

Script Marks Report

Component	7717/1A - ENGLISH LITERATURE B ADV PAPER 1A
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Candidate Name	CHRIST AMLAI
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Centre Number	13277
Total Mark	41
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Item	Mark
1	12
2	Not Attempted
3	14
4	Not Attempted
5	Not Attempted
6	Not Attempted
7	15
8	Not Attempted
Total Mark	41

Paper Reference:

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

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01

Total

INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above.
- Use both sides of the paper. Write only within the white areas of the book.
- Write the question number in the box provided in the left hand margin at the start of each answer e.g. **01-1**
- If you make an error when writing the question number, fill in the box completely and write the question number in the space immediately below the box you have filled in.
- Leave at least two line spaces 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.
- If you run out of space in the answer book, ask the Invigilator for a supplementary answer book. Complete all of the information required in the spaces on the front of the supplementary answer book.



A Q A 2 0 1 8 V 1

AB 12

Q2

1:30 → 1:35

Q1, plan

PLAN 2:

PARA 2: FOREGROUND IAGO AS...

→ actualised later in play to go against him,

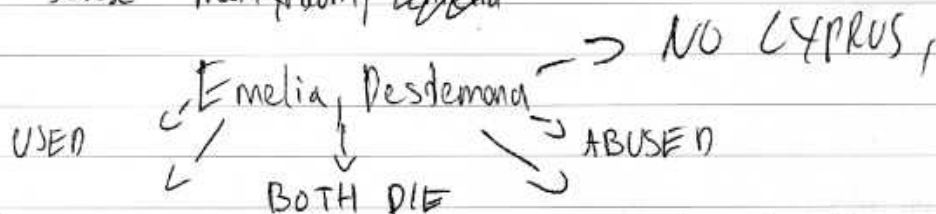
Q3

1:35 → 1:40

PARA 1: Yes, sidelined, collateral, abused, physically, emotionally, why grow thy nether lip, limited agency,

PARA 2: No, loaded with language,

PARA 3: words ~~not~~ testimony worthless, victim in the sense martyrdom, ~~Emelia~~



NOT INNOCENT NAIVE, NOT ^{exonerates saintly} guilty value.

1:40 + 50 MIN = 2:30 → NOT APPLICABLE

3

In the tragic play Othello, there is indeed much debate as to whether female characters are innocent victims of male power. One reading of the text suggests, the statement is blatantly true as female characters are ~~the~~ 'victims' of physical and emotional abuse which culminates in the deaths of Emelia and Desdemona as actualised by Othello, strangling Desdemona and Iago stabbing Emelia. ✓

However, an alternative viewpoint suggests that female characters cannot fully be absolved from the blame, as they willingly participate in actions that lead to 'male power' directed towards them. A final interpretation suggests, the broader societal narrative of Othello leaves readers contemporary reader unable to disagree with the statement. This essay will weigh all arguments, in particular relation to the tragic genre and conclude as to which holds weight.

Upon a cursory reading of Othello, female characters such as Desdemona are most definitely blatantly 'innocent' in the sense they are not guilty of the accusation, they are charged with. Take for instance, when Othello berates Desdemona with verbal abuse such as "liar, and cunning whore of Venice", a surface-level analysis of the quote may suggest Shakespeare has Othello mistakenly exert emotional abuse towards his wife, in a domineering fashion such that she is belittled and humiliated. It can also be said Shakespeare through the derogative superlative 'cunning' and 'whore', accompanied with factually incorrect adjective 'liar', invites the audience to share collective pathos (pity) for Desdemona, as she is both ~~naive~~ ~~as~~ innocent as in naive ~~and~~ innocent as in not guilty. Moreover, when viewed through a contemporary feminist lens, Othello's "gnawing of his nether lip" and "[stalking of Desdemona]" all point towards



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Answer

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needs
more of
the
story
here

telltale signs of domestic abuse. Such, that
the statement, gains a credence ~~ex~~
especially to modern readers as ~~Othello~~
~~exhibiting~~ Desdemona is spotlighting
the characteristics of a submissive spouse
subject to an abusive ~~both~~ physically
and emotionally partner. Furthermore, it can
be said that Desdemona's inherent saintly
virtues ~~foregrounds~~ her innocent status,
~~Take~~ for instance, when Emilia hypothesises
of women who take 'revenge' on
their husbands ~~by~~ via an affair, Desdemona's
automatic response is, "could there be such
a woman in the whole world, ~~the~~ ~~?~~
& Shakespeare perhaps deploys the modal
verb, to convey to audience, with
the addition of the intensifier
'whole world', the sheer unbelievability?
of such a statement. Such that
despite, Othello's verbal abuse through
the derogative 'cunning' - Desdemona, ~~can~~
cannot even comprehend that such women
exist, let alone the intricate planning
one would need to actualise spousal
revenge and to qualify as cunning.

so...is this
evidence of
her
innocence?

