

Appendix 4: Non-examination Assessment 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	
Assignment	Marks awarded	Comments
Please list stimulus texts used	Persepolis_Marjane Satrapi The Handmaid's Tale_Margaret Atwood	
Fiction writing Title: A New Life!	15/18	Short Story
Non-fiction writing Title: A Post-Modern Monarchy or Archaic Oppressive Regime?	14/18	Article
Commentary	17/24	
TOTAL	46/60	

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 non-examination assessment and examination.

Assessor name:			
Assessor signed:		Date:	May 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 non-examination assessment in my answers to examination questions.

Candidate signed:		Date:	May 2023
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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:	May 2023
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Texts coverage check

You are reminded that the text choices for the non-examination assessment 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>	<input type="checkbox"/>	<i>Elmina's Kitchen</i>	<input type="checkbox"/>
	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>	<i>The History Boys</i>	<input type="checkbox"/>
	<i>Equus</i>	<input type="checkbox"/>	<i>Translations</i>	<input type="checkbox"/>
	<i>Top Girls</i>	<input type="checkbox"/>		

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

Sensory scene

Rumbling sounds echoed through the isolated and murky town that was known as Greenfort Avon. Crumpled bits of newspaper from yesterday, last week's and last month's edition are scattered all over the street flooding the moist pavement, wet from last night's hurricane. There is no sight of any humankind strolling through the abandoned road as grey suffocates the land and causes entrapment in this mysterious town.

language use for effect

Connecting brown box houses are aligned down the winding street called Stone Pits Meadow, one of the longest streets in Southern England. The name of the street mocks the reality of the place as there isn't a blade of grass in sight. Broken bricks are dispersed all over the front of the house making it hard for people to enter. Not that anyone would dare to.

sense of character

In the distance, a frail, hunched woman was walking on the coarse footpath wearing a grey, scruffy fleece with a short skirt filled with small holes and a big tear across the knee. Her name was Azadeh. The woman was young but her appearance would lead you to believe differently. Her shoes were ruined to the point you could see her big toe poking out of the leather, which was most likely fake. If you looked closer, you could see the black bags which circled underneath her eyelids; her face was thin and pale and yearned for sleep.

Her pace was fast, cautiously looking around anywhere she thought she had a chance of being discovered. She was too late. Behind her she could faintly hear the sound of low voices shouting disgusting words that were unimaginable. It happened constantly every day. The shouting. The harassment from everyman that would step foot in Greenfort Avon. Holding on to her belongings, she ran. She felt relief at the sight of her green, rusty door, her decaying corpse of a house. With her keys clutched in her fist, Azadeh turned the lock and swiftly went inside - slamming the door to feel more secure.

Plot developing

Tears were brimming at the corners of her eyes. Why? Why were men constantly analysing, constantly commenting on the way women dress or look? Her thoughts were churning.

Pulling herself together, she raced up the creaky wooden stairs to enter her miniscule box-like bedroom. Azadeh opened her wardrobe and rummaged through the mountain of clothes stuck in the left bottom corner.

Huffing and puffing, she tried to sort out the chaotic mess that overwhelmed her, this mess represented the mental state she was facing. Silence overcame her when she came across a long piece of distinct clothing. Her Burqa.

The wailing of sirens boomed through the city in Borujerd, Iran. Scattered Smoke could be seen simmering over the clouds. Sounds of screaming erupted and a collision of varied objects being thrown about was distinctly heard. The blow of a whistle shrieked constantly and cries of help howled on top of this. It was a Sunday, 1957.

Sunday was usually the most chaotic day of the week.; havoc always loomed throughout the week, however Sunday was usually the peak of disruption. Her entire family would wake up at the crack of dawn and get ready for the mayhem they were about to join and embark on.

Azadeh usually had mixed emotions about this day. Part of her loved it as her mother would let her wear all of the make up she had and let her pick out her favourite outfit., which was usually neatly put in a box underneath her bed. Her mother, Tara- was the epitome of a feminist, yet on the other six days of the week she would make Azadeh wear her Burqa. It was too dangerous to wear anything else as the majority of women rebelled on a Sunday.

