

Appendix 4: Coursework Authentication Sheet

Moderated
+03/2023
(49)

Pearson Edexcel Level 3 Advanced GCE in English Language and Literature 9EL0/03		
Have you received advice on the assignment from the Assignment Advisory Service?	No.	
[Redacted]		
[Redacted]		
Assignment	Mark awarded Comments [NB: Comment box expands as you start entering text]	
Please list stimulus texts used	Dissolution, C.J Sansom Dark Fire, C.J Sansom Cupcakes and Kalashnikovs, edited by Eleanor Mills et al. The Kite Runner, Hossein Hosseini	
Fiction writing Title: Goodbye Reformation An extract from a historical fiction novel, about a girl accused of witchcraft, and her relationship with her sister. Audience: older teens/adults who like historical fiction.	947 words 15/18	There are some clever descriptions in this story. There is an assured control of genre, mode & the protagonist's voice is very clear. It's a shame that Catherine's relationship to Edith isn't used to create more sympathy (and there are some very minor errors) but this is still worthy of a top band mark.
Creative non-fiction writing, title: Education – the pathway to dreams. A speech about the barriers to education in Afghanistan, to be delivered in a school assembly. Audience: students, aged 17/18,	856 words 14/18	A rousing ending and a clear assembly speech. There are a range of methods used for impact and to enhance credibility. The text demonstrates assured knowledge of genre, mode, audience, but perhaps could have been edited a little more as some of the information is not as engaging as it could be.
Commentary	1246 words 20/24	This commentary is particularly strong on A04 + A02 as there are frequent references to the texts that have influenced the decisions that were made. There's discriminating analysis throughout and explanations are effective.
TOTAL	3049 words 49/60	It is evident that this candidate really enjoyed her research and wider reading. Her two pieces are engaging and her commentary is effective.

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 not been studied for both coursework and examination.

Assessor name	[Redacted]		
Assessor sign	[Redacted]	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 copied or rewritten in my answers to examination questions.

Candidate signed: [REDACTED]	Date: 30/3/23
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Additional candidate

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: [REDACTED]	Date: 30/3/23
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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 two pieces investigate the theme of the individual in society, revealing the impactful consequences of the oppression of women. My non-fiction piece (a speech entitled *Education – the pathway to dreams*) intends to inform Sixth Form students in an assembly on International Woman's Day of the barrier that Afghan girls face when trying to access education, as well as the devastating impact that life without an education has. Inspired by articles from: *Cupcakes and Kalashnikovs*, edited by Eleanor Mills et al, and speeches, such as those delivered by Michelle Obama. My historical fiction extract, *Goodbye Reformation* (*Reformation*) was inspired by *Dissolution*, written by C.J Sansom, and its sequel, *Dark Fire*, taking inspiration from the narrative viewpoint and metaphorical imagery, making 1555 England come to life. Stylistic features were influenced by my other stimulus text, Hosseini's: *The Kite Runner* (TKR), enabling me to embody the colour imagery needed to bring the theme of death and oppression alive.

Reformation's opening takes inspiration from *Dissolution*, and therefore, I have included a triad of adjectives in *Reformation*'s opening to be symbolic of oppression: 'Isolation.

Desperation. Fear.' I intended to place my audience in the position of young, oppressed girls globally, hoping to make the readers feel some sympathy for these girls who experienced death after falsely being accused of witchcraft. This is enhanced later in the story with 'tense, alone, afraid'. The aim of using these adjectives is to make my readers – mostly young adults - feel how terrible it must be to know that you are going to die. This ominous mood is prevalent throughout *Reformation*, with lexis such as 'slaughtered', 'blood', 'death', 'souls' and 'pitch black'. This semantic field of death is further created using colour imagery throughout, like Hosseini does in TKR. 'Red tabard' illuminates the theme of blood, suggesting that the guard is preparing to kill my protagonist, Edith. Furthermore, orange is used to symbolise destruction:

‘flickering orange flames’ and the flames used here are symbolic of fire, further illuminating the theme of death. My description of ‘the fog present in the black sky’ enforces once again, the overarching theme of death, therefore creating a foreboding atmosphere in the extract, further evoking tension in the readers as they are made aware that death is approaching near.

The motif of weathered brick used throughout *Reformation* is also used to highlight Edith’s journey to death, as the crack is the tiny slither in the wall that Edith can peek through until she is taken to her death. This is similar to Hosseini’s use of the Kite in *TKR*, and Sansom’s use of the Monasteries in *Dissolution*; both in which are symbolic of a disaster and destruction.