However, an alternative interpretation suggests
insofar as it can be posited Desdemona
possesses ~~of~~ naivety and no guilt, it must
also be stated in some ways both
Desdemona and Emilia are ~~not + are~~
entirely innocent victims of male power.



Take for instance, Desdemona's willing decision to join Othello in his military voyage to Cyprus, despite Othello's warning "nay it is too dangerous" ✓

Desdemona takes no heed, ~~but~~ instead saying "I will come with thee" ✓

Textual critics such as Dr Quincey-Jones argue, Desdemona through her choice of accompanying Othello, puts herself in the 'line of fire'. It must be noted, when

Othello is viewed holistically we realise the truth of this claim. Firstly, Desdemona's own agency transforms the 'political'

UE "tragedy to a 'domestic tragedy' ? as the Ottoman ship [is sunk due] to a storm, this soldierly-aggression is never actualised - thus it can be argued this anticipation ? is

still transferred to the war-like isle of Cyprus. Such that 'male power' is absconded ? of the claim, ~~that~~ that it targets female victims.

Furthermore, Desdemona in Act 1 Scene 4 is revealed to have loved [Othello] for the danger he had pursued ✓ while a surface

level analysis may only conclude that Othello charmed her with his bravery ✓ A psycho-analytical

take of on this suggests Desdemona was innately attracted to the 'riskiness' of

her relationship with Othello, as suggested by the lexis 'danger', which encompasses risk. Therefore, Desdemona cannot be

said to be entirely innocent as she possessed some awareness of the risks in her relationship. Furthermore, this some level of

Scrutiny can also be applied to

does this awareness preclude innocence? Not convincing



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She
does not
know his
in-
tentions

Emilia
picks up
the
handker-
chief when
Dedemon
a drops it

Emilia. ~~Despite~~ ~~possessing~~ ~~the~~ ~~own~~ ~~acting~~ Emilia,
is initially completely complicit with Iago's
plans of stealing the handkerchief. She simply
takes Iago's word for ~~word~~ [wanting] to
copy it, such that she does not reveal
to Desdemona Iago's intentions? This portrays
Emilia as 'guilty' in the sense that
she becomes an accomplice in ~~the~~
her husband's plan, and nevertheless
commits the actual crime of theft
when she goes into Desdemona's chamber
and steals the handkerchief. However, a feminist
interpretation may argue that Emilia, under
duress to please her husband due to
strict Venetian social standards of women
obeying their husbands, obliged so as to
comply with societal norms - thus
Emilia is, on balance, relatively innocent.

A final reading suggests that Emilia and
Desdemona are solidified as 'innocent victims'
via their martyrdom in the final act, triggered
via their actual 'innocence' and killing,
which were only actualised by males
with power. It must be noted that
that Desdemona says to an anguished
Cassio, "thy solicitor shall rather die,
then give thy cause away". Shakespeare
perhaps through the motif 'rich shall
and poor rich shall' express how far
Desdemona, abandoning Cassio in his plea,
is not an option and that the
only option viable otherwise
is death. This quite literally



FOOLED BY EPIPHET II

grows Desdemona as innocent as the only reason she is "discussing with a suitor" - as revealed to Othello much to his rage is to aid his plea to Othello such that she quite literally puts her life on the line. Moreover, it must also be said that, it is reasonable to suggest Emilia is guilty as she was fooled by her husband's epiphem of being honest such that upon hearing Iago's final testimony, she shouts "Villainy" for the first time and knew I smelled something foul despite witnessing the ploy of Desdemona. She is willing to vocalise the truth of the situation, thus ultimately absolving her of guilt, and Cassio - to which, Desdemona's "cause" leads to her eventual "strangulation" and Emilia then vocalises the truth lead to her husband stabbing her. Thus, it is appropriate to view female characters as martyrs, such that this title - not only confirms the truth of the statement - as to be a martyr one must by default be innocent, to be a martyr one must also lose their life to an oppressor to which both Emilia and Desdemona have.

Attempts to engage with the question and arrives at some relevant ideas through wordy explanations.