20th of March 1954, the day things changed, oppression ensued, General Fazlollah Zahedi addressed the whole nation of women that if you don't oblige to the strict rule of appropriate clothing of wear in Iran, then you would put yourself in a position of execution - ten years of imprisonment.

Azadeh started rioting at seventeen years old for four years. The rampage never stopped.

On the 10th of June, 1956, after the announcement from the President of Iran, Zahedi,- the most colossal riot emerged. More than 10,000 women travelled all the way to Borujerd in order to revolt against the Iranian government and the men that were in support over the cruel rules set. Every woman was dressed in revealing tops, showing their shoulders which was utterly forbidden and skirts which the government frowned upon.

The women stood together to fight the oppression!

The Iranian army had surrounded the crowd, including Azadeh and her mother Tara, they carried infantry weapons including firearms and explosives. Women were being flung to the ground and taken away into vans waiting for their consequences.

A bulky woman in front of Tara started to harass the soldier that was opposite her, deafening him with her screech and spitting in his face while doing so. He had warned her multiple times but she wouldn't listen. Impulsively, he flung her to the ground leaving Tara at the front of the wall of controversy. Everyone charged to the scene, tossing weapons and words, making a mountain of people.

The sound of a single gunshot was heard echoing through the streets.

Then silence shuffled forward before a roar of terror and a mass amount of people bolted to escape the disastrous scene that had taken place. Azadeh felt as though her throat had closed up. Her mother was surrounded by a pool of blood and her body lay thinly on the floor. Next to her body, the army grabbed the woman who started the uprising while Azadeh yelled and sobbed next to her dead mother.

Azadeh didn't realise she had been holding her breath. She looked down to see her hands shaking and her eyes shifted to the mirror next to her, her face was pale with streaks of black underneath her eyes.

After what had happened to her mother, Azadeh decided it was best to escape Iran. She felt ashamed and felt as if she had let her mother down by not continuing to fight in her legacy. But, she knew that the only end result would be the same as her mothers, she perceived there was no other option.

Following her arrival to the United Kingdom, on a small wooden boat with 40 other women, she was still facing harassment everyday by men who just saw her as an object.

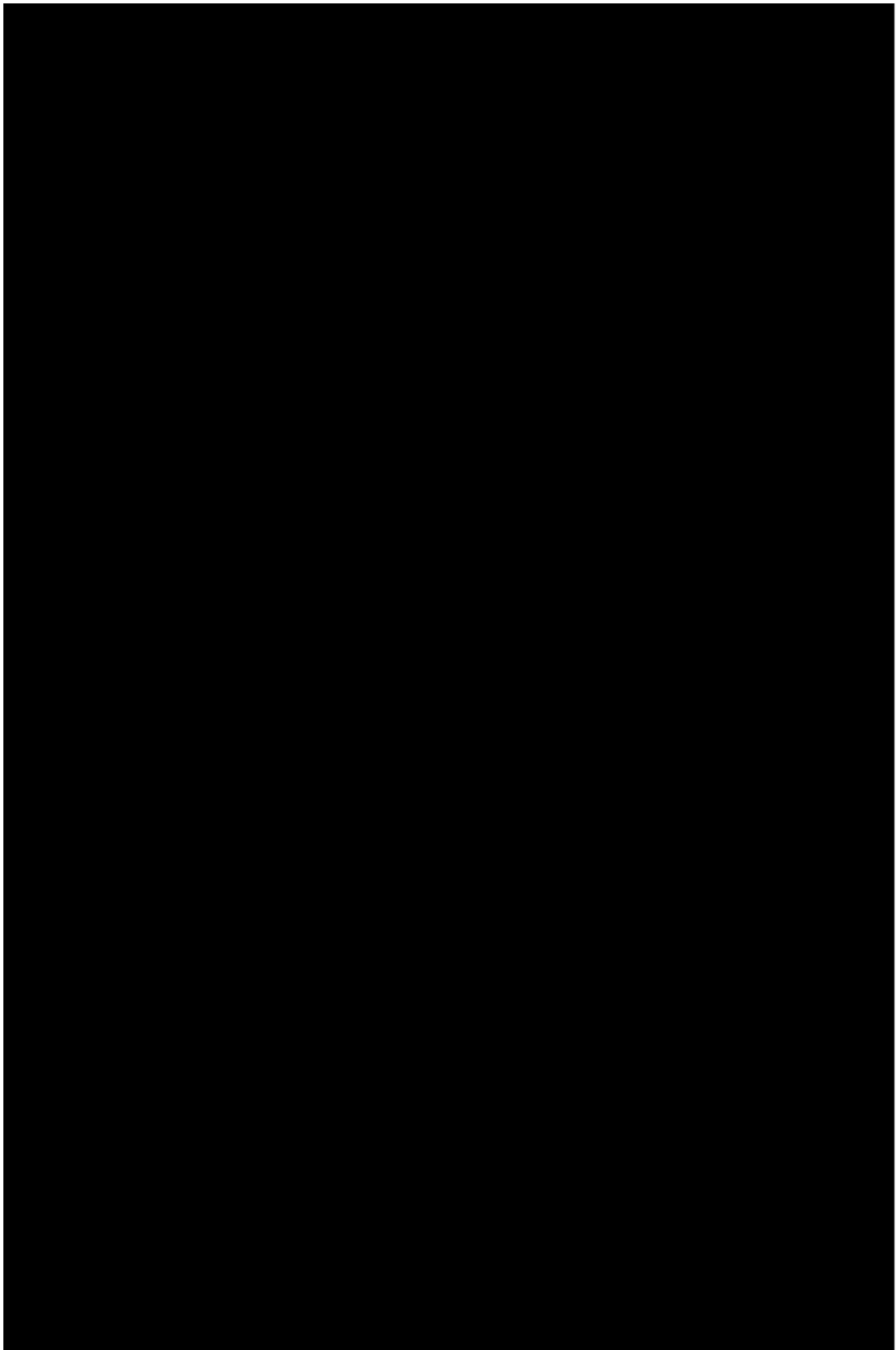
An interesting piece and I like how you have used a flash-back and the concluding sentence to highlight the oppression of women. There is clear control over the language - used for effect & to hook the reader - use of voice is engaging in places. Controlled selection of techniques for effect & parallel structure.

