Do you wish then that the gods had made me poetical?
- Touchstone:* I do, truly; for thou swear'st to me thou art honest. Now if thou wert a poet, I might have some hope thou didst feign.
- Audrey:* Would you not have me honest?
- Touchstone:* No, truly, unless thou wert hard-favoured: for honesty coupled to beauty is to have honey a sauce to sugar. 20
- Jaques:* A material fool.
- Audrey:* Well, I am not fair, and therefore I pray the gods make me honest.
- Touchstone:* Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish. 25
- Audrey:* I am not a slut, though I thank the gods I am foul.
- Touchstone:* Well, praised be the gods for thy foulness: sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us. 30
- Jaques:* I would fain see this meeting.
- Audrey:* Well, the gods give us joy.

## Passage B

- Bernard approaches her and stands close to her.*
- Bernard:** (evenly) Do you mean that Septimus Hodge was at school with Byron?
- Hannah:** (falters slightly) Yes ... he must have been ... as a matter of fact.
- Bernard:** Well, you silly cow.
- With a large gesture of pure happiness, Bernard throws his arms around Hannah and gives her a great smacking kiss on the cheek. Chloë enters to witness the end of this.* 5
- Chloë:** Oh – erm ... I thought I'd bring it to you. (She is carrying a small tray with two mugs on it.)
- Bernard:** I have to go and see about my car. 10
- Hannah:** Going to hide it?
- Bernard:** Hide it? I'm going to sell it! Is there a pub I can put up at in the village? (He turns back to them as he is about to leave through the garden.) Aren't you glad I'm here? (He leaves.)
- Chloë:** He said he knew you. 15
- Hannah:** He couldn't have.
- Chloë:** No, perhaps not. He said he wanted to be a surprise, but I suppose that's different. I thought there was a lot of sexual energy there, didn't you?
- Hannah:** What?
- Chloë:** Bouncy on his feet, you see, a sure sign. Should I invite him for you? 20
- Hannah:** To what? No.
- Chloë:** You can invite him – that's better. He can come as your partner.
- Hannah:** Stop it. Thank you for the tea.
- Chloë:** If you don't want him, I'll have him. Is he married?
- Hannah:** I haven't the slightest idea. Aren't you supposed to have a pony? 25
- Chloë:** I'm just trying to fix you up, Hannah.
- Hannah:** Believe me, it gets less important.
- Chloë:** I mean for the dancing. He can come as Beau Brummell.
- Hannah:** I don't want to dress up and I don't want a dancing partner, least of all Mr Nightingale. I don't dance. 30
- Chloë:** Don't be such a prune. You were kissing him, anyway.
- Hannah:** He was kissing me, and only out of general enthusiasm.
- Chloë:** Well, don't say I didn't give you first chance. My genius brother will be much relieved. He's in love with you, I suppose you know.
- Hannah:** (angry) That's a joke! 35
- Chloë:** It's not a joke to him.
- Hannah:** Of course it is – not even a joke – how can you be so ridiculous?
- Gus enters from the garden, in his customary silent awkwardness.*
- Chloë:** Hello, Gus, what have you got?
- Gus has an apple, just picked, with a leaf or two still attached. He offers the apple to Hannah.* 40
- Hannah:** (surprised) Oh! ... Thank you!
- Chloë:** (leaving) Told you. (She closes the door on herself.)
- Hannah:** Thank you. Oh dear.

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 family relationships 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 Vindice and Hippolito bringing out their mother (Gratiana), one by one shoulder, and the other by the other, with daggers in their hands.*

<i>Vindice:</i>	Oh thou for whom no name is bad enough!	
<i>Gratiana:</i>	What means my sons? What, will you murder me?	
<i>Vindice:</i>	Wicked, unnatural parent!	5
<i>Hippolito:</i>	Fiend of women!	
<i>Gratiana:</i>	Oh! Are sons turned monsters? Help!	
<i>Vindice:</i>	In vain.	
<i>Gratiana:</i>	Are you so barbarous, to set iron nipples Upon the breast that gave you suck?	10
<i>Vindice:</i>	That breast Is turned to quarled poison.	
<i>Gratiana:</i>	Cut not your days for't: am not I your mother?	
<i>Vindice:</i>	Thou dost usurp that title now by fraud, For in that shell of mother breeds a bawd.	15
<i>Gratiana:</i>	A bawd! Oh name far loathsomer than hell!	
<i>Hippolito:</i>	It should be so, knew'st thou thy office well.	
<i>Gratiana:</i>	I hate it.	
<i>Vindice:</i>	Ah is't possible, thou only – you powers on high, That women should dissemble when they die?	20
<i>Gratiana:</i>	Dissemble?	
<i>Vindice:</i>	Did not the duke's son direct A fellow of the world's condition hither That did corrupt all that was good in thee, Made thee uncivilly forget thyself And work our sister to his lust?	25
<i>Gratiana:</i>	Who, I? That had been monstrous! I defy that man For any such intent. None lives so pure But shall be soiled with slander – Good son believe it not.	30
<i>Vindice:</i>	Oh I'm in doubt Whether I'm myself or no! Stay – let me look again upon this face: Who shall be saved when mothers have no grace?	35
<i>Hippolito:</i>	'Twould make one half despair.	
<i>Vindice:</i>	I was the man: Defy me now! Let's see: do't modestly.	
<i>Gratiana:</i>	Oh hell unto my soul.	

