

Monday 3 June 2013 – Afternoon

A2 GCE ENGLISH LANGUAGE AND LITERATURE

F673/01/QPI Dramatic Voices

QUESTION PAPER INSERT

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- This Insert is for your reference only.
- 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 begging or pleading 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>Celia:</i> | Sir, let me beseech you, Affect not these strange trials. If you doubt My chastity, why, lock me up, for ever; Make me the heir of darkness. Let me live, Where I may please your fears, if not your trust. | 5 |
| <i>Corvino:</i> | Believe it, I have no such humour, I. All that I speak, I mean; yet I am not mad – Not horn-mad, see you? Go to, show yourself Obedient, and a wife. | |
| <i>Celia:</i> | O heaven! | 10 |
| <i>Corvino:</i> | I say it, Do so. | |
| <i>Celia:</i> | Was this the train? | |
| <i>Corvino:</i> | I've told you reasons: What the physicians have set down; how much It may concern me; what my engagements are; My means; and the necessity of those means, For my recovery. Wherefore, if you be Loyal, and mine, be won, respect my venture. | 15 |
| <i>Celia:</i> | Before your honour? | 20 |
| <i>Corvino:</i> | Honour? tut, a breath; There's no such thing, in nature: a mere term Invented to awe fools. What is my gold The worse, for touching? clothes, for being looked on? Why, this 's no more. An old, decrepit wretch, That has no sense, no sinew; takes his meat With others' fingers; only knows to gape, When you do scald his gums; a voice; a shadow; And what can this man hurt you? | 25 |
| <i>Celia:</i> | Lord! what spirit Is this hath entered him? | 30 |
| <i>Corvino:</i> | And for your fame, That's such a jig; as if I would go tell it, Cry it, on the Piazza! Who shall know it? But he, that cannot speak it; and this fellow, | 35 |

Whose lips are i' my pocket; save yourself –
If you'll proclaim't, you may – I know no other
Should come to know it.

Celia: Are heaven and saints then nothing?

Passage B

A booth at a Chinese restaurant, Williamson and Levene are seated at the booth.

- Levene:* John...John...John. Okay. John. John. Look: (*Pause.*) The Glengarry Highland's leads, you're sending Roma out. Fine. He's a good man. We know that he is. He's fine. All I'm saying, you look at the *board*, he's throwing... wait, wait, wait, he's throwing them *away*, he's throwing the leads away. All that I'm saying, that you're wasting leads. I don't want to tell you your *job*. All that I'm saying, things get *set*, I know they do, you get a certain *mindset*... A guy gets a reputation. We know how this... all I'm saying, put a *closer* on the job. There's more than one man for the... Put a... put a *proven man out* ... and you watch, now *wait* a second and you watch your *dollar* volumes... You start closing them for *fifty* 'stead of *twenty-five*... you put a *closer* on the... 5
- Williamson:* Shelly, you blew the last...
- Levene:* No. John. No. Let's wait, let's back up here, I did... will you please! Wait a second. Please. I didn't 'blow' them. No. I didn't 'blow' them. No. One kicked *out*, one I *closed*... 10
- Williamson:* ... you didn't close...
- Levene:* ... I, if you'd *listen* to me. Please. I *closed* the c***sucker. His 'ex', John, his *ex*, I didn't know he was married... he, the *judge* invalidated the... 15
- Williamson:* Shelly... 20
- Levene:* ... and what is that, John? What? Bad *luck*. That's all it is. I pray in your *life* you will never find it runs in streaks. That's what it does, that's all it's doing. Streaks. I pray it misses you. That's all I want to say.
- Williamson:* (*pause*) What about the other two?
- Levene:* What two? 25
- Williamson:* Four. You had four leads. One kicked out, one the *judge*, you say...
- Levene:* ... you want to see the court records? John? Eh? You want to go down...
- Williamson:* ... no ...
- Levene:* ... do you want to go down-*town*...?
- Williamson:* ... no ... 30
- Levene:* ... then ...
- Williamson:* ... I only ...
- Levene:* ... then what is this 'you *say*' shit, what is that? (*Pause.*) What is that...?
- Williamson:* All that I'm saying...
- Levene:* What is this 'you *say*'? A deal kicks out... I got to *eat*. *Shit*, Williamson... *Shit You*, Moss... Roma... look at the *sheets*... look at the *sheets*. Nineteen *eighty*, *eighty-one*... *eighty-two*... six months of *eighty-two*... who's there? Who's up there? 35
- Williamson:* Roma.
- Levene:* Under him? 40
- Williamson:* Moss.

