Candidate 7 evidence

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45. "Slounge" (word choice)
- A Scots’ word meaning to move in a lethargic manner.
- Suggests the shark’s slow arrival at the surface.
- It’s calm - the shark is not thrashing about.

46. "displaced"/"shogged" (word choice)
- Suggests that the speaker was unsettled by the experience - it was unanticipated.
- Suggests that the encounter forced him to re-consider his relationship with all living things.
- Suggests that the speaker’s reaction was one of shock, but fascinating.
"decadent townee" (word choice)

- suggests that the speaker is rooted in urban life - a far remove from the life of the basking shark.
- the speaker is forced to realise that despite a common origin (way back in time), we have evolved very differently.

"Centuries back" (word choice)

- suggests that the speaker has been forced to consider his origins - way back to the beginning of life itself.
47. “Swish up the dirt and, when it settles, a spring is all the clearer.”

**(metaphor)**

The realisation is compared to disturbing a stream bed.

- A stream bed becomes cloudy when disturbed before becoming clear again.

- Suggests that at the beginning, the speaker was baffled and unsure of what he had encamped.

- Suggests that gradually, he gathered himself together and came to a realisation of his relationship with living things.
"So who's the monster" (rhetorical question).

- Suggests the writer considers whether we, puny as we are, may be the real threat/danger to all living things.
- He realises that the basking shark, despite its vast intimidating size, is a harmless, gentle creature.
- This encounter has taught him a lesson that the real препятствия to be scared of are humans.

48. In ‘Basking Shark,’ MacCaughe uses symbolism to explore an encounter with a basking shark and how it affected the speaker.
In ‘Sounds of the Day’, MacCaig uses symbolism to convey the importance of a departure and the significance of it to the speaker when their loved one leaves them, through metaphors and features of nature.

**Basking Shark**

'room-sized, (metaphor)'

'suggests the basking shark is compared to a monster, the size of a room. A monster can be large, scary, suggests that, at first, MacCaig was frightened and intimidated by the basking shark. '

'suggests the vastness of the shark.'
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"matchbox brain" (metaphor)
The size of the shark's brain is compared to a matchbox.

Root: a matchbox is a small object.
- suggests the puny brain of the basking shark.
- suggests that despite its size, it is a harmless, gentle, creature.

Sands of the Day

"quaintest fire" (hyperbole)
- deliberately exaggerates the silence following her departure.
- suggests that the speaker is isolated without her and the absence of any pleasant sounds or company.
"a bangle of ice" (metaphor)
the initial impact of parting is compared to a bangle of ice.
Root: a bangle of ice would be cold/intense and surreal your wrist.

- Suggests the painful nature of parting - it is uncomfortable.
- Suggests that the feeling is inescapable, a constant reminder.

Assist

"tourists ... clucking... contentedly" (word choice)

- The tourists became chuckers.
- Emphasises the speaker's contempt for the tourists' suspicion/oblivious response to the beggar's

desperate situation.
3 "Othello" is a play by William Shakespeare which explores the destructive potential of betrayal and jealousy. Othello, a well-respected general, is manipulated by his trusted aide, Iago, a bitter ancient who seems determined to corrupt any compliment he discovers. Throughout the play, Iago schemes with an aim of getting revenge on Othello. This leads to him devising a plan of evil betrayal, resulting in the tragic fate of many characters, including Othello—the fall of a great man, although his motivations remain somewhat unclear.

In the opening act, we are instantly introduced to the skill of Iago and the perilous position
of Othello. We see Iago's evil character when he admits the extent of his hate for his leader. He tells Roderigo, "I follow him to serve my turn upon him". This indicates that Iago simply continues service for Othello in order to plot against him. We see the cleverness of Iago, as, by retaining his apparent faithfulness, he can play mind games on Othello as he is trusted. This is key, as without, Iago would not be so honorable in Othello's eyes nor in his position (an "ancient") of responsibility. We realize that the nature of Iago's betrayal is concealed. He relies on this while devising his plan of revenge.
to ruin the "valiant Moor's"
reputation and destroy any
happiness in his life. We see
the skilfulness of Iago and also
realise the danger he poses to
the other characters. This initial
betrayal is key as without his play would
not develop. We wonder if Othello will fall into
Later on, the next phase of Iago's
plan of betrayal is released. We
are aware that Iago enjoys to
"poison his delight". Othello's
"delight" is his newly married
relationship with Desdemona. At
the beginning, we saw the love
that they share when Othello declared, "my life upon her faith".
Here, we saw their utter devotion
Othello believes their bond is
strong enough to last. We see
How Iago's plan of concealed betrayal could take shape. Through effective foreshadowing from Shakespeare, we realise that this relationship is almost 'too' perfect, and that tension/break-up is likely to arise imminently as a result of Iago, of course, exasperating Othello, his main target. We wonder if Iago is playing on the newness of the relationship as although Othello and Desdemona are utterly devoted, they have not yet built up prolonged trust. This plot is key to the proceedings of the play, ultimately leading to tragedy. Iago's skill is demonstrated and we see his desire to betray his leade for self-gain.
Driven by his thirst for revenge, and
Vago's skill to betray,
Iago makes persistent whisperings
to Othello, hinting at his wife's
infidelity. This causes a shift
in Othello's character, becoming an
emotional wreck. This is the turning
point of the play. He has
managed to convince Othello of a
false relationship/affair between his
wife and lieutenant, Cassio. Othello
is furious, and has been utterly
betrayed by his 'trusted' aide. He,
shouting, "Devil!" strikes Desdemona
publicly. We see the power of Iago's
emotions and the extent of his
hate as he is able to watch an
innocent woman be physically abused
as a result of his betrayal. We
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See a contrast in Othello's approach to matters from the beginning, where Brabantio confronted him. Othello was well-measured, demanding, "keep up your bright swords for the dew will rust them". Here, Othello was unwilling to take matters to a 'street brawl' or any form of physical fight. Now, he is publicly striking his wife! We realise how Iago is at an advantage as he has gained trust from Othello, allowing him a stranger ease for betrayal. We worry how other characters (especially Othello) will be affected by Iago's cunning plan.

In the final act, Iago's plan of concealed betrayal reaches its
climax. He has managed to fully convince his leader of his wife’s unfaithfulness. Othello becomes conflicted, loving her and hating her. Despite the love they still share, Othello, with prompt from Iago, “smothers her in the bed she hath” (Allegedly) “contaminated”. We see the power of Iago’s enmity. He has caused the death of an innocent woman. We feel empathy for Othello who is his main target. Through believing his “ancient” was loyal, he has lost his one and only devoted relationship. In the final moments of the play, we get a glimpse of the previous
"valiant Moor" and well-respected general, when Emilia uncovers Iago as the real villain. Othello believes, "'tis happiness to die".

We see how Othello believes that it is better to be in heaven with his beloved Desdemona (who remained faithful to him until her very last breath) than with the evil that exists on Earth. Iago spectates, showing no signs of sorrow as Othello kills himself. Iago remains stoic despite causing the "tragic loaded bed" and corpses including his own wife, Emilia, and Rodrigo who served him throughout. Othello is annihilated - success for Iago!

Through Shakespeare's effective use
of characterisation, plot, and foreshadowing, we see how betrayal can lead to tragedy. The theme of betrayal develops throughout, proportionate to Iago's hate and constant thirst for revenge on his leader. We see how unfaithfulness and concealment can lead to unanticipated conclusions. Betrayal is key as without Iago's evil plan would have failed before it was too late. Also, if he was never faithful to Othello, the opportunity to betray him would never have existed, leaving Othello and Desdemona's relationship unaffected, and many characters at peace and happiness.