Reformation is embedded with metaphorical imagery, like Hosseini crafts in *TKR*: ‘crouching behind a crumbling mud wall’ which inspired my metaphor: ‘looking aimlessly through the crack in the weathered – brick wall’. This metaphor helps to build on the theme of death in *Reformation*, and how Edith’s life is rapidly falling apart through the use of destructive imagery.

Like Sansom in *Dissolution*, *Reformation* embeds dashes throughout, being representative of Edith’s fragmented language due to her malnourishment. Like *Dissolution*, the dashes fill the readers with fear at what is waiting for her; foregrounding the theme of death and fear that the extract aims to underline throughout. Furthermore, the dashes heighten the anxious thoughts that Edith is having throughout *Reformation* as she contemplates life and death; she simply cannot accept her pending death, aged just eighteen. Similarly in *Dissolution*, Matthew Shardlake cannot accept why one of Thomas Cromwell’s advisors has been murdered and who has done it, for what reason. More like *TKR*, *Reformation* incorporates free direct speech, utilising Edith’s emotional state - as I want my readers to understand that she is an eighteen – year old girl that has been isolated from everything and everyone, thus igniting her despair.

AO1
fluid
transition
here.

✓ Like *Reformation*, *Education* also uses a motif of 'opening and closing doors' to represent how girls are facing life or death for going to school in countries with oppressive governments, such as Afghanistan. I wanted my motif to be further symbolic of the lack of care for these young girls who are struggling to gain access to a basic foundation of our modern society, and aim to underline how certain countries are still stuck in the dark ages. *Education* takes inspiration from Emma Watson's 2014 speech at the United Nations on her *He for She* campaign. Like Watson, I took inspiration from her use of listing to place an impact upon the scale of suffering young girls and women in Afghanistan are faced with. Similarly, in *Reformation*, I made use of listing to convey the scale of fear that my protagonist, Edith is facing: 'the cell gets emptier, leaving me tense, alone, afraid.' I feel too, in *Education* seeking action from listeners is vital for bringing about change. My use of listing in *Reformation* is similar to that in *Education*: 'young, vulnerable, innocent children.' Through using these adjectives in the form of a list, I was able to make my Sixth Form audience appreciate how lucky they are to have access to a valuable education.

AO3
contextual
influence
for content
of speech.

AO2
intentions
of the
use of
lists.

Furthermore, *Education* incorporates rhetorical questions, such as those from Jordan's *Can I Get a Witness?* (*Cupcakes*), to force readers to consider their own views: 'Could you imagine not having a chance to reach that goal?' This enables my audience to question the world they live in, and the oppression elsewhere, therefore reinforcing the injustice of education being stripped away from these young girls. By using these rhetorical questions, I am aiming to enlighten my student audience about the opportunities they have had, that other girls their age have missed out on despite it being vital for their development. Inspired by Flint's

✓ *Mountainsides of Hell* (*Cupcakes*) - as her personal examples from a refugee camp were so emotive - *Education* uses anecdotes, to enforce the scale of suffering that girls in Afghanistan

AO3
influence
of context

AO4/2
strong links
to other
texts and
recognition
of how
decisions
have shaped
meanings.

face. For instance, 'in 1996, in Kabul, a young girl had the end of her thumb cut off' forces my audience to sympathise further with the severity of hate crimes that girls in Afghanistan are facing purely because they aren't following a dress code. I have emphasised this severity once again, through the use of metaphors such as: 'these rights have been stripped from them.' Here, I have made use of the aggressive verb 'stripped' which again sheds light on the unnecessary punishments that girls in Afghanistan are facing for simply trying to be themselves.

Education also makes use of inclusive pronouns, such as 'let's' like Walker's *Right to Life* (*Cupcakes*), with hopes that my Sixth Form audience will unite to notice that as the next generation have the power to speak out about oppression towards young girls across the globe. These pronouns, again, such as the repeated use of 'let's' in *Education* – like 'we' in various articles in *Cupcakes* – reinforce the action I want my audience to take. *Education* is also lavished in metaphors like that of my fiction piece, *Reformation*, to again expose my Sixth Form audience to a scale of suffering they will never experience, such as: 'they are unable to gain the knowledge that is a foundation of our modern society.' Through using this metaphor, I hope to emphasise the uttermost importance of education for girls. Through using the noun 'foundation' I am able to express how girls my age simply cannot survive without an education, as it is a foundation to life.