OR

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

2 By referring closely to the following two passages, examine the dramatic presentation and use of mistaken identity 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> | Look, here comes a lover of mine and a lover of hers. | |
| <i>Phoebe:</i> | Youth, you have done me much ungentleness To show the letter that I writ to you. | |
| <i>Rosalind:</i> | I care not if I have. It is my study To seem spiteful and ungentle to you. You are there followed by a faithful shepherd; Look upon him, love him: he worships you. | 5 |
| <i>Phoebe:</i> | Good shepherd, tell this youth what 'tis to love. | |
| <i>Silvius:</i> | It is to be all made of sighs and tears, And so am I for Phoebe. | 10 |
| <i>Phoebe:</i> | And I for Ganymede. | |
| <i>Orlando:</i> | And I for Rosalind. | |
| <i>Rosalind:</i> | And I for no woman. | |
| <i>Silvius:</i> | It is to be all made of faith and service, And so am I for Phoebe. | 15 |
| <i>Phoebe:</i> | And I for Ganymede. | |
| <i>Orlando:</i> | And I for Rosalind. | |
| <i>Rosalind:</i> | And I for no woman. | |
| <i>Silvius:</i> | It is to be all made of fantasy, All made of passion, and all made of wishes, All adoration, duty, and observance, All humbleness, all patience, and impatience, All purity, all trial, all obedience. And so am I for Phoebe. | 20 |
| <i>Phoebe:</i> | And so am I for Ganymede. | 25 |
| <i>Orlando:</i> | And so am I for Rosalind. | |
| <i>Rosalind:</i> | And so am I for no woman. | |
| <i>Phoebe:</i> | [<i>To Rosalind</i>] If this be so, why blame you me to love you? | |
| <i>Silvius:</i> | [<i>To Phoebe</i>] If this be so, why blame you me to love you? | |
| <i>Orlando:</i> | If this be so, why blame you me to love you? | 30 |
| <i>Rosalind:</i> | Who do you speak to 'Why blame you me to love you'? | |
| <i>Orlando:</i> | To her that is not here nor doth not hear. | |
| <i>Rosalind:</i> | Pray you no more of this: 'tis like the howling of Irish wolves against the moon. | |
| | [<i>To Silvius</i>] I will help you, if I can. [<i>To Phoebe</i>] I would love you, if I could. – Tomorrow meet me all together. | 35 |
| | [<i>To Phoebe</i>] I will marry you, if ever I marry woman, and I'll be married tomorrow. [<i>To Orlando</i>] I will satisfy you, if ever I satisfy man, and you shall be married tomorrow. [<i>To Silvius</i>] I will content you, if what pleases you contents you, and you shall be married tomorrow. [<i>To Orlando</i>] As you love Rosalind, meet; [<i>To Silvius</i>] as you love Phoebe, meet – and as I love no woman, I'll meet. So fare you well: I have left you commands. | 40 |

Passage B

- Bernard:* Oh, no – no –
- Hannah:* I'm sorry, Bernard.
- Bernard:* F***** by a dahlia! Do you think? Is it open and shut? Am I f*****? What does it really amount to? When all's said and done? Am I f*****? What do you think, Valentine? Tell me the truth. 5
- Valentine:* You're f*****.
- Bernard:* Oh God! Does it mean that?
- Hannah:* Yes, Bernard, it does.
- Bernard:* I'm not sure. Show me where it says. I want to see it. No – read it – no, wait...
(*He sits at the table. He prepares to listen as though listening were an oriental art.*) Right. 10
- Hannah:* (*reading*) 'October 1st, 1810. Today under the direction of Mr Noakes, a parterre was dug on the south lawn and will be a handsome show next year, a consolation for the picturesque catastrophe of the second and third distances. The dahlia having propagated under glass with no ill effect from the sea voyage, is named by Captain Brice 'Charity' for his bride, though the honour properly belongs to the husband who exchanged beds with my dahlia, and an English summer for everlasting night in the Indies.' 15
(*Pause.*)
- Bernard:* Well it's so round the houses, isn't it? Who's to say what it means? 20
- Hannah:* (*patiently*) It means that Ezra Chater of the Sidley Park connection is the same Chater who described a dwarf dahlia in Martinique in 1810 and died there, of a monkey bite.
- Bernard:* (*wildly*) Ezra wasn't a botanist! He was a poet!
- Hannah:* He was not much of either, but he was both. 25
- Valentine:* It's not a disaster.
- Bernard:* Of course it's a disaster! I was on 'The Breakfast Hour'!
- Valentine:* It doesn't mean Byron didn't fight a duel, it only means Chater wasn't killed in it.
- Bernard:* Oh, pull yourself together! – do you think I'd have been on 'The Breakfast Hour' if Byron had *missed*! 30
- Hannah:* Calm down, Bernard. Valentine's right.
- Bernard:* (*grasping at straws*) Do you think so? You mean the *Piccadilly* reviews? Yes, two completely unknown Byron essays – and my discovery of the lines he added to 'English Bards'. That counts for something. 35
- Hannah:* (*tactfully*) Very possible – persuasive, indeed.
- Bernard:* Oh, bugger persuasive! I've proved Byron was here and as far as I'm concerned he wrote those lines as sure as he shot that hare. If only I hadn't somehow... made it all about *killing Chater*. Why didn't you stop me?! It's bound to get out, you know – I mean this – this *gloss* on my discovery – I mean how long do you think it'll be before some botanical pedant blows the whistle on me? 40
- Hannah:* The day after tomorrow. A letter in *The Times*.
- Bernard:* You wouldn't.

