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Oxford Cambridge and RSA

Wednesday 15 June 2016 – 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 **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

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 1 **By referring closely to the following two passages, examine the dramatic presentation of crime 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

<i>1st Avocatore:</i>	Deliver him to the <i>Saffi</i> . Thou, Volpone, By blood and rank a gentleman, canst not fall Under like censure; but our judgement on thee Is, that thy substance all be straight confiscate To the hospital of the <i>Incurabili</i> ;	5
	And, since the most was gotten by imposture, By feigning lame, gout, palsy and such diseases, Thou art to lie in prison, cramped with irons, Till thou be'st sick and lame indeed. Remove him.	
<i>Volpone:</i>	This is called mortifying of a fox.	10
<i>1st Avocatore:</i>	Thou, Voltore, to take away the scandal Thou hast giv'n all worthy men of thy profession, Art banished from their fellowship, and our state. Corbaccio, bring him near. We here possess Thy son of all thy estate; and confine thee To the monastery of <i>San' Spirito</i> ; Where since thou knew'st not how to live well here, Thou shalt be learned to die well.	15
<i>Corbaccio:</i>	Ha! What said he?	
<i>Commandatore:</i>	You shall know anon, sir.	20
<i>1st Avocatore:</i>	Thou Corvino, shalt Be straight embarked from thine own house, and rowed Round about Venice, through the Grand Canal, Wearing a cap, with fair, long ass's ears, Instead of horns; and so to mount, a paper Pinned on thy breast, to the <i>Berlino</i> –	25
<i>Corvino:</i>	Yes, And have mine eyes beat out with stinking fish, Bruised fruit and rotten eggs – 'Tis well. I'm glad I shall not see my shame, yet.	30
<i>1st Avocatore:</i>	And to expiate Thy wrongs done to thy wife, thou art to send her Home, to her father, with her dowry trebled; And these are all your judgements –	
<i>All:</i>	Honoured fathers.	35

Passage B

- Roma: Did you eat today?
- Levene: Me?
- Roma: Yes.
- Levene: No.
- Roma: No? Come on, we're going to swing by the Chinks, we got to talk. 5
- Levene: I think I'd better stay here for a while.
- Roma: Okay: Two things, then. One ... I been thinking about this for a *month*, I said 'the Machine ... There's a fellow I could *work* with,' never, isn't that funny? I never did a thing. Now: That shit that you were slinging on the guy today was *very* good, and excuse me it isn't even my *place* to *say* that to you that way; I've been on a hot streak, so big deal. What I'm saying, it was *admirable* and, so was the *deal* that you closed. Now listen: there's things I could *learn* from you – you see, I *knew* we'd work well together – Here's what I was thinking: we Team Up. We team up, we go out together, we split everything right down the middle ... 10
- Baylen sticks his head out of the room.* 15
- Baylen: Mr Levene ...?
- Roma: ... fifty-fifty. Or we could go down the street. You know, we could go *anywhere* ...
- Baylen: Would you step in here, please ...?
- Roma: So, let's put it *together*? Okay? (*Pause.*) Shel? Say 'okay'.
- Levene: (*pause*) Hmm ... 20
- Baylen: Mr Levene, I think we have to talk.
- Roma: I'm going to the Chinks. You're done, come down, we're going to smoke a cigarette.
- Levene: I ...
- Baylen comes over to him and forcefully leads him into the room.*
- Baylen: ... get in the room. 25
- Roma: Hey, hey, hey, *easy* friend. That's the 'Machine'. That is Shelly The Machine Lev ...
- Baylen: Come on. Get in the goddamn *room* ...
- Levene: I ...
- Roma: I'll be at the resta ...
- Baylen and Levene have disappeared into the next room and the door is slammed. Pause.* 30
- Roma: Williamson: listen to me: when the *leads* come in ...listen to me: when the *leads* come in I want my top two off the list. For *me*. My usual two. Anything you give *Levene* ...
- Williamson: ... I wouldn't worry about it. 35
- Roma: Well I'm *going* to worry about it, and so are you, so you shut up and listen. (*Pause.*) I GET HIS ACTION. My stuff is *mine*, whatever *he* gets, I'm taking half. You put me in with him.
- Aaronow enters.*
- Aaronow: Did they ...? 40
- Roma: You understand?
- Aaronow: Did they catch ...?
- Roma: Do you understand? My stuff is mine, his stuff is ours.
- Williamson: Mmm.
- Aaronow: Did they find the guy who broke into the office yet? 45
- Roma: No. *I* don't know ...
- Pause.*
- Aaronow: Did the leads come in yet?
- Roma: No.
- Aaronow: (*settling into a desk chair*) Oh, god I hate this job. 50
- Roma: (*simultaneous with 'job', going out of the office*) I'll be at the restaurant.

