

## Appendix 4: Non-examination assessment authentication sheet

<b>Pearson Edexcel Level 3 Advanced GCE in English Literature</b>		<b>9ET0/04</b>
Have you received advice on the title from the Assignment Advisory Service?		Y/N <input checked="" type="radio"/>
Centre name:	[Redacted]	
Centre number:	[Redacted]	
Candidate name:	[Redacted]	
Candidate number:	[Redacted]	
<b>Assignment</b>	<b>Marks awarded</b>	<b>Comments</b>
Essay title: <i>With reference to wider critical reading and relevant context, compare how society exerts control over the individual in Arthur Miller's 'The Crucible' and George Orwell's '1984'</i>	AOs 1, 2 and 3 [Redacted] /36 AOs 4 and 5 [Redacted] /24	<i>See comments on script</i>
<b>TOTAL</b>	[Redacted] /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 confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	[Redacted]
Assessor signed:	[Redacted]

### 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 false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

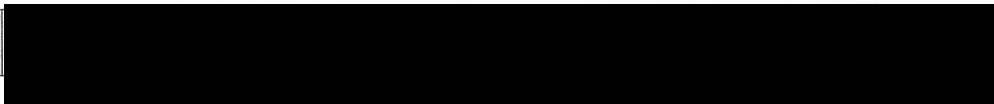
Candidate signed:	[Redacted]
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### Additional candidate

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:



## 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, 2 and 3.

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

Component 1	Shakespeare		Other drama	
	Tragedy		Tragedy	
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
	<i>Othello</i>	<input checked="" type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	Comedy		Comedy	
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Pitmen Painters</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>

Component 2	Childhood		Colonisation and its Aftermath	
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>A Passage to India</i>	<input type="checkbox"/>
	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
Component 2	The Supernatural		Women and Society	
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
Component 2	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input checked="" type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input checked="" type="checkbox"/>



Component 3	The Medieval Period	<input checked="" type="checkbox"/>	Geoffrey Chaucer	<input checked="" type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

Non-examination assessment	Please list the non-examination assessment texts below	
	Text 1	Text 2
	'The Crucible'	'1984'



With reference to wider critical reading and relevant context, compare how society exerts control over the individual in Arthur Miller's 'The Crucible' and George Orwell's '1984.'

A01: clear argument in thesis (B3)

Both Arthur Miller's 'The Crucible' and George Orwell's '1984,' explore the societal exertion of control over the individual in their respective texts. Both Miller and Orwell explore how dictating authoritarian states ultimately leads to a corrupt society. Their domineering control exerted over the individual is what consequently permits individuals to subvert societal expectations and rebel against their morals, resulting in an unstable society. Control in Arthur Miller's dramatic allegory 'The Crucible' refers to the sovereignty that the 17th-century theocratic society possesses and as a result its ability to influence and dictate the actions of the individuals within. Similarly, in the 20<sup>th</sup>-century dystopian novel '1984,' Orwell presents the construct of 'control' as a domineering force which is disposed to completely tyrannise the individuals that live within, through its strict totalitarian regime, restricting freedom and liberty almost completely.

A04: clear connection (B3)

A01.  
clear link to argument (B3)

In both texts, within their societies, religion is considered a powerful and influential force that can completely dictate how people live, ultimately corrupting them. It provides a foundation for the individuals' morals or lack thereof. In 'The Crucible,' religion provides a sense of fear within the characters. As Puritanism is the main religion in Salem, strict rules must be obeyed and having an extremely strong faith is essential. Having this strict religious force watching over the townspeople allows fear to arise as people become hysterical and start fabricating accusations as a result of guilt, for going against the Puritan expectation. Miller uses the character of Mary Warren to illustrate that even with the purest of hearts, who yearns to do the right thing, she will eventually give in to fear and become sinful because of the extreme religious views her society is built upon. Miller portrays