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 disguise 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

Exit LUSSURIOSO

- Vindice:* Oh thou almighty patience 'tis my wonder,
That such a fellow, impudent and wicked,
Should not be cloven as he stood
Or with a secret wind burst open! 5
Is there no thunder left, or is't kept up
In stock for heavier vengeance? [*Thunder*] There it goes!
- Hippolito:* Brother we lose ourselves.
- Vindice:* But I have found it,
'Twill hold, 'tis sure, thanks, thanks to any spirit 10
That mingled it 'mongst my inventions.
- Hippolito:* What is't?
- Vindice:* 'Tis sound and good, thou shalt partake it,
I'm hired to kill myself.
- Hippolito:* True. 15
- Vindice:* Prithee mark it;
And the old duke being dead but not conveyed
– For he's already missed too – and you know
Murder will peep out of the closest husk –
- Hippolito:* Most true! 20
- Vindice:* What say you then to this device:
If we dressed up the body of the duke –
- Hippolito:* In that disguise of yours!
- Vindice:* Y'are quick, y'ave reached it.
- Hippolito:* I like it wondrously. 25
- Vindice:* And being in drink, as you have published him,
To lean him on his elbow as if sleep had caught him
– Which claims most interest in such sluggy men.
- Hippolito:* Good yet; but here's a doubt.
We thought by th' duke's son to kill that pandar, 30
Shall, when he is known, be thought to kill the duke.
- Vindice:* Neither, oh thanks! It is substantial; for that disguise being on
him, which I wore, it will be thought I, which he calls the
pandar, did kill the duke and fled away in his apparel, leaving
him so disguised to avoid swift pursuit. 35

Hippolito: Firmer and firmer.

Vindice: Nay doubt not, 'tis in grain,
I warrant it hold colour.

Hippolito: Let's about it.

Vindice: But by the way too, now I think on't, brother, 40
Let's conjure that base devil out of our mother.

Exeunt

Passage B

Donny gets up and Davey lets him take over, sitting down with the poteen.

Davey: I was trying to make the polish go further. There's hardly a smatter left.

Donny: If you knew it was an orange cat you were bringing you should've brought your own shoe polish, and not go skittering away mine.

Davey: Is it orders you're pegging me now? 5

Donny: You should've come prepared. This cat's going to end up only half black, and if he goes licking himself in the night on top of it, the jig'll truly be up, boy.

Davey: *(pause)* Cats are forever licking themselves. I don't know why. More than dogs. It must be something in their brains. Aye.

Donny: *(funny voice)* I am putting some on your head now, baby, be closing your eyes 10
so they will not be stinging and you would go crying.

Davey: That cat's an awful cry-baby.

Donny: Where did you get this cat?

Davey: Ah, just off somebody.

Donny: It does have a tag. What's its name, now...? 15

Davey: Sir Roger.

Donny: Sir Roger. That's a funny name for a cat.

Davey: It is. It was probably some mental case named that cat.

Donny: Will I take his name tag off, Davey? Else that'd give the game away straight off.

Davey: Take it off, aye, else Padraic'd be reading it and know straight off by the name 20
it wasn't Wee Thomas. That was intelligent thinking, Donny.

Donny: I know well it was. I don't need your opinion on my intelligencientiousness.

Donny tosses the name tag on to a cupboard left.

Davey: *(pause)* We could tell him Wee Thomas has a disease makes him go orangey- 25
looking.

Donny: We could, d'you know?

Davey: And smell of shoe polish.

[Passage B continues on the next page]

- Donny:* Do you think that'd work, Davey?
- Davey:* No.
- Donny:* What did you fecking say it for, so? 30
- Davey:* Just for the sake of it, Donny.
Donny *tuts*.
- Davey:* Was that true, Donny, about you trampling on your mam, now?
- Donny:* (*smiling*) I was exaggerating a biteen.
- Davey:* I was thinking. 35
- Donny:* I did kick her once but that was all I did.
- Davey:* I was thinking. Your mam'd have to have done something awful wrong for you to go trampling on her. I love my mam. Love her more than anything. Love her more than anything.
- Donny is almost running out of shoe polish. The cat is less than half covered, looking completely ridiculous.* 40
- Davey:* Mm. I do like the smell of shoe polish, I do.
- Donny:* The same as that, I do.
The two of them sniff their black hands deeply.
- It does make you want to eat it. 45
- Davey:* It does. Have you ever tried it?
- Donny:* When I was young.
- Davey:* The same as that. Isn't it coarse?
- Donny:* It is. And they know what you've been doing be the state of your tongue.
- Davey:* And then they laugh at you. 50
- Donny:* Aye. (*Pause.*) There we go, now...
He finishes polishing the cat, then holds him up high in the air for Davey to see.
What do you think, Davey? Will we get away with it?
Davey considers for a few moments.
- Davey:* He'll put a gun to our heads and blow out what little brains we have. 55
- Donny:* (*laughing*) He will!
Blackout.

SECTION B

Answer **one** question from this section.

EITHER

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 4 Examine ways in which characters put on an act 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 comic elements 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 of murder 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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