**Passage B**

*Padraic ties Davey in the same way as Donny, during which Davey manages to get up some nerve.*

*Davey:* (angrily) Sure, I was only trying to save the feck was how I became involved!

*Padraic:* So me cat is a feck now, is he? 5

*Davey:* He is! And you are too, Padraic Osbourne! And I don't care if you do blow the head off me. You're a mad thick feck and everybody knows that you are! So there!

*Donny:* (shocked) Oh, Davey boy ...

*Padraic:* Let's see you with a bit of a haircut, so, if I'm such a mad thick feck. 10

*Padraic takes out a bowie knife and starts roughly hacking off all of Davey's hair.*

*Davey:* Ar, not me hair! Sure, this just confirms you're a mad thick feck!

*Padraic:* I'd be scared the bullets wouldn't be getting through this girl's minge.

*Donny:* Ah, don't be killing us, Padraic. Sure, we didn't mean for Wee Thomas to die. 15

*Padraic:* Wee Thomas was in your care. Me only friend in the world for fifteen years, and then into your care I put him ...

*Davey:* Fifteen years? Sure, he'd had a good innings, Padraic. Aargh!

*Padraic:* And Wee Thomas is now dead. Them's the only facts this tribunal needs. 20

*Donny:* What tribunal?

*Davey:* Them facts are only circumstantial.

*The haircut finished, Padraic tosses the knife aside and takes out his two handguns.*

*Padraic:* These guns are only circumstantial, so, and so too your brains'll be only circumstantial as they leave your heads and go skidding up the wall. 25

*Davey:* That sentence makes no sense at all.

*Donny:* (to Davey) Do you have to get him even more worked up, you?

*Padraic puts a gun to the back of each of their heads.*

*Padraic:* Be making any final confession you have, now, before you go meeting yere maker. Maybe a rabbit you knifed, or a pony you throttled. 30

*Davey:* I'm making no confession because there's nothing in the world I've done wrong.

*Padraic:* (to Donny) What about you?

*Donny:* (pause) I confess, so, to feeding him Frosties now and then, but only now and then, Padraic, and there does be nutrition in Frosties, and the fella seemed to like them. 35

- Padraic:* And that's all you confess? Well, straight to hell you'll be going, so, because I know well a hundred other crimes you've committed in your time. 40
- Donny:* What other crimes?
- Padraic:* We don't have time to be making out a full list, but trampling on your mam all them times'll do for a start-off.
- Davey:* You *did* trample on your mam!
- Donny:* Ten years ago, that was! 45
- Padraic:* There's no statute of limitations on mam trampling, Dad. Now shut up while I make me speech.
- Still pointing the guns at their heads, Padraic cocks them. Donny and Davey shiver tearfully. The clock on the wall is just reaching twelve ten.*
- Padraic:* Ye have killed me cat and ye've ruined me life, for what I've got to live for now I do not know ... 50
- Davey:* You could get another cat.
- Padraic hits Davey with the butt of his gun.*
- Padraic:* I will plod on, I know, but no sense to it will there be with Thomas gone. No longer will his smiling eyes be there in the back of me head, egging me on, saying, 'This is for me and for Ireland, Padraic. Remember that,' as I'd lob a bomb at a pub, or be shooting a builder. Me whole world's gone, and he'll never be coming back to me. (*Pause.*) What I want ye to remember, as the bullets come out through yere foreheads, is that this is all a fella can be expecting for being so bad to an innocent Irish cat. 60  
Goodbye to ye, now.
- Donny and Davey tense up.*
- Padraic:* Goodbye, I said.
- Davey:* Goodbye ...
- Donny:* Goodbye, Padraic ... 65

**SECTION B**

Answer **one** question from this section.

**EITHER**

**Ben Jonson: *Volpone***

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

- 4 Examine the dramatic importance of winning and losing 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 the dramatic importance of order and disorder 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 revenge 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]**

**END OF QUESTION PAPER**

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