Word count 1091

clear understanding of genre through crafting.

Next concluding message

[15]



A Post-modern Monarchy or Archaic Oppressive Regime?

Throughout history, marrying into the British Royal family has been one of the toughest and most suffocating duties, especially for a woman. Although it has been centuries since the beginning of this sovereignty, the traditional values and unbending rules seem to have endured in the post-modern setting we face today. The real question is: is it time for a change?

Being born into the royal family is challenging, however being married into it, seems to be even harder. Scrutinising press, judgemental views and inequitable rules has for some non-blood related women been overwhelming, often leaving them helpless and vulnerable..

The monarchy was first established in 1603 with James VI becoming the first monarch to rule over England, Scotland and Ireland together. Now in 2022, Charles III becomes the reigning King, weeks after his mother sadly passed away on September 8th 2022, aged 96. She was the longest reigning monarch in history. The monarchy should be at the cusp of change.

King Charles married Diana, Princess of Wales in 1981. They divorced eleven years later after he had an affair with Camilla Parker Bowles. In the media, Diana was labelled as "Shy Di" which represented her young age and naivety. Sources have suggested that The Queen implied to Charles that it would be best to marry "Shy Di" for their royal image.

There have been many elements that show that Diana and Charles' marriage was based on the public's perception rather than love. The royal family conforms to the outdated Victorian values of image where women should be pure, chaste, refined and modest. All of these factors link with Diana Spencer's characterisation. Despite his love for Camilla Parker Bowles, she did not tie in with the idyllic typical female that the royal family think is acceptable, due to her lack of virginity and that she was a divorcee. In Princess Diana and Prince Charles' engagement interview in 1981, the interviewer asks the newly engaged couple "...and I suppose in love?" at which Charles responds with "Whatever *in love* means". This clearly shows that even before they were married, Charles was never fully committed and only married to keep the monarchy happy.

It was not surprising then that the marriage failed, what was a surprise was the subsequent fallout and events that came later. Diana was the first person in the royal family to be open about the mental health issues she faced due to postnatal depression and the constraints on her life due to the press, the public and the royal family.

The monarchy display themselves as robotic and emotionless. From what we can gather, mental illnesses within the Royal Family was seen as an extreme taboo topic, which Diana was the first to speak about. The monarchy evidently thinks the duties they deal with are more crucial than the struggles they feel within.

