

Question No.	Mark
2(a)	24
2(b)	48
15	47
Total	119

A Level Component 2

Example Response

Candidate B

Write in the white box how many answer books you have used

PLEASE PUT YOUR PAPER REFERENCE, CENTRE NUMBER AND CANDIDATE NUMBER
ON EACH BOOK AND INSERT ALL ADDITIONAL BOOKS INSIDE THE FIRST BOOK

INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen only. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above and complete in BLOCK CAPITALS. Make sure you correctly copy the paper reference. This is provided on the question paper.
- Use both sides of the paper. Please only write within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer, for example **0**
- If you make an error when filling in the question number boxes, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least a space of two lines between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- Check that you have written the information required on each book used.
- **DO NOT ANSWER MORE THAN ONE EXAMINATION IN THIS PINK BOOKLET.**
- Write the numbers of the questions you answer, in the order attempted, in the boxes under 'Question No.' provided above.



W J E C 2 0 1 6 V 1

AB 16



870

2 a

Within the script given, Shakespeare immediately creates dramatic tension within the very first lines. Lear on seeing his daughter addresses her with the exclamation "How now, daughter!" and the interrogative "What makes that frontlet on?" Clearly, Goneril is displeased with the king and thus approaches him in such a defying manner. Immediately, an audience can suspect a potential uproar on a ~~displeased~~ ^{displeased} ~~neg~~ on behalf of Goneril who even Lear sees to be in a rather nihilistic mood. Goneril confirms this and refers to Lear not in Blank Verse "Not only, Sir, but your all-licensed fool". Instantly, by beginning with the negation and the direct address to Lear through the second person possessive pronoun "your" depicts a rather accusative and angry tone. Goneril is almost rejecting her "lecturing" her father on his wrong habits and through this Shakespeare creates tension in that there is a clear break in the Great Chain of Being whereby Goneril crudely responds to her father's jaunty tone.

Moreover Shakespeare also creates tension through the use of the fool - a figure that both King James and a Jacobean audience would be familiar with. The fool in himself ~~is seen as a figure~~ can be seen as ~~perhaps~~ the honest and an implicit honest figure in that through his prose he in reality addresses very real issues in King Lear as though he also is of ~~prose~~ ^{prose}. As Shakespeare writes through the declarative "I am a fool, thou art nothing." The use of the auxiliary verb "am" ~~is~~ ^{is} - a verb that certifies someone's existence is contradicted with ~~lear's~~ the negation "nothing". The fool makes a point he not only ~~reduces~~ ^{out} point of Lear's reduction in status to a fool - but even worse to the concept of nothing - reminding words of Lear earlier in the play - "ex nihilo nihil fit" - "Nothing will come of nothing". Instantly, Shakespeare creates dramatic tension in reducing a king's decrements to that of nothing in the play and through the fool, ~~pointing out that~~ ^{pointing out that} we as an audience can believe this to be Lear's ~~paradox~~ ^{paradox} in that he really does become "nothing" as ~~he is~~ ^{he is} ~~honestly~~ ^{honestly} ~~bound~~ ^{bound} by this Shakespeare foreshadows in the play.

Furthermore, Shakespeare creates dramatic tension through Lear's response at Goneril's 'outrageous' remarks. On Goneril addressing his men through the collocation "hourly carp and quarrel" through Blank Verse - she

emphasises his outlandish and almost unacceptable behaviour of Lear and his men. In doing so, Lear is clearly so overtaken and shocked by his daughters' lack of respect even that he replies merely through the rhetorical interrogative "Are you our daughter?" in that he almost has a fee a feeling of anagnorisis in realising the true nature of his daughter. Shakespeare creates tension in this way by expressing Lear's shock and his humiliation of Goneril's speech. Clearly he is disgraced and so overtaken that this leads him to ~~be~~ ~~express~~ at this very moment he begins to slowly unravel into madness into insanity.