OR

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

2 By referring closely to the following two passages, examine the dramatic presentation of improper behaviour 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 Orlando and Adam

Orlando: As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns and, as thou say'st, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jacques he keeps at school, and report speaks goldenly of his profit. For my part, he keeps me rustically at home or, to speak more properly, stays me here at home unkept – for call you that 'keeping' for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better for, besides that they are fair with their feeding, they are taught their manège, and to that end riders dearly hired. But I, his brother, gain nothing under him but growth – for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that Nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me, and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it. 5
10
15
20

Enter Oliver

Adam: Yonder comes my master, your brother.

Orlando: Go apart, Adam, and thou shalt hear how he will shake me up.

[Adam withdraws]

Oliver: Now, sir, what make you here? 25

Orlando: Nothing: I am not taught to make anything.

Oliver: What mar you then, sir?

Orlando: Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oliver: Marry, sir, be better employed, and be naught awhile. 30

Orlando: Shall I keep your hogs and eat husks with them? What prodigal portion have I spent that I should come to such penury?

Oliver: Know you where you are, sir?

Orlando: O, sir, very well: here in your orchard.

Oliver: Know you before whom, sir? 35

Passage B

<i>Thomasina:</i>	Our Mr Chater has written a poem?	
<i>Septimus:</i>	He believes he has written a poem, yes. I can see that there might be more carnality in your algebra than in Mr Chater's 'Couch of Eros'.	
<i>Thomasina:</i>	Oh, it was not my algebra. I heard Jellaby telling cook that Mrs Chater was discovered in carnal embrace in the gazebo.	5
<i>Septimus:</i>	(<i>pause</i>) Really? With whom, did Jellaby happen to say? <i>Thomasina considers this with a puzzled frown.</i>	
<i>Thomasina:</i>	What do you mean, with whom?	
<i>Septimus:</i>	With what? Exactly so. The idea is absurd. Where did this story come from?	
<i>Thomasina:</i>	Mr Noakes.	10
<i>Septimus:</i>	Mr Noakes!	
<i>Thomasina:</i>	Papa's landskip gardener. He was taking bearings in the garden when he saw – through his spyglass – Mrs Chater in the gazebo in carnal embrace.	
<i>Septimus:</i>	And do you mean to tell me that Mr Noakes told the butler?	
<i>Thomasina:</i>	No. Mr Noakes told Mr Chater. <i>Jellaby</i> was told by the groom, who overheard Mr Noakes telling Mr Chater, in the stable yard.	15
<i>Septimus:</i>	Mr Chater being engaged in closing the stable door.	
<i>Thomasina:</i>	What do you mean, Septimus?	
<i>Septimus:</i>	So, thus far, the only people who know about this are Mr Noakes the landskip architect, the groom, the butler, the cook and, of course, Mrs Chater's husband, the poet.	20
<i>Thomasina:</i>	And Arthur who was cleaning the silver, and the bootboy. And now you.	
<i>Septimus:</i>	Of course. What else did he say?	
<i>Thomasina:</i>	Mr Noakes?	
<i>Septimus:</i>	No, not Mr Noakes. Jellaby. You heard Jellaby telling the cook.	25
<i>Thomasina:</i>	Cook hushed him almost as soon as he started. Jellaby did not see that I was being allowed to finish yesterday's upstairs' rabbit pie before I came to my lesson. I think you have not been candid with me, Septimus. A gazebo is not, after all, a meat larder.	
<i>Septimus:</i>	I never said my definition was complete.	30
<i>Thomasina:</i>	Is carnal embrace kissing?	
<i>Septimus:</i>	Yes.	
<i>Thomasina:</i>	And throwing one's arms around Mrs Chater?	
<i>Septimus:</i>	Yes. Now, Fermat's last theorem –	
<i>Thomasina:</i>	I thought as much. I hope you are ashamed.	35
<i>Septimus:</i>	I, my lady?	
<i>Thomasina:</i>	If <i>you</i> do not teach me the true meaning of things, who will?	
<i>Septimus:</i>	Ah. Yes, I am ashamed. Carnal embrace is sexual congress, which is the insertion of the male genital organ into the female genital organ for purposes of procreation and pleasure. Fermat's last theorem, by contrast, asserts that when x , y and z are whole numbers each raised to power of n , the sum of the first two can never equal the third when n is greater than 2.	40
	<i>Pause.</i>	
<i>Thomasina:</i>	Eurghhh!	
<i>Septimus:</i>	Nevertheless, that is the theorem.	45