Write the question number
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Answer

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In conclusion, it is a Sisyphean task to
~~conclude~~ ^{on} agree with the
Statement due to the
prominence of factors such
as Emilia's complicity,
in being legal accomplice and
Desdemona's adamantness to defy
her father and travel to the
island-like isle, hence
to play devil's advocate
I agree with the statement
as the outcome ^{seems}
disproportionate to the
disobedience and complicity



7

$$14:17 \rightarrow 14:22$$

STAGE DIRECTION

Gahby

Richard - Borg King

new really
↑ next
power

→ leap year spots

disperse starlight to camel'

→ lower it due to grievous tax

more power in reputation

→ never, avail this ones

"killed a man, connections,

↳ sit and stories, her

Kaiser, German spy.

→ Irish was

→ line coffee seizure hands

"unutterable depression"

-> abuse of power

- pale as death

→ SOMETIMES I AM KING

→ benutzer

"Preyed upon him, foul dust & residue, aftermath

flocks in wake of him

dreams, lingering, transience → ripple

NO, power, anglicise, shapeless shiftless
form background

PURGE

CHOLEV

NO BLOW

$$|4:3| + 45 = 3:16$$

III. The didactic tragedies, Gothay and Richard II

Both spotlight respective tragic figures who at one point in the tragedy possess a high degree of power, only later to lose it. In Gatsby

it can be said while Gatsby does possess power, ~~it is~~ he does not begin with power due to his social upbringing. Another reasoning is that upon

Nick's perspective ✓ Gatsby most definitely begins with power - only to lose it & via his pursuit of Daisy. ✓ In Richard II, one can argue

Richard at no point during the play possessed any real power, due to his inability to exert rule and authority, ~~how~~ - However, it can



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first line of your answer

Fitz universal ^{Comment}
Answer

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He argues Richard indeed possesses power
due to his ability to desire and desire
others of goods and titles. This essay,
will consider all interpretations in
relation to the tragic genre,
concluding as to which holds most
weight.

Upon a cursory reading of Gatsby, it is blatant?
Gatsby originated with no real power
in 1920s N.America. Gatsby's origin
begins as 'Yokel' from a 'Shapelen
and shiftless farm background' he has
no sphere of influence, nor wealth
required to exert? power financially. Rather
it can be argued Gatsby gains power
through the way in which he radically changes
his identity. Such that 'Jay Gatz' changes
to the suffix of his surname to '-by', perhaps
to 'anglicise' himself, such that he can
better fit in with the social stratifi-
cation, in post WW2 N.America, to
which societal prejudice against Germans
with names including suffixes like '-tz'
was rife. Moreover, it can be argued Gatsby
socially gains power via means of anglicisation
through the his new idiolect of 'Old
sport' and his association with
Oxford. Moreover, Gatsby is revealed to
by Nick to have engaged in
'illicit indulgent operations with
Meyer Wolfsheimer', to which speculation
and rumour follow Gatsby such as
'I heard he's a bootlegger,



I heard that he killed a man". Perhaps Fitzgerald therefore, it is more probable that Gatsby to say, Gatsby through means of ~~so~~ "acute" social awareness and crime gained power - later in his life not in the beginning. Moreover, it can be said F. Scott Fitzgerald is posing an universal comment about the 'American dream', that despite the notion of immigrants settling into a land and working hard in agricultural jobs, and 'hitting it big'. This isn't the case for Gatsby, he must radically change his identity, to appear more WASP-y, 'White Anglo Saxon protestant' and involve himself in illegal operations, to achieve 'the American dream'. Such things as readers can never confirm whether Gatsby 'killed' someone, it can be said, Gatsby and those in pursuit of the American dream could have only achieved it through debauchery and sinister crime.

needs more of the story: Daisy?

Upon a cursory ? analysis of Richard II, it can be said Richard possesses no real power. In Act 1, when Richard exclaims "Let's purge this choler without letting blood" - it can be pointed out Richard's aversion to bloodshed, displays not only some pacifism and the inability to follow through his own commands. This line argument can be posited Richard possesses power in the sense that he is able to enact commands such as



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needs
more
of the
story

allowing ~~frail~~ a 'trial of combat', but
his extreme pacifism? ultimately acts as
a ~~blockade~~ disablement to his kingly
power. Moreover, prior to ~~B~~ the
banishment of Mowbray, perhaps to
~~exert~~ exert power through words Richard
says to Mowbray, "As lions tame leopards,"
to which ~~with~~ Mowbray replies "Ay, but
not change their spots". This substantiates
the claim Richard possesses no power as
Mowbray acknowledges how Richard's power only
extends to the surface, that is the say
Richard has no power to fundamentally change
a subject ~~is~~ "obedience, loyalty", rather
his power is demonstrated through an outward
show of "bestial feline" imagery perhaps
deployed by Shakespeare, the sheer magnitude
Richard believes his power holds. Moreover
Richard in his deposition claims "Sometime
I am king but for French sake I am a
beggar, thus I play in one person, many
people". The modal verb "sometimes" solidifies
this statement such that Richard's power is only
transitory, the diminutive superlative "beggar"
only reducing its magnitude even further.
Furthermore, ~~it must be~~ the historical
context of Richard II must be given light.
Historically, ~~Richard~~ the real Richard was
known as the boy-king ascending to the
the throne at 9, thus his early rule must
he had virtually no power thus ~~his~~
power. ~~power~~ power was only any kingly power
was enabled by his ~~encler~~ ~~encler~~ and advisors?
Furthermore, the directoral taken such as the
NEXT BOOKLET



