

✓ Agreed
(60)

Appendix 4: Coursework Authentication Sheet

**Pearson Edexcel Level 3 Advanced GCE in English Language and Literature
9ELO/03**

Have you received advice on the assignment from the Assignment Advisory Service?

No.

Centre name:

Centre number

Candidate name

Candidate number

Assignment

Mark awarded

Comments

[NB: Comment box expands as you start entering text]

Please list stimulus texts used

The Kite Runner, Khaled Hosseini

Cupcakes and Kalashnikovs, edited by Eleanor Mills et al.

Fiction writing

Title: Seeing Red

A novel extract depicting a story of a girl who is raped by her boss at her new job.

969 words

moderated up
(18)
~~16~~
18

There are two distinct voices here. The story line is easy to follow, with the use of strong structural features. There are numerous occasions when the work has been expertly crafted.

Creative non-fiction writing, title:

How it is to be a Woman

An article exploring and criticising societal attitudes towards female sexual harassment, raising awareness of the fear women experience and the impact harassment can have.

881 words

18
~~18~~

This is a sophisticated article which is crafted throughout. The motif of the shark gives the text cohesion. Emotive, and very well written.

Commentary

1249 words

24
~~24~~

A detailed and analytical commentary that examined the links between the coursework texts and stimulus texts. Fluidly written and evaluative throughout.

TOTAL

3,099

moderated
(60)
~~58~~
60

A superb folder.

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I can confirm that the same texts have been used for both coursework and examination.

Assessor name:

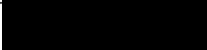
Assessor signed:

Date:

31 / 03 / 2023

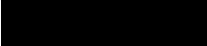
Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that to meet the requirements of the qualification, I must not use texts which I have studied for coursework in my answers to examination questions.

Candidate signed:		Date:	31.03.23
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Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns regarding this please email: ePortfolio@edexcel.com

Candidate signed:		Date:	31.03.23
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Texts coverage check

You are reminded that the text choices for the coursework must be different to the texts studied in Components 1 and 2.

Please tick all texts that have been studied in the other components.

Component 1	Drama Texts		
	<i>All My Sons</i>	X	<i>Elmina's Kitchen</i>
	<i>A Streetcar Named Desire</i>		<i>The History Boys</i>
	<i>Equus</i>		<i>Translations</i>
	<i>Top Girls</i>		

Component 2	Prose Fiction and other Genres - Remember to tick TWO per selected theme		
	Society and the Individual		
	<i>The Great Gatsby</i>	X	<i>Great Expectations</i>
	<i>The Bone People</i>		<i>Othello</i>
	<i>A Raisin in the Sun</i>		<i>The Wife of Bath's Prologue and Tale</i>
	<i>The Whitsun Weddings</i>		
	Love and Loss		
	<i>A Single Man</i>		<i>Tess of the D'Urbervilles</i>
	<i>Enduring Love</i>		<i>Much Ado About Nothing</i>
	<i>Betrayal</i>		<i>Metaphysical Poetry</i>
	<i>Sylvia Plath Selected Poems</i>		
	Encounters		
	<i>A Room with a View</i>		<i>Wuthering Heights</i>
	<i>The Bloody Chamber</i>		<i>Hamlet</i>
	<i>Rock 'N' Roll</i>		<i>The Waste Land and Other Poems</i>
	<i>The New Penguin Book of Romantic Poetry</i>		
	Crossing Boundaries		
	<i>Wide Sargasso Sea</i>		<i>Dracula</i>
	<i>The Lowland</i>		<i>Twelfth Night</i>
	<i>Oleanna</i>		<i>Goblin Market, The Prince's Progress, and Other Poems</i>
	<i>North</i>		

Commentary

My pieces are rooted in the theme of society and the individual, focusing on the repercussions of female sexual harassment and the need for its awareness in society. My non-fiction piece, *How it is to be a Woman (Woman)*, tailors to the topic of women's fear surrounding their safety in public and alone and would be published in *The Guardian* as it conforms to their progressive, political standpoint. I drew my inspiration from *Cupcakes and Kalashnikovs (Cupcakes)*, edited by Eleanor Mills. My novel extract, *Seeing Red (Red)*, explores the experience of rape and the abuse of power, mimicking techniques from Khaled Hosseini's, *The Kite Runner (TKR)*. Both target teenage-adult audiences, with the purpose of educating all readers on the harsh realities of female sexual harassment and catalysing a relatability for women specifically.