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 bad news and its impact 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>Vindice:</i>	Who's this comes? [Enter LUSSURIOSO]	
	The duke's son up so late! Brother fall back And you shall learn some mischief. – My good lord.	
<i>Lussurioso:</i>	Piato, why the man I wished for, come, I do embrace this season for the fittest To taste of that young lady.	5
<i>Vindice:</i>	[<i>Aside</i>] Heart and hell!	
<i>Hippolito:</i>	[<i>Aside</i>] Damned villain!	
<i>Vindice:</i>	[<i>Aside</i>] I ha' no way now to cross it, but to kill him.	10
<i>Lussurioso:</i>	Come, only thou and I.	
<i>Vindice:</i>	My lord, my lord.	
<i>Lussurioso:</i>	Why dost thou start us?	
<i>Vindice:</i>	I'd almost forgot – the bastard!	
<i>Lussurioso:</i>	What of him?	15
<i>Vindice:</i>	This night, this hour – this minute, now –	
<i>Lussurioso:</i>	What? What?	
<i>Vindice:</i>	Shadows the duchess –	
<i>Lussurioso:</i>	Horrible word.	
<i>Vindice:</i>	And like strong poison eats Into the duke your father's forehead.	20
<i>Lussurioso:</i>	Oh!	
<i>Vindice:</i>	He makes horn royal.	
<i>Lussurioso:</i>	Most ignoble slave!	
<i>Vindice:</i>	This is the fruit of two beds.	25
<i>Lussurioso:</i>	I am mad.	
<i>Vindice:</i>	That passage he trod warily.	
<i>Lussurioso:</i>	He did!	
<i>Vindice:</i>	And hushed his villains every step he took.	
<i>Lussurioso:</i>	His villains! I'll confound them.	30
<i>Vindice:</i>	Take 'em finely, finely now.	
<i>Lussurioso:</i>	The duchess' chamber door shall not control me.	
	<i>Exeunt [LUSSURIOSO and VINDICE]</i>	
<i>Hippolito:</i>	Good, happy, swift, there's gunpowder i' the Court, Wildfire at midnight! In this heedless fury He may show violence to cross himself: I'll follow the event.	35

Exit

Passage B

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SECTION B

Answer **one** question from this section.

EITHER

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 4 Examine the presentation and significance of competition 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 particular places or settings 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 distorted moral values 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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