

# OCR

Oxford Cambridge and RSA

## Wednesday 14 June 2017 – 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 selfishness 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 I SCENE 3

[Enter] MOSCA [with] VOLTORE.

- Mosca: [To Voltore] You still are what you were, sir. Only you,  
Of all the rest, are he commands his love;  
And you do wisely to preserve it thus  
With early visitation and kind notes 5  
Of your good meaning to him, which, I know,  
Cannot but come most grateful. [To Volpone] Patron! Sir!  
Here's Signor Voltore is come—
- Volpone: [Faintly] What say you?
- Mosca: Sir, Signor Voltore is come this morning 10  
To visit you.
- Volpone: I thank him.
- Mosca: And hath brought  
A piece of antique plate, bought of St Mark,  
With which he here presents you. 15
- Volpone: He is welcome.  
Pray him to come more often.
- Mosca: Yes.
- Voltore: [To Mosca] What says he?
- Mosca: He thanks you and desires you see him often. 20
- Volpone: Mosca.
- Mosca: My patron?
- Volpone: Bring him near. Where is he?  
I long to feel his hand.
- Mosca: [Prompting Voltore] The plate is here, sir. 25
- Voltore: How fare you, sir?
- Volpone: I thank you, Signor Voltore.  
Where is the plate? Mine eyes are bad.

- Voltore:* [*Putting it into his grasp*] I'm sorry  
To see you still thus weak. 30
- Mosca:* [*Aside*] That he is not weaker.
- Volpone:* You are too munificent.
- Voltore:* No, sir; would to heaven  
I could as well give health to you as that plate.
- Volpone:* You give, sir, what you can. I thank you. Your love  
Hath taste in this, and shall not be unanswered. 35  
I pray you see me often.
- Voltore:* Yes, I shall, sir.
- Volpone:* Be not far from me.
- Mosca:* [*To Voltore*] Do you observe that, sir? 40
- Volpone:* Harken unto me still; it will concern you.
- Mosca:* [*To Voltore*] You are a happy man, sir; know your good.
- Volpone:* I cannot now last long—
- Mosca:* [*Whispering, aside*] You are his heir, sir.
- Voltore:* Am I? 45
- Volpone:* I feel me going—uh! uh! uh! uh!—  
I am sailing to my port—uh! uh! uh! uh!—  
And I am glad I am so near my haven.
- Mosca:* Alas, kind gentleman! Well, we must all go—
- Voltore:* But Mosca— 50
- Mosca:* Age will conquer.
- Voltore:* Pray thee, hear me.  
Am I inscribed his heir for certain?
- Mosca:* Are you?