AO1
clear
rationale
audience
purpose

In *Woman*, I adopted a personal tone, inspired by Ruth Picardie's, *Before I say Goodbye (Cupcakes)*, in which she tells self-deprecating stories about her attempts at dieting. In a similar manner, I used the colloquial phrases 'nodded off' and 'sick of it' to humanise my voice as a writer, which was heightened by my implementation of my own account of being 'beeped' at walking home. The anecdote intensifies the relatability of my piece for women who have regretfully experienced or witnessed similar situations. It also lends *Woman* a poignancy, primarily because of its honesty and authenticity, but also the fact that it is a direct example of how common jeering or catcalling is, and how it can happen to anyone, even in the simplest of times of commuting home.

AO4
identifies
links to
stimulus
text.

AO2
Evaluative
understanding
of literary
choices and
how meaning
has been shaped.

In *Woman*, I incorporated an extended metaphor of a 'shark' attack, alongside a semantic field relating to the sea, serving as a euphemism for predatory men and their assaults. My choice was stylistically inspired by the semantic field of water in *How it Feels to Be Forcibly Fed (Cupcakes)*, where Barnes exercises descriptions of 'tentacles', 'tropic sea' and 'sweat'

AO1
application
of terminology
is
sustained
& appropriate
throughout.

to foreground how she felt drowned both physically – from the tubes- and emotionally – by the overcoming nature of the procedure. Likewise, my motif in *Woman* amplifies the overwhelming regularity of many women's feelings of fear when walking home or being alone with men that make them feel uncomfortable – 'there are too many shark attacks...to not be cautious of them all'. Because this image permeates the text, it serves as a reminder of the frequency of female sexual harassment, which is emphasised by my piece's cyclical structure, beginning and ending with the 'shark' image. This was influenced by *What can the White Man say to the Black Woman? (Cupcakes)* by Alice Walker, where her last sentence answers her titular question to underline to white men what active action is needed to improve the lives of black women as a way to move forward. In *Woman*, I used it to reflect my view that there is a stagnation in the action taken to solve the issues of sexual harassment, which I challenge with my final, metaphorical imperative – 'alert the coast guard'. It is a direct call for action, urging readers to confront inappropriate comments or behaviours rather than enabling them by remaining silent. This is critical for my piece as its purpose is to incite change in mindset and action, to eradicate any feelings of unsafety that many women experience.

✓ A02 evaluates literary choices
A01 - sustained examples throughout.
A03 evaluates multi-layered analysis of own writing
A04 analytical link between own text + article.

A03 critically evaluates intended impact on audience.

A01 fluid transitions

✓ Similarly to *Woman*, in my fiction piece I utilised a motif of the colour red to foreground the mental impact of sexual harassment and how it can result in self-doubt and feelings of shame. My use of colour symbolism was inspired by *The Handmaid's Tale (Tale)* in which the Handmaid's red costumes represent their fertility and implicate the menstrual cycle as a means of underlining how their only purpose is viewed as birthing children. In *Woman*, I used the colour to elucidate how my character criticises herself and questions whether she is accountable for her harassment because of her choice of clothing, with the references to the 'burgundy shirt'. This is relatable for any female readers who have, sadly, ever overthought or second-guessed what they are wearing in public out of fear their clothing could be

A04 detailed explanation of influence of stimulus texts +
A02 evaluates how choices have shaped meaning

sexualised. The colour equally references her bleeding after her attack, which foregrounds the physical consequences of rape, as well as the emotional impact- 'I moved my skirt and looked down. Red'. This was additionally inspired by *TKR* which draws attention to the physical repercussions of rape, where Hassan's blood stains 'the snow black'. My choice relates to my intention of raising awareness of the harrowing impact sexual harassment can have. ✓

In both pieces, I wanted to highlight the detrimental consequences of misusing power and authority. I read Arwa Mahdawi's column in *The Guardian*: 'One in three men thinks feminism does more harm than good. Surprise, surprise'. Mahdawi's frequent use of pre-modifying adjectives like 'worrying' and adverbs 'uncomfortably' conveys the severity of her concern over regressive male attitudes in regard to feminism and 'victim-blaming'.