Paper Reference:

7717/1A

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BBB BBC's 1976 screening of Richard II
portray him as a very feeble King, ~~the~~
such that he is lost by an actor
usually no older than 26. ~~think~~
~~which~~ which ~~which~~ due to the young age
suggests directors believe he only has
the power of a child.

However, a more plausible view suggests that
Richard initially held power such that
he was able to successfully deprive
from John of Gaunt, "his lands [soldiers]
plates [food] money and land to finance,



AQA 2018 V1

SLAB 4

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7

The Irish war, moreover & it is the
deceased John of Gaunt "coffer king"
& "which is used to make cash for
his soldiers fighting in the Irish
war. Thus it is indeed plausible to
argue that Richard possessed legal
power, in the sense that he
was able to deprive Bullybrooke
of his inheritance and wage war on
Ireland. However, in accordance
with the Statute, Richard must leave
for year, through the "grievous taxes"
he levies on the common people and
nobles. Indeed, the epithet "Lambert"
suggests a transactional attitude
he has towards his common people
and subjects such that & both their
"hearts are gone" as he appropriates
their own finances, for his needs,
which ultimately, saw Richard lose
support through nobles losing
faith and him bankrupting
England, to which this is
actualised when the Welsh captain
and his troop abandon Richard due
to the belief he cannot afford to
pay them.

needs
to
relate
this to
'power'

SEE NEXT BOOKLET



1 This extract takes place in Act 2, where Iago showcases to the audience through his dialogue with Roderigo his deceptive nature. One interpretation suggests that Iago's ~~extra~~ role as an antagonist are confirmed in this scene. Another reading suggests Iago's justification? is revealed. A final ~~to take~~ suggests this extract is significant as Iago's ~~Machiavellian~~ ^{the broader social narrative is explained.} inspiration ~~is confirmed~~. This essay will evaluate all three interpretations, in particular relation to the tragic genre concluding as to which is most significant.

Upon a cursory viewing, Iago's role as an antagonist of Othello is confirmed. Iago's antagonistic role is grounded upon the theme of insubordination, such that when Iago claims "I follow him to serve my turn upon him" it can be said under the guise of complicity with military hierarchy Iago will literally feign obedience to Othello - yet with the ultimate goal of ~~deceiving~~ ^{betraying} him by "serving his turn upon him". Indeed this is significant as it is now understood, any later obedience or compliance, Iago expresses towards Othello - is ultimately disingenuous? Furthermore, when Iago states "We cannot all be masters, nor all masters can truly be followed" - a ~~eye~~ surface-level approach suggests that Iago is only stating reality, ^{as} the Ancient cannot be ^a Master, nor can any Soldier be a Master. - However, it can be said that Shakespeare ~~or~~ appropriates Iago as a mouthpiece to posit an universal statement about the ambition of



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men. Such that through the ~~ex~~ inclusive pronoun
"all"? and interjection "nor"? Iago ~~is~~
indirectly reveals how he possesses underlying
ambition through his disobedience of
hierarchy, through the statement not "truly
followed" but also spotlights another
common tragic trope - appearance vs reality,
such that outwardly will Iago follow
Othello but not "truly".

Moreover, ~~also~~ through the phrase "shows of service"
~~perhaps~~ ~~further~~ it can ~~be~~ further be instantiated
that Iago's antagonistic role, involves appearance
vs reality, as the verbal adjective "shows"
implies an outward display of service,
which again may be disingenuous? and not from
the heart. Furthermore, ~~the figurative language~~ of
Iago claiming "I am not what I am" confirms
his duplicitous nature, such that the repetition
of "I am" ~~elucidates~~, elucidates his
duplicity as it can be argued he is,
~~denying~~ the epithet "Honest" to which
his name carries? Moreover, the declarative nature
of the statement paints Iago as an
antagonist who simply ~~puts~~ puts on a facade
of one "following Othello" simply as a means
to an end,