## Passage B

- Roma: Yes. Now I want to *talk* to you because you're obviously upset and that *concerns* me. Now let's go. Right now.  
*Lingk gets up and they start for the door.*
- Baylen: (*sticks his head out of the door*) Roma ...
- Lingk: ... and ... and ... 5  
*Pause.*
- Roma: What?
- Lingk: And the check is ...
- Roma: What did I *tell* you? (*Pause.*) What did I say about the three days ... ?
- Baylen: Roma, would you, I'd like to get some lunch ... 10
- Roma: I'm talking with Mr Lingk. If you please, I'll be back in. (*He checks his watch*) I'll be back in a while ... I told you, check with Mr Williamson.
- Baylen: The people down-town said ...
- Roma: You call them again. Mr Williamson ... !
- Williamson: Yes. 15
- Roma: Mr Lingk and I are going to ...
- Williamson: Yes. Please. Please. (*To Lingk.*) The police (*He shrugs.*) can be ...
- Lingk: What are the police doing?
- Roma: It's nothing ...
- Lingk: What are the *police* doing here ...? 20
- Williamson: We had a slight burglary last night.
- Roma: It was nothing ... I was telling Mr Lingk ...
- Williamson: Mr Lingk. James Lingk. Your contract went out. Nothing to ...
- Roma: John ...
- Williamson: Your contract went out to the bank. 25  
*Pause.*
- Lingk: You cashed the check?
- Williamson: We ...
- Roma: ... Mr Williamson ...
- Williamson: Your check was cashed yesterday afternoon. And we're completely insured, as you know, in *any* case. (*Pause.*) 30
- Lingk: (*to Roma*) You cashed the check?
- Roma: Not to my knowledge, no ...
- Williamson: I'm sure we can ...
- Lingk: Oh, Christ ... (*He starts out the door.*) Don't follow me ... Oh, Christ ... 35  
(*Pause. To Roma.*) I know I've let you down. I'm sorry. For ... Forgive ... for ... I don't know anymore. (*Pause.*) Forgive me. (*Lingk exits.*)  
(*Pause.*)
- Roma: (*to Williamson*) You stupid f\*\*\*ing c\*\*\*. *You*, Williamson ... I'm talking to *you*, s\*\*\*head ... You just cost me *six thousand dollars*. (*Pause.*) Six thousand dollars. And one Cadillac. That's right. What are you going to do about it? What are you going to do about it, a\*\*hole. You f\*\*\*ing s\*\*\*. Where did you learn your *trade*. You stupid f\*\*\*ing c\*\*\*. You *idiot*. Whoever told you you could work with *men*? 40

OR

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

2 By referring closely to the following two passages, examine the dramatic presentation of an argument or row 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**

- Orlando:* Ay, better than he I am before knows me: I know you are my eldest brother, and in the gentle condition of blood you should so know me. The courtesy of nations allows you my better, in that you are the first born, but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you, albeit I confess your coming before me is nearer to his reverence. 5
- Oliver:* (*threatening him*) What, boy!
- Orlando:* (*seizing him by the throat*) Come, come, elder brother, you are too young in this.
- Oliver:* Wilt thou lay hands on me, villain? 10
- Orlando:* I am no villain: I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so; thou hast railed on thyself. 15
- Adam:* (*coming forward*) Sweet masters, be patient; for your father's remembrance, be at accord.
- Oliver:* Let me go, I say.
- Orlando:* I will not till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it. Therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes. 20
- Oliver:* And what wilt thou do, beg when that is spent? Well, sir, get you in. I will not long be troubled with you: you shall have some part of your will. I pray you, leave me. 25
- Orlando:* I will no further offend you than becomes me for my good.
- Oliver:* Get you with him, you old dog. 30
- Adam:* Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! He would not have spoke such a word.
- Exeunt Orlando and Adam*
- Oliver:* Is it even so? Begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. 35

**Passage B**

T Stoppard, 'Arcadia', pp85-87, Faber & Faber, 1999. Item removed due to third party copyright restrictions.

T Stoppard, 'Arcadia', pp85-87, Faber & Faber, 1999. Item removed due to third party copyright restrictions.

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 confessing to something 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>Antonio:</i>	Just is the law above. But of all things it puts me most to wonder How the old Duke came murdered.	
<i>Vindice:</i>	Oh my lord.	
<i>Antonio:</i>	It was the strangeliest carried; I not heard of the like.	5
<i>Hippolito:</i>	'Twas all done for the best, my lord.	
<i>Vindice:</i>	All for your Grace's good. We may be bold to speak it now. 'Twas somewhat witty carried, tho' we say it; 'Twas we two murdered him.	
<i>Antonio:</i>	You two?	10
<i>Vindice:</i>	None else i'faith, my lord. Nay, 'twas well managed.	
<i>Antonio:</i>	Lay hands upon those villains!	
<i>Vindice:</i>	How! On us?	
<i>Antonio:</i>	Bear 'em to speedy execution.	
<i>Vindice:</i>	Heart, was't not for your good, my lord?	15
<i>Antonio:</i>	My good? Away with 'em! – Such an old man as he! You that would murder him would murder me.	
<i>Vindice:</i>	Is't come about?	
<i>Hippolito:</i>	'Sfoot brother, you begun.	
<i>Vindice:</i>	May not we set as well as the Duke's son? Thou hast no conscience – are we not revenged? Is there one enemy left alive amongst those? 'Tis time to die when we are ourselves our foes. When murd'rers shut deeds close, this curse does seal 'em: If none disclose 'em, they themselves reveal 'em.	20
	This murder might have slept in tongueless brass But for ourselves, and the world died an ass. Now I remember too, here was Piatto Brought forth a knavish sentence once: – No doubt, said he, but time	25
	Will make the murderer bring forth himself. 'Tis well he died, he was a witch. And now my lord, since we are in for ever – This work was ours, which else might have been slipped, And if we list, we could have nobles clipped	30
	And go for less than beggars; but we hate	35