Comparably in *Woman*, I used adverbs such as 'sickeningly' in my condemnation of media figure Andrew Tate for his misuse of his wide-reaching platform. In doing so, the readers are reminded of the extent of how inappropriate and damaging his statements are in regard to the sensitive topic of harassment, hopefully lessening the perception of him as 'humorous'. Mahdawi also relies on an inclusion of statistics to help spotlight how there is still much advancement needed in terms of views towards women's rights, such as how '19% of men in Great Britain' still believe gender inequality does not exist. This incentivised me to include published definitions from 'Victim Support' and percentages from the 'National Sexual Violence Resource Centre' to demonstrate how my article is rooted in thorough research and understanding of the topic, thus increasing its credibility. ✓

Likewise, I explored abuse of power in *Red*, but specifically through the exploitation of professional positions, focusing on a boss of an office. My piece is predicated on reflection of the past, heavily inspired by Hosseini's themes of trauma in *TKR*. After witnessing Hassan's rape, Amir is emotionally disorientated, evidenced through the repeated interrogatives

A02
critically
examines
choices.
A04 links to
stimulus
text and
A03 critical
examination
of context.

A01
sophisticated
style/application
of concepts
throughout.

A04
Effective
understanding
of the influence
of stimulus
texts.

A03
critical
examination
of context

A04
evaluative
links to
stimulus
texts

A02
discerning
analysis
of literary/
linguistic
choices +
A04 influence
of stimulus
texts.

‘Blame? Indignation?’, as if to show he questions himself severely. This inspired me to dedicate a section in *Red* premised on feelings of self-doubt and confusion: ‘surely I would have never been able to process...at the same pace in which the extremity of his actions progressed?’, implying the character is almost seeking reassurance from the reader. It reminds readers of how victims of rape can turn to self-blame, feeling it is their fault somehow, which is linked to how she indicts herself with the fragmented sentences - ‘the girl too naïve’. My fragmented style was equally influenced by *TKR*, exemplifying the cognitive degeneration that Amir faces as a result of witnessing such a traumatic event. Upon the theme of memory, *TKR*’s use of indirect speech with the repeated incorporation of Hassan’s idiolect, ‘for you a thousand times over’, implies his words have remained imprinted in Amir’s mind, which influenced me to incorporate direct reported speech of the boss: ‘I’m like a moth to a flame’. My use of the technique reminds readers of the emotional complexity of many victim’s reactions to rape, with confusion and clouded recollection but also complete exactness in certain details. It suggests that the boss’s words haunt my character, as if she cannot escape him or, further, what happened to her entirely.

Ultimately, both pieces spotlight the injustices of female sexual harassment and its repercussions, aiming to advocate for victims and evoke a change of mindset from readers.

Total Word Count: 1249

• Integration of various requirements of the assessment objectives. There’s a strong acknowledgement of how the stimulus texts have influenced the work and how the choices have been made. Sustained analysis and recognition of the contextual factors.

moderated — agree. An excellent and thorough response.

A01
Sustained
application
of concepts

A03/2/4
Integrated
analysis
of stimulus
text/influence
of this + the
text’s context
and literary
choices
effective
and
evaluative
throughout.

Seeing Red

Often in these situations, self-blame is the first place victims go to. I can see this in your case.

As if we feel we should be more prepared, should have seen it coming or should have prevented certain things happening. But you have to know: none of this is your fault. What happened was wrong. Often, like instances such as yours, it happens with people we least expect it to. Work should be a safe place where you are protected by those above you, and he abused that trust and misused his power in the position he was in. The trauma that can be caused by rape is incredibly complex, but we can work through this in our sessions - find ways for you to understand it. It gets better with time.

Formal
tone/voice
= established
immediately

It gets better with time.

✓ crafted
- anadiplosis

Time. The rhythm of the tick-tock, tick-tock on the wall accompanied the sound of his footsteps drawing nearer to me: a lion to a gazelle. A cat to a mouse. *I'm like a moth to a flame.* His laugh was never fake, and even if that was ever doubted, the kindness of his words and the friendliness of his smile gave him an air of authenticity. Of truth. He was somehow able to vocalise his thoughts through his gestures: writing, typing, greeting, shaking hands.

distinctly
different
voice

Touching my back.