In 1995, the controversial Bashir and Diana interview aired where the Princess of Wales spoke about what she faced whilst being in the royal family. In the interview, she tells Bashir that she was relieved that the gender of her first child (William) was to be a boy. She states, "... a little tricky if it had been two girls." This links with the concept of primogeniture, where the monarch's eldest son and his descendants take priority over his siblings and their descendants, with males taking the role over any female. The Succession to the Crown Act (2013) brought this system to an end however this only applies to those born after 28th October 2011. If Diana had given birth to two girls, she would have been persuaded to reproduce again for the chance of procreating a male for the heir and due to the troubles with her postnatal depression, this would have been a struggle for her.

She spoke about feeling misunderstood a lot in this interview and how she felt it was hard to ask for help which therefore led to self-harm and mental health problems. The princess reportedly threw herself down the stairs while she was four months pregnant with William. Charles wasn't the most supportive husband. 'He said I was crying wolf'¹ which suggests victim blaming rather than understanding. The Princess of Wales wanted help to get better and continue her role, nevertheless the Royal family were not willing to listen.

Post- modern Britain sees Prince Harry (Dianna and Charles' son) has followed in his mother's footsteps by leaving the monarchy and moving to America with his wife, Megan Markle. The then Duchess of Sussex (Markle) spoke to Oprah Winfrey about the cruel treatment she experienced whilst she was a part of this establishment. We can see that over time it seems the monarchy has not learnt from its mistakes, oppressive regimes still have not altered since the issues faced within the royal family in the past. Just like Princess Diana, Markle suffered multiple mental health problems with not enough support from within the royal family. The press would make up incorrect allegations about her and unlike Dianna, she also suffered from discrimination due to her race.

Prince Harry has asserted that both he and Megan had a conversation instigated by the Royals about what the effect would be on the nation if their child was of a darker colour. The monarchy needs to realise that the nation has progressed into a post-modern time and aren't stuck in the past where it was looked down upon to be anything but a white male.

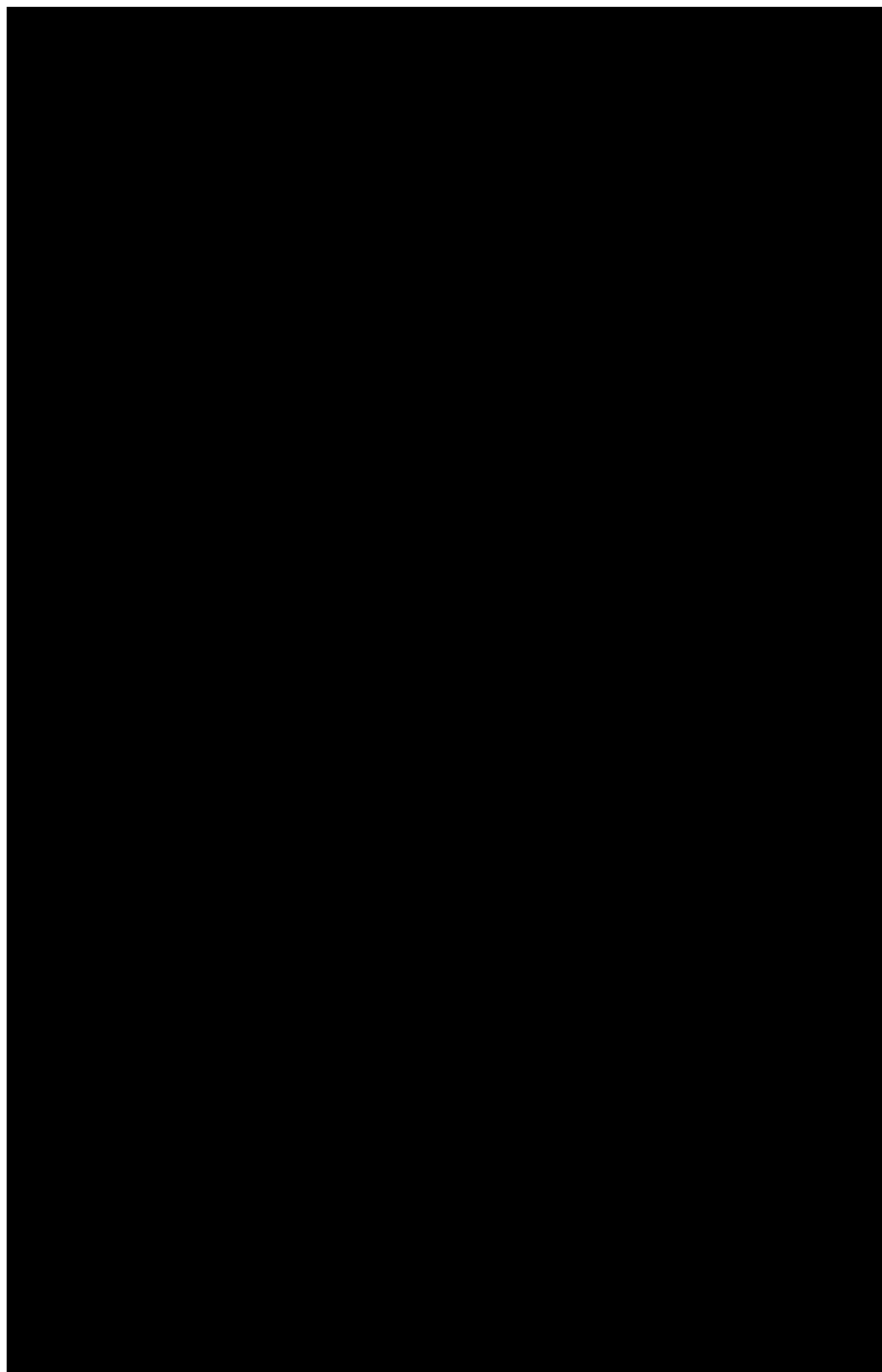
We can clearly see the damage and extent that the rules of the monarchy have had on the female victims, with suicide being mentioned in the famous Oprah interview with Megan Markle. "I knew if I didn't say it, I would do it." The Sussexes had to leave the UK and their positions to help Megan's deteriorating mental health faced with the strict rules, limited emotional displays, and the feeling of entrapment she experienced every day.