TOTAL WORD COUNT: 1246

- very clear but could have structured it more effectively.
- Strong understanding of how meanings have been shaped.
- Excellent understanding of the context and audiences/intended impacts.

Goodbye Reformation

AUTHOR NOTE

1555 England was viewed as a time of change for the worst under Mary I, who was also referred to as 'Bloody Mary' by her Protestant opposers and historians today. Mary I was best known for her robust attempt to reverse the English Reformation which had begun under her father, Henry VIII. However, as much as the burnings under Mary I can be interpreted by historians as 'tragic' and 'unlawful', the real chilling murders did not go into detail about the hostile conditions that Protestants lived under waiting depressingly to be faced with death. Mary I had executed 280 religious opposers during her reign, 56 of these were believed to have been women. ✓

Edith

Isolation. Desperation. Fear. After eighteen years of existence, death hadn't crossed my mind. Fear. The dinginess of the cell doesn't allow you to see your drained body. *Five deep breaths* my mother used to say. But I can't find my words anymore. My body tenses. Fear. I never used to know the word, now that's all I know. ✓

There's no hope here – nothing to do but to remain silent and wait for your turn. The screams make my skin crawl but most of all, the smell is what is vile. ✓ Once you encounter it, there's no escaping it. I've gathered that I won't be leaving here alive, but I can still hear her: *There is more to life than fear.* Mum. God, I miss her. ✓

Catherine

Walking down the street, Edith can be noticed hidden behind the crack of a weathered brick wall. She remains trapped in a cell, her back pressed upright against the weathered brick, her legs propelled against her bare stomach. There is a commotion of normality including Catholic

CUMULATIVE WORD COUNT: 290/947

worshippers on their way to mass. You can hear the trailing along of wooden carriages on the cobbled floor and as the tracks of the carriage drag along, the rain shatters onto the ground, escaping the dark, depressive clouds. In the distance the screams of youngsters and adults can be heard as they are dragged away to their death. Bystanders are told that it's not their battle to fight – but how can anyone live like this? It must stop for the sake of the country. For the sake of everyone. As the Catholics walk to their masses, jubilee church bells can be heard obnoxiously ringing in the distance, serving as a reminder of death.

crafted description

Effective use of personification.

Edith

With force, I open my eyes. The sound of pounding at the door awakes me. I see a well – built guard, dressed in a red tabard, holding a black spike in one hand and a Catholic bible in the other. The smoke floods in. 'Up!' he exclaims to us; he takes first a young girl and a boy – who look to be younger than me and a mother who claws onto them. She is grabbed and tossed out into the pitch black of the night, surrounded by flickering orange flames. The flames catch me from a distance as the screams and cries fade whilst the wooden door is slammed. The cell gets emptier, leaving me tense, alone, afraid.

lots of effective details.

* direct sp. punc!

deliberate use of triplet of adjectives here to create sympathy

voice is sustained

Catherine

Only a sombre orange torchlight can be seen flickering in the distance from the cell reflecting on the fog present in the black sky. Edith can be seen looking aimlessly through the crack in the weathered – brick wall featuring as if her own life has been drained from her. A guard holding that same baleful black spike stands blocking her, as if she's already dead. And like that, she disappears out of eye view. I envision her fragile hands scraping against the damp cobbled floor whilst thick drops of blood ooze from her hands to the sheet of ice beneath her. All that is necessary now are the flames getting closer and closer.

deliberate use of positive alliteration

Edith

I'm going to die, it's imminent. But why like this? I scavenge for something sharp to try and break down the wall with. I find a slither of brick that must have been broken off the wall by one of the poor souls before me. I begin to chip away at the wall as quickly as I humanly can. It's futile – my hand snaps away from the brick and I force myself against the wall where I know I'm spending my last hours if that.

Catherine

Carriages drag goods for rich feasts and cattle that are to be slaughtered for Queen Mary's dinner. It's squeamish to think about the rich eating away whilst the poor are left with barely being able to feed their children even after being in attendance to the Catholic masses.

Edith

As I glare at the ceiling above me, I am bombarded with black droplets of rain that don't stop. I know that they are sending me a message. How does it feel when you are about to die? My heart temporarily freezes. The door begins to open.

Catherine

You never wonder what it must be like to live in a death trap because like me, you are fortunate enough not to have to. I imagine myself feeling around the dark and dampness of the cell and finding an ice – cold arm with an unwelcoming presence. The cobblestoned street is engaged with thieving brick walls allowing no escape except for the fortunate. A guard in red emerges for the last time; in the grip of his hand is Edith – at last being taken to her death. A carriage trails past and when I blink, she's gone – and a cry echoes into the pitch black of the night, as the remainder of smoke from the sombre orange flames project into the pitch black of the night.