It gets better with time.

They say the colour red is seductive. I was, perhaps, asking for it. The burgundy shirt that once was a reminder of first-day excitement lays crumpled in my wardrobe, plagued by the impurity of the memories it yells. The shirt that was maybe too red. The skirt maybe too high.

effective
description
here

The girl too naïve.

But surely I would have never been able to process what was happening to me at the same pace in which the extremity of his actions progressed? How would I decipher the meaning

the
voice
does not
seem
consistent
here.

behind a smile or judge the distance in which he sat, or fathom the difference between welcoming and too welcoming or an accident and intentional? Why should I have had to?

It had been a month since it had begun. On the first day, his hand on my arm. Then on my thigh under a meeting desk. Underneath my skirt in an empty elevator. Four walls guarded his boxed studio in the centre of the firm, he was hidden only except for the square window by his door. That small glimpse into his office made him the centre of all work attention and made my eyes accessible to his. And that day, amongst the vibrating sound of keyboards typing and gossip travelling, I snuck a glance at the monster behind the mask.

He caught my gaze. Held it.

His head flicked back, commanding me to his room and to his arms again.

Goosebumps grew across my arms and the back of my neck, as I pushed back my chair.

Eleven steps. My desk to his office. I twisted my ring, it grinding against the chapped skin of my finger. Eight. My eye-line remained constant on the floor beneath me as I caught the sight of red trickling down my hand from the ring. Blood. Five. The stabbing pulse of my aching legs. Three. Wiping my wet hands on the lining of my skirt, tugging it down in motion, I raised my hand and aimed for the door.

One. A last clean breath.

As the door shut, and his conquest was complete.

Several steps. His studio to the toilets. I lingered by the outside of his office, aimlessly. The air felt silent.

A click of a kettle in the distance.

Effective
use of
count down
to build
tension.

sensory
descriptions
to evoke
her anxiety.

A few mugs clanged together, the glass creating a shriek that made the hairs on my arms stand a little taller. Louder and louder, the sharp whistle disrupted my quietness, piercing my ears. I covered them with my hands. My heart beat faster with the crescendo of the sound. I shut my eyes. My rosy cheeks burned. And I hauled my feet to move.

Sensory descriptions are effective here too.

I began to wonder with what depth he had examined how easy it would be to pull me into the side-room of his office without a question from a colleague. How easy it would be to keep this act up, without a report made to HR. At what cost he felt his heedless and incriminating desires would be worth pursuing.

I remember my knees buckled as I reached the inside of a cubicle. Gripping the lock of the door and the lid of the seat, I dragged myself up to sit carefully and both hands went to either wall, holding myself up by whatever energy was in the weakness of my arms. I let a second pass before I moved my skirt and looked down. Red.

use of the motif of red gives the text cohesion.

I couldn't provide any answers to the questions I had put forward for myself. Not then, not now. The images of these thoughts quickly became hazy and the sound of them muffled.

While the paralysis of emotion and body left my world mute and my mind motionless, it was engulfing. The memory is unbearably clear but is embedded with so much disorientation, so much pity for the girl in the burgundy shirt on her first day, filled with excitement by the future awaiting her. A month later the visions of those dreams became lost in the realities of a nightmare.

(could have used a range of punctuation)

That happy day is infinitely tainted by visits to the doctor and sessions with my therapist. By the crippling loss of unattained ambition in a career I had to leave. By the loss of identity as I stand in front of my mirror naked and disassociated, and by the loss of my voice out of fear I wouldn't be believed.

It gets better with time she says. When does time begin?

Effective, emotive ending.

How it is to be a Woman

The issue of female sexual harassment is so disturbingly common that I fear we are simply becoming desensitised to the pain it creates.

Generic conventions
are evident - jump
quote used as a
sub-heading.

I've always found the shark theory fascinating. Only a very small proportion of sharks are actually deadly. But if you swim in the sea and encounter one, would you have the ability - or the time - to decipher whether it was going to kill you or not? No. You'd swim away for your life every single time. You'd be wary of them all. And I wouldn't blame you.

engaging opening: introducing the motif of sharks.