His punishment when the couple left, saw all of Prince Harry's money and entitlement stripped from him by his own family. Prince Harry didn't want the same thing for Megan that happened to his mother, even if it meant he would be left with nothing.

Diana and Megan, as individuals, have equally tried to pivot the monarchy away from their old Victorian values, but have failed to make any colossal impact on the royal family's behaviour. It is evident that the monarchy are too stuck in the archaic oppressive regimes that surround them. Despite efforts to suggest the contrary, any real change seems very far away. It is not called the Establishment for nothing!

The formal & occasional informal aspects of the piece reflect the genre of an article.

Clear voice is evident - clear structure & development of the article's points on the royal family - facts to support shows your research & in-depth reading



AD4 With my fiction piece, I have intertwined part of the narrative of "Persepolis" with appropriate clothing for women being a major matter in both "Persepolis" and my fiction piece. In the beginning of Persepolis, the narrator discusses how at the age of 10 years old, it became compulsory to wear the veil at school in 1980. She emphasises her dislike and innocence by saying "we didn't understand why we had to" in regards to wearing the veil. From this opening page of the novel, I have expanded around this controversial topic and turned the childlike narrator's voice, presented in "Persepolis", into a more mature and dark perspective - exploring the realities of Iranian women. For instance in my short story, I describe Azadeh's mother's death with detailed and intense imagery "*Her mother was surrounded by a pool of blood and her body lay thinly on the floor*", contradicting the naive tone implied in Persepolis.

AD4 Unlike Satrapi my intentions of my fiction were to create a less innocent reality utilising cynical imagery: with themes of death with her mother, convention and rebellion, role of religion, role of women and power of corruption in order to set the gloomy tone throughout the short story. By using dates as topic markers "*On the 20th of March 1954...ten years of imprisonment*" and Iranian names "*Azadeh*" I wanted the setting to be clear. Moreover, rhetorical questions are used to aid the reader's understanding, "*Why are men constantly analysing and commenting on the way us women dress or look?*". I also challenge modern readers with both the irony of the title 'A New Life!' when clearly she still faces harassment shown by the last statement "*...men just saw her as an object.*"

AD4 I mimicked Satrapi's theme of escapism, I chose to contrast freedom in two countries: England and Iran, Satrapi, Austria and Iran. The need to escape the constant danger which is presented in Iran is through using a continuous pattern of dynamic verbs which connote chaos, "*roar*" "*bolted*" "*grabbed*" "*yelled*" and "*sobbed*".