Shakespeare's use

And so, Shakespeare creates dramatic tension in the way that Shakespeare Lear begins to transform into a madman - ~~addressing himself in third~~ through addressing himself in third person as shown through the constant use of interrogatives "Does Lear walk thus? speak thus? Where are his eyes?" ~~Who is~~ Such ~~mad and almost~~ Lear - clearly is overtaken by emotion in that he ~~constantly~~ consistently questions himself about his identity and ~~so~~ as almost begs for a reply or a certification of his identity as a king and a father - a man of status. As Shakespeare writes through the interrogative rhetorical interrogative "Who is it that can tell me who I am?" and the fool's yet again most honest reply "Lear's shadow". The use of the concrete ~~is~~ abstract noun "shadow" instantly immediately creates tension as clearly Shakespeare points out that ~~that~~ Lear is merely the past ~~existence~~ and the shadow of a king, which again shows his fall from high ~~his rank~~ ~~foreboding~~ Through such, Shakespeare forebodes the presence of destruction, corruption and a storm as the king is left with nothing but the title of a "shadow" and is reduced to "nothing" and left with the title of a "shadow".

2 c

Throughout the play King Lear, Shakespeare makes it a point to tragedy play King Lear - Shakespeare presents tragedy in many ways. One of the main ~~tragic theme~~ ^{tragic moments} ~~tragedy~~ is the fall of the family life. The elements of

order and harmony that are meant to characterise a stable family is broken through the evil design of greedy kin. It is the lack of family love and, honestly and loyalty that makes the play King Lear a tragedy of family life. Be it through Cordelia, Goneril, Regan and even Edmund - the bonds of family break through the course of character's actions showing proving that King Lear truly is a tragedy of family life.

Firstly, 'King Lear can be seen to be a tragedy of family life' due to the pride and selfishness of Lear himself within the very opening of the play. Instantly, he decides to divide his kingdom into three as shown through the imperative "Give me [the map]" and the declarative in the blank verse "know his our first intent to divide into three our kingdom." As Shakespeare's contemporary audience would already grow suspicious in regards to Lear's actions as they were familiar with the dangers of dividing Britain. And so, through this, Shakespeare not only overtly praises the monarch of the time - King James on unifying Britain but also covertly warns him the dangers to come out of if Britain were to be split. On splitting the kingdom, Lear selfishly commands his daughters to express their 'excessive love' for him through a love content contest. As Shakespeare which later leads to chaos and creates disloyalty in the family life. As Shakespeare most evidently writes through the imperative - "Our eldest born, Speak first." almost commanding his daughters to exaggerate and then his worthy. And so, through the greed of kin, both Goneril and Regan go to large means in expressing their underlying affection of their father as shown through the comparative adjective and the imperative structure "Dearest than eyesight, space and liberty". Goneril's extraordinary remarks are clearly untruthful in that she compares her father to irreplacible and grand elements. Instantly, such dishonesty and greed - while rather satisfying to Lear - pushes him to see his youngest daughters' reply all the more outlandish and disobedient as Cordelia most honestly states "I love your majesty, according to my bond, no more no less". The presence of the juxtaposition of "more" "less",

with the mitigating negation "no" to Lear here is cruel and realistic in that she limits her love and fails to satisfy his solipsistic solipsistic attitude. King Lear sees this to be an act of obedience and questions her through the smooth chthonic exchange "But goes thy heart with this?" In fact he becomes so enraged that he "disclaims" of all "paternal care", "progeny" and "blood" as shown through the repetition of the pleonasm - making him appear even more furious. With such tragic ^{event} and separation ~~causes~~ shown through the stative verb "disclaim" the Great Chain of Being is broken - and "for where there is no right order, their reign with all abuse, carnal liberty, enormity, sin, and Babylonian confusion" [certain sermons and Homilies (SUF)] certifying that King Lear truly is a tragedy of family life.

Moreover, Shakespeare even uses the ~~subt~~ subplot to not only foil the main plot but to emphasise the fact that King Lear truly is a tragedy of family life. Edmund - the 'bastard' son of Gloucester is enraged with his status as not only a younger sibling, but as a sibling born out of the ~~poor~~ sanctity of marriage which reduces his status ~~to the one of~~ And so, through this he addresses nature through the second archaic second person address "Thou Nature art my God goddess" to almost emphasise his discard and rejection of society's conventions. He then makes it a point to refer to such custom. The concept of primogeniture as a "plague of customs" as illustrated through the metaphor and the abstract noun. He clearly sees it unfit that he be deprived of the rights of an ^{older} ^{just} order sibling ~~of just~~ because of human view on the his status - as the A. Thomas Eliot most famously wrote "The position of younger siblings is of all statuses 'most miserable' and compared their inheritance to ~~Matthew~~ left in a malt heap." Through his blank verse, he not only shows but despite his rather educated and sophisticated upbringing as shown through the triadic structure of ~~comp~~ similes "My dimensions are as well compact, my mind as generous, my shape as true", he is treated unfairly and so expresses his anger and familial traditions through the repetition of the pleonasm "Why brand they us with base? Baseness, Baseness, baseness? Base, base?": Clearly he is angry at traditional family conventions and refers to their practices through the zoomorphic dynamic verb "brand".