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Moreover, it can be argued that this extract is significant in the sense that it provides the necessary societal context needed to understand the ~~the~~ course of tragedy. Take for instance, Iago's decision to "call [upon Desdemona's] father" a contemporary feminist approach may suggest, Iago being self-aware of the patriarchal strict domineering attitude, in which fathers would be very involved in all manner of their daughter's life, ~~or~~ use this ~~to~~ to his advantage, in which he not only ~~myself~~ alerts Desdemona's father



AQA 2018 V1

SLAB 4



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V

of her daughter's relationship with Othello ✓
but also come severe societal ramifications,
towards Desdemona and Othello? i.e.
social stigmas towards inter-
racial relationships and ostracism
for a rebellious daughter against social norms -
for a Shakespearean audience
especially, it cannot be overstated
how mortifying it must be to
witness the exposure and aftermath
of an inter-faith marriage being
exposed in the public sphere.
Moreover, the transactional attitude
is rife through the repetition
of "thieves" and the parallelism
in "house daughters and boys", such
that Desdemona, through Iago's speech
is literally dehumanised in the sense
that her status in Venice is one of
a financial asset in which the
act of theft ✓ is implicated through
"thieves" rather than the more
appropriate term "kidnapper", furthermore
the parallelism serves to reveal how her
status in Venetian society is one
of which is equivalent to tangible
financial assets.

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2 A final reading is that this essay holds significance as it gives some insight into Iago's personal justifications for his actions. Take for instance where Iago says "Many a dutcon knave, that deling on his own obscious bondage... to the constrained diction ~~impr~~ through "duteon" - and "bondage" implies a lack of freedom and constriction, ~~mopfer~~ to which the "[Kneave's] time] is worn out"; indeed this can be re-read to suggest, Iago's patience has worn out, he cannot be subservient to Othello much longer as he has surpassed his limit. This notion gains the most prescience, when Othello uses his own epithet of "Honest" to describe this hypothetical knave, "such honest knaves". Furthermore, Iago's actions are justified in the sense that ~~he~~ his ~~deceitful~~ ~~a~~ deceitful subservience is done for financial gain as implied by "the lining of his coat".

In conclusion, the most significant interpretation is the significance of broader Venetian society, via calling upon "Brabantio". While yes, Iago's duplicitous nature and allding to justifications provide valuable insight into Iago's psyche. It is precisely, the strict patriarchal Society's of Venice, indirectly revealed by Iago's story, to reveal the factors necessary to facilitate and act catalyst to the tragic nature of the play i.e "if not for the social outcry to Othello's marriage" the tragedy could be avoided or

rather
tenuous
explanatio
n

No:
misreads
the
quotation



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Touches on some relevant points but ideas are rather vague, and expression is not always clear.

mitigant.

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TURN OVER



AQA 2018 V1

SLAB 4

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Answer

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on
narrative
method

However, Gatsby indeed loses all power
and ~~seen~~^{through} Nick's perspective, which can
be said to be most present,
as readers themselves are told
by Jay Gatsby penned the novel Gatsby
Gatsby does begin with power and
loses it later. Firstly, Nick in Chapter
3, which can be considered the
novel's beginning describes Gatsby as an
"extremely glowing", an estate
patron of re-current light, the definitive
statement given, purports Gatsby has
vast amounts of power socially due
to his "larger than life presence",
it can also be said the
adjective "patron" carries connotations
of benefactors and sponsors such that
it can be said Gatsby is a patron
/ benefactor through the "great parties"
he hosts, so the re-current light
is serving to show, the sheer
scale and never-ending power such that,
it can be said Gatsby's power
is best described through the descriptor
"dispensed sunlight to casual moth",
such that the diminutive noun "moth",
is used to place Gatsby far higher
than the recipients of his light, to
which he is a patron to i.e. "party-
attendants". However, in the quote,
"Gatsby was pale as death, his
body plunged into his jacket",
is giving tragically into my



7 eyes" / Gatsby loses in the sense
/ he has lost his physical power
to which he is described
as lifelen, having lost his
"swiftness glow", where as a
suggestion he now feels
no influence. Socially, ²
he has also lost in the
sense his physical appearance is
now more akin to George
Wilson, who is in the lowest
social strata and "pale
spiritless anaemic". Furthermore,
Gatsby's stilted stance in the
parking lot and "hard frozen like
wrought-iron" represent a complete
polar opposite of his "restless"
such that he carries heavy
emotional burden and has

2 In conclusion, while it is contestable
on whether Richard and Gatsby
begin with power it is clear
at the end of the
novel, they lose power
as they ultimately die.
Richard is all powerful
King is made a penniless prisoner
then dies as does Gatsby.

Loses focus at times but is
generally relevant.



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