The use of the third person omniscient narrator allows an outsider's perspective, with descriptions of the atmosphere and landscape in more detail, "*Rumblings sounds echoed...*" and "*... grey suffocates the land...*".

AD1 By setting the scene in a negative light I wanted to make it clear to the reader that there will be no happy ending. Dynamic verbs as each story (present and flashback) imply a tumultuous environment: "*Rumbling*" and "*wailing*" and subdued colours such as "*brown*" and "*grey*" reinforce depression, grief and loss and the absence of colour could coordinate with the absence of people in the narrator's eyes and her isolation. I want the reader to understand the full context of the situation that women face in both Iran and the UK.

AD4 Like "Persepolis", my story utilises the passing of time; the past and present being opposed with time triggered by the phrase '*Her Burqa*' to ease the transition to past events. This flashback also shows the progression of the character "Azadeh". Enhancing a more solemn and tragic tone with "*the sound of a single gunshot...*" to illuminate the climax of the mother's death reinforced when she comes back to the present and "*She looked down to see her hands shaking*", reflecting the trauma that she still experiences.

9EL03 English Commentary

P04 For my non-fiction piece, Margaret Atwood's dystopian representation of America offers a great window into exploring the consequences of indifference towards oppression prevalent in our society. With the recent news of the Queen's death, the marriage of Prince Harry, and Prince Andrew's court case aligned with the constant debate on female emancipation, I felt that it was a good topic to discuss and write an opinionated article about.

P04 Readers can clearly see topics introduced in the Handmaid's tale tying in with themes surrounding patriarchy. The Handmaid's Tale, circled around how women are only utilised for reproduction. This holophrastic sentence "You don't have a lot of time left." plays on the theme of death, what worth does a woman have if she cannot produce a child, her life is over and there was very little fulfilment in their life.

P04 My article was to create a parallel between the UK royal family and the novel's treatment of the Handmaids. Women in the royal family were there to produce a male heir "...a little tricky if it had been two girls". The reader should understand this subtle oppression women face. The lead paragraph introduces the topic, and facts give the contextual history behind the monarchy to prepare the readers for what is to come and prior to Megan and Diana's story.