Write the two digit question
number **inside** the boxes next
to the first line of your answer

Answer

And in doing so, he must confidently declares "Well then Legitimate Edgar, I must have your land". The presence of the modal auxiliary verb of compulsion "must" confirms his determination to break the stability of the Great Chain of Being which shows that King Lear is a tragedy of family life.

As well as this, Shakespeare also uses fatal ingratitude as a tool of showing that King Lear is a tragedy of family life. On Lear being abandoned from his and reduced due to his daughters' criticism of not only his men as shown through the intensifying intensifiers and ^{adjective} modifying adjectives "men so debordered, so debauched, and bold" but also of himself as depicted through the collocation of the deadliest of Biblical sins "Epicurism and Lust". He is essentially haunted and becomes devoid of the love and affection in the beginning of the play and becomes so overtaken by emotion that he not only curses them through the imperative crude imperatives "Dry up her organs of increase", "into her womb convey sterility" but also comes to realise the value of kinship in the eyes of Cordelia and Regan. As he states Shakespeare writes through the declarative "I gave you all" in which Cordelia clearly Lear has a moment of anagnorisis which evokes catharsis. This short yet touching statement combined with the semantic field of power that Lear had given "guardians", "disposures" shows that Lear is essentially destroyed at his daughters' children's attitudes - as not only as his daughters but also as women. Women - particularly wives and daughter who show complete conformity and obedience to their husband in which a man was to exercise his jurisdiction and authority over - a concept familiar with a Jacobean Audience. Rather Regan replies and in good time "Lear gave it reducing Lear's decorum further banishing him from his position of not only a father but also as a king - further showing that King Lear truly is a tragedy of family life.

In conclusion, it can be seen that King Lear truly is a tragedy of family life and values. It is such breaches of family values that lead the entire play to corruption and destruction on a macrocosmic scale - be it the death of family members or the raging war against France.

1 5 In ~~Cat On a Hot Tin Roof~~ As Michael Throughout ~~Cat On a Hot Tin Roof~~ Williams - The play Southern Gothic play "Cat On a Hot Tin Roof" is essentially a play that explores the conflicts between truth and illusion. The idea of "mendacity" and "feeling to face the truth" haunts all characters in the play - be it Big Buck, Maggie and even Big Daddy. While exploring challenging issues, Williams exposes the nature of truth and illusion - raw emotion of men and women shows as Michael Ballington most famously quoted a "conflict between truth and illusion".

Williams' use of Buck and his inability to face the reality of a potential relationship with non-platonic or non-platonic off desire on behalf of Skipper shows Buck's inability to face the truth. Rather he has "devoted himself [...] to the occupation of drinking" as Maggie most clearly highlights through the dynamic verb "devoted". Clearly, Buck is in full attempt to avoid the truth and through such the Christian language, Williams presents Buck as living in a world of illusion. Interestingly, the play and interestingly, the play itself followed the rules of strict yet Big Daddy attempts to

release Brick from being a prisoner of illusion, in that he must honestly
shut through the declarative "~~shutting down~~" that Brick "...started drinking"
when his friend died. The stative verb coupled with the emblematic dynamic verb
shows that Brick clearly had an attachment to ~~the~~ Sheffer and on the
Sheffer's death, he has chosen to excessive drinking to relieve himself of the
reality behind Sheffer's death. Uncommon to contemporary society - whereby
men were to maintain certain masculine tendencies, both such as being a
stable and clear-cut individual - Brick is essentially an enigma.
His failure to acknowledge a potential homosexual relationship ~~and he~~
shows ~~through~~ ^{through} his actions and his dedication to drinking and ~~can be seen in~~
~~As Maggie thinks~~ Yet, the silence of Sheffer's death destroys Brick ~~as the~~
"in that he is trapped in his thoughts of Sheffer unable to return to the
reality of things. As Maggie states "when something is festering in your imagination
or your memory, words of silent don't work." Her assertion through the
negation "not" ~~and~~ almost alludes to Freud's ~~of~~ Freud's philosophy that
in which she emphasises the effect of humans repressing their emotion and
facing the reality of things. Unable to come to reality of the conten
tious of the time, Ray Saddy ~~was~~ crudely exclaims through the de-exclamative
"You!! - dug the grave of your friend and kicked him out before you'd
face the truth with him." The use of the second person direct address "You"
shows Ray Saddy to be emphasising Brick's fault in not understanding a
potential homosexual relationship or desire on behalf of Sheffer which
leads to not only Sheffer's death but for of Brick's fall.