In the wake of Sarah Everard's death, a media wave of horror, grief and sadness submerged us all as women vocalised their own experiences and feelings of fear caused by men. It triggered a tsunami, with the hashtag '#notallmen' trending on Twitter. I'm sure some of you reading are familiar with the term. To some men, I assume, it was a defence suggesting they shouldn't be accountable for the entirety of the male population. True and fair. We know it isn't all men - we don't hate men. That would be ridiculous. For women, though, it was a patronising response to a matter so serious and so painful.

Range of sentence lengths for impact: establishes voice.

And, of course, I'm not for one second suggesting that men are never victims of sexual harassment. This is, in fact, far from the truth: the National Sexual Violence Resource Centre drew attention to how '43% of men have reported experiencing some form of harassment and/or assault in their lifetime'. This is a disturbing and unendurable part of society - and an area we should undoubtedly address and work on.

Research used effectively

Yet, with things like 'lad banter' engrained so casually yet deeply into everyday culture - and with misogynistic media figures ranging from clout chasers to presidents and prime ministers - the issue of female sexual harassment is so disturbingly common that I fear we are simply becoming desensitised to the pain it creates. This is why I'm so concerned; the swimmers are

being attacked by the shark whilst the sunbathers have nodded off. Sadly, I even think we've become accustomed to it. One week, I remember I kept a mental tally chart of the amount of times I'd been beeped or whistled at. It happened *that* frequently.

We need to look no further for a definition of sexual harassment than from Victim Support: 'Sexual harassment is any kind of unwanted behaviour of a sexual nature that makes you feel humiliated or intimidated or that creates a hostile environment'. I like this definition. I like it because it points precisely to how the behaviour makes people 'feel'. It is emotionally subjective; the impact and feelings evoked can vary from person to person. Because of this, it is not for anyone to tell someone else their experiences are invalid or their emotions are silly.

But still, we have figures such as Andrew Tate permeating the news, sickeningly becoming a role model for young boys who will believe what he says, that women should 'bear some responsibility' for rape and that whistling or staring doesn't come under the definition of harassment. I didn't know he made the rules. Bear in mind, this is the same man who says depression isn't real. Even the men who may not agree with his statements could still find his exaggerated and caricatured persona humorous. And it is sad that anything like this – or anyone like him – can be viewed as funny.

Because he will never understand how damaging the consequences of his words are as he is not the one who has to face the repercussions. Girls are. Through his social media platform and his harmful statements, he encourages inappropriate male behaviour. The sharks begin to watch each other's attacks and the shiver follows suit.

I have and will always reject the belief that we cannot classify looks or whistles or subtle touches as harassment. And I will always reject the kind of feeling that women should just put up with it and ignore it. If Sarah Everard couldn't trust a police officer to ensure her protection and well-being, how is any woman meant to trust a seemingly innocent action?

voice is very clear + sustained.

deliberate use of reference to media influence to convey viewpoint

clever repetition of shark motif

Moreover, how is any woman able to trust a man who shows her a certifiable Metropolitan Police card and handcuffs without the thought that the same tragic fate that met Sarah that day is waiting for them? ✓

This is about fear. This is about lost trust. ✓

*Emotive
short
paragraph
+ sentences.*

So when we seem dramatic for being hyper aware of leering or a honking horn, it's for preparation over paranoia. We know 'not all men' attack or harass women, but there are far too many shark attacks for us not to be cautious of them all. ✓

*Voice is
strong
throughout.*

To anyone reading who has ever had to carry a rape alarm, hold keys like a weapon, wear trainers suitable for running and bright clothing to be seen: I am sorry. ✓ To anyone that hasn't: lucky you. The processes that women are forced to endure when completing routines as simple as leaving the house are ones that are emotionally exhausting. I for one am sick of it. ✓

And, by the way, if you identify a shark lurking in the shallow waters please don't just stand by and watch it. ✓

Alert the coast guard. ✓

*cohesive/
cyclical
structure.
sophisticated
crafting of
ideas.*

Total Word Count: 881

*moderated - agree. I love this! Brutally
constructed and publishable. Highly accomplished.*

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