TOTAL WORD COUNT: 947

Education – the pathway to dreams.

✓ Education is the pathway to dreams – for some, there is a tragic blocker.

obvious it's a speech. ✓ Why am I standing here today? To open the doors of opportunity for young girls in Afghanistan and across the globe. If all of us are human, then why should anyone ever be denied the right to equal opportunities? I wish for my privileged education to be accessible to girls my age in places like Afghanistan, where these rights have been stripped from them. ✓

As reported by Save the Children, from the 21st April 2022, school doors have closed for girls in Afghanistan, as 80% of whom ^{or} are this very minute denied rights to education. If the doors were closed in your face when you got here tomorrow, what would you do?

✓ Just imagine having no access to a future, to a well – rounded life.

effective use of line paragraphs here + later

Why should boys get the right to be educated when girls don't? Is this because stereotypically, we are made to look weak? Surely, a society that is held up by strong foundations is one in which every child is allowed access to an education? ✓

We will stop progressing. ✓

contextualises speech although perhaps a modern example would have been better... Some of the greatest women in history were strong, independent, female leaders: take Elizabeth I – her rise to power would have been her father's nightmare. So, if Elizabeth I could overcome the patriarchy, then why can't we - young girls who are denied educational rights globally? ✓

CUMULATIVE WORD COUNT: 237/856

We all have voices; so, let's speak out and use them, before the doors of opportunity close for good.

clear motif
The doors of opportunity remain closed for more than one hundred and thirty million girls worldwide who are unable to attend school every single day of the year because the Taliban feel that they have a right to control their every movement. Every day, young girls are denied a human right – they are unable to gain the knowledge that is a foundation of our modern society.

We won't ever know what it feels like to not have access to an education because we are privileged enough to live in a country in which it is mandatory.

Could you imagine not having the access to the basic human right, which is education?

Integrates context.
When the Taliban seized power on the 15th of August 2021, more than 4.2 million children in Afghanistan were banned from school.

deliberate use of triad to elicit sympathy
Young, vulnerable, and innocent children, violently turned away from the doors of opportunity.

Recently, this percentage has dramatically increased as the Taliban banned girls from attending universities because they aren't following the dress code.

How can a child ever reach their full potential by living in a warzone with zero access to education?

good use of questions to engage listeners.

Around school, many students aren't following the dress code – but we don't see our government marching in and demanding that we aren't allowed to be here! It wouldn't be fair to deny anyone access to education just because you aren't wearing what's expected of you.

What you wear does not define you.

Look around you now. I see future actors, journalists, doctors, vets, lawyers and so much more...

Just being here allows you to have a goal. Could you imagine not having a chance to reach that goal?

Afghan girls would give up everything they have to be granted access to that goal.

Why don't we celebrate the bravery of Afghan girls for campaigning for their educational rights? These girls live in constant fear of being abused or even murdered; being able to speak out about their future deserves commending. The Taliban are back – and their abuse and discrimination is ongoing. Would you want the end of your thumb cut off for wearing nail polish? Surely, it's normal for most girls our age to want to wear nail polish and feel pretty? In 1996, in Kabul, a young girl had the end of her thumb cut off for wearing nail polish. This is just one of many horrific hate crimes in Afghanistan.

Pashtana Durrani is forcing open the doors towards educational opportunities for Afghan girls after founding LEARN, which is focused on education and healthcare for women and girls.

Durrani herself, an Afghan girl, has stated that: 'If the world does not understand that if you

don't stand with us in solidarity, you are going to lose another country where women's rights are possible'.

I'd like to stress the emphasis on 'another'. This is an urgent appeal to open up the doors to a world of educational rights before we are all submerged and women are left with the chains of restraint on them for the foreseeable future.

Rights of Afghan girls are going backwards; studying is banned. Working is banned. Leaving the house alone is banned. Accessing healthcare is banned.

clever use of epiphora.

If you were constantly being watched all day you would feel enraged, tired, sick. For now, it's difficult to imagine Afghanistan regaining the right for girls to have an education, but we can speak out with our voices that we have and spread the word of how valuable education really is.

Let's push as a world to open those doors of equal opportunity.

strong ending, calling for action with an anaphoric triplet.

Let's fight for human rights.

Let's end this unjust discrimination.

TOTAL WORD COUNT: 856

Word count for both original writing pieces: 1803

(947+856 = 1803)

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