Moreover, Williams ~~also~~ presents us with a conflict between truth and
illusion as Maggie's hopes are of Brick loving her. Maggie, while initially
appearing to be presented as a rather ~~manipulative~~ ^{manipulating} and
sexually 'charged' character as shown through her acts of seduction in
the ~~flashback of direction~~ ^{flashback of direction} No paralinguistics of No huge direction
"Flattering her throat and breast" and her ~~act~~ ^{act} of seductive
methods of praising Brick "You were a wonderful lover" ^{the modesty} naturally
easily, clearly, ~~was~~ an audience come to realise that she is a mere
woman in desperation of love. Despite Brick's firm refused refusal
of any intimate relationship, Maggie continues to live in a world of
illusion in that she asserts that if Brick were to never, never, never "make love

to her (as shown through the repetition of the negated adverb of time) she would literally ~~stab~~ stab herself right "through the heart." Being set in the Old South, ~~it is with~~ a William dismantles every expectation in which be it family, unity, chivalry or gentility. Rather he uses Cat on a Hot Tin Roof to strip the true depiction of Southern familial crises' and that which makes his play so successful - Despite following strict censorship, his play strips his humanity to its raw emotion - revealing the true honesty truth behind of family crises.

Maggie or And so, Williams' use of Maggie and her denial of acknowledge Brick's assertive and indifferent character makes her feel "alone, completely alone and she feels it" as Williams emphasises through the repetition of the past modifying adjective "alone" coupled with the intensifying adverb "completely".

Maggie tries to come to terms with Brick, hoping for him to reveal the his raw feelings so that she could ~~again~~ gain in so that she could potentially understand the reality of ^{the} situation and resolve her heal her relationship. But rather, she lives in a world of illusion where Brick fails to acknowledge her but recalls Skipper as shown through the declarative "Not love with you Maggie but friendship with Skipper." The negation "not" with coupled with the abstract noun "love" show certifies Brick's somewhat indifferent of desire for Maggie - clearly his marriage is of one off to satisfy social conventions of a nuclear family rather. Rather she uses the adversarial conjunction "but" as a means of yet again recalling his friendship with Skipper but yet again failing to acknowledge the potential erotic relationship between the two as he asserts through the parenthesis "That I had friendship with Skipper." Perhaps, this could be a result of American Society's idea of the homosexuality, once a rarely a covert & relationship - despite Williams himself being openly gay.

William appears to be confusing man on his failure to not only acknowledge any potential homosexuality that has suppressed in society but also the taboo associated with it as Brick confirms through the semantic field of pejoratives "Ducking sissies," "fannies," "queers".

Furthermore, Br William also presents conflict truth and illusion through

Big Daddy and his failure to acknowledge that he really is dying from cancer. Big Daddy himself, as Williams presents through his "rags to riches society" has achieved somewhat an American Dream.

The American Dream was well sought for - the idea of individuality, richness and working hard. Big Daddy makes it a point to show that he has achieved such better through the simile "worked like a nigger" or the repetition of the dynamic verb "bought, bought, bought". Yet on Brock exposing the truth of his true condition, he is unable to come to terms but rather enrages as shown through the exclamation and cap. change in prosodic feature and the exclamation and the change in prosodic feature "CHRIST-DAMN-ALL-LYING SONS OF LYING BITCHES." Rather, he is determined that he truly has achieved all aspects of the American Dream including secure and sound health as he exclaims through the contraction of the singular personal pronoun and the modal verbs "I'll outlive you! I'll bury you!". Clearly, Williams presents the American Dream as a truth and illusion or in American society through Big Daddy's failure to acknowledge his true condition.

In conclusion, ~~as~~ the idea of and the conflict between truth and illusion in American society permeates the entire play and ~~that~~ leads to the characters' inability to face the truth. ~~Brock~~ Brock - for example - being the purveyor of the conflict fails to acknowledge homosexuality and as Peter Bradshaw states "Homosexuality is everywhere and nowhere in the play." Though such, the characters remain misembled and are unable to progress forward.