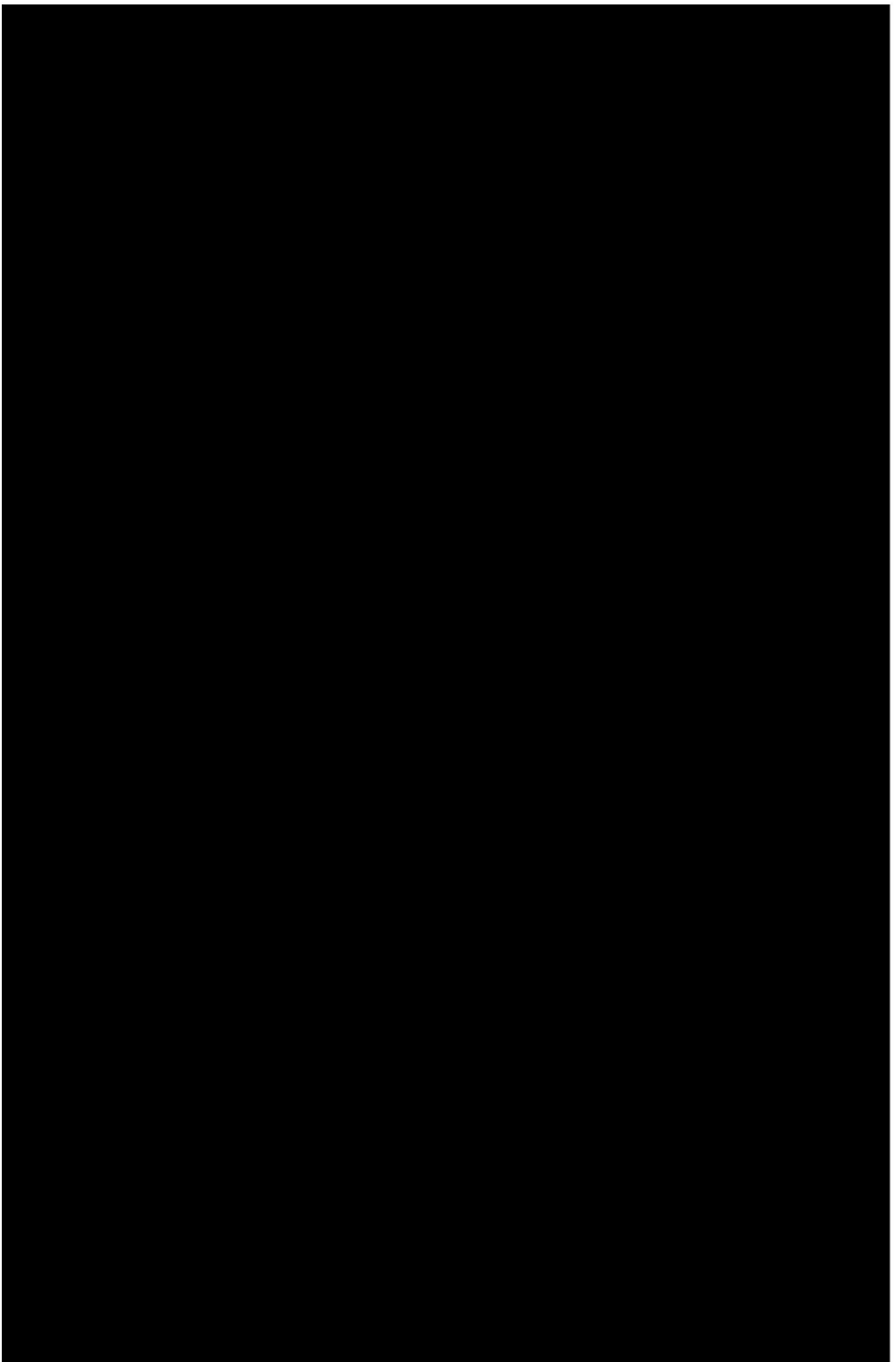
P02 It is clear that the article is critical of the monarchy where women were often treated as though they were just statues with no emotions allowed to be shown. The idiom "...I was crying wolf" emphasises this and I continued to utilise quotes from secondary sources in newspaper articles, to reinforce the wider reading and that it is not just my opinion but the opinion of many. In this I wanted to also highlight the strict barrier from expressing mental health issues as expressed in Charles's statement. In addition, I have watched interviews with Diana and Megan to insert primary information to make my statements as truthful and factual as possible. I felt this quote was a good indication of this.

P02 This article has a clear voice throughout, obvious to the audience, an opinion underlying the piece without the personal pronoun 'I' as I want the audience to make their own assumption on the situation but their perception is altered through the text due to the writer's statements. I have used declarative sentences to make my opinion look more like a fact: "The monarchy evidently thinks the duties they deal with are more crucial than the struggles they feel within." As a concluding statement, and subtly answering the title of the article which poses it self as a question, but in reality is rhetorical: *A Post-modern Monarchy or Archaic Oppressive Regime?*. I want the reader to form their own judgement before reading the piece that will alter that original perspective.

P04 Topic markers with dates, "31st of August 1997" create a chronological structure, the important dates present the timeline of these different situations which make it clearer for the reader.

Figurative language has been used to connote dramatism in the royal family, multiple adverbs, comparatives and superlatives, 'toughest', 'harder' as a comparative and 'challenging' as an adverb. I made a consistent effort to utilise figurative language to make the readers feel empathetic and emotional about the treatment of women in the royal family.

You have given this a controlled approach and made it clear to the reader both how the stimulus was used into an analysis of how your meaning was shaped to influence the reader - seen in your analysis of the non-fiction - linguistic terminology + register used - commenting on how it engages the reader.



Bibliography

Stimulus texts-

Persepolis by Marjane Satrapi

The Handmaid's Tale by Margaret Atwood

Articles for wider reading -

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https://www.youtube.com/watch?v=wRH_YITMHoM