To bleed so cowardly. We have enough  
I'faith, we're well, our mother turned, our sister true,  
We die after a nest of dukes. – Adieu.

*Exeunt [VINDICE and HIPPOLITO under guard]*

40

*Antonio:* How subtly was that murder closed. Bear up  
Those tragic bodies. 'Tis a heavy season;  
Pray heaven their blood may wash away all treason.

*[Exeunt OMNES.]*

## Passage B

- Padraic:* Oh, hello there, Wee Thomas. It's nice to be seeing you again after all this time.
- Donny:* I suppose he's changed since last you saw him, Padraic. Oh, cats do change quick.
- Padraic:* Changed quick, is it, Dad? 5
- He shoots the sleeping cat, point blank. It explodes in a ball of blood and bones. DAVEY begins screaming hysterically. DONNY puts his hands to his head. PADRAIC shoves DAVEY's face into the bloody cat to stop him screaming.*
- He's changed quick enough now! And ye two'll be changing the same way in a minute. Where's Wee Thomas? For the fiftieth fecking time, this is! 10
- Donny:* We think he's run away!
- Padraic:* You think he's run away, do ye?
- He takes DAVEY's head out of the cat, forces him to his knees, lunges over to DONNY, grabs him by the hair and kneels him down beside DAVEY.* 15
- Is that why these shenanigans?
- PADRAIC angrily holds up the dead bloody cat from the basket, then throws it in through the door to the bathroom stage left.* 20
- Is that why this fecking thing, so?
- PADRAIC bangs DONNY in the face with the crucifix and holds it in front of him.*
- Donny:* (to DAVEY) I knew you'd make a mistake somewhere along the line, you! 25
- Padraic:* Is Wee Thomas dead, now? Answer me!
- Donny:* (pause) He is, Padraic.
- PADRAIC puts his head in his hands and lets out a long, deep moan, backing off around the room.*
- Davey:* We did see him in the road, Padraic ... 30
- Donny:* We didn't see him in the road at all, Padraic. This fella clobbered him with his bike and then pegged stones at him.
- Davey:* Not at all, Padraic!
- Donny:* Admitted, he has!
- Davey:* Ahead in the lonely road I saw him lying, and ran him inside then as quick as me legs could carry me, and me only crime, if I have one at all, was moving the victim before professional help arrived, but with Wee Tommy's head strung a mile o'er the road, I assumed the niceties wouldn't be necessary. 35
- Donny:* And pegged stones, Padraic. 40
- Davey:* Pegged stones me arse! This from a fella feeds his cat nothing but Frosties.

*Donny:* I do not feed him Frosties, Padraic! I buy cat food and *good* cat food. Sheba half the time, I buy.

*Davey:* Sheba bollocks, and I'll give you a pound if any Sheba you can find in this feck's cupboards ... 45

*Padraic:* (*screaming*) Shut up!!

*Donny:* I *do* buy Sheba, Padraic ...

## 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 negative aspects of human nature 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 presentation and significance of education or learning 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 the dramatic presentation and significance of the use and 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]**

**END OF QUESTION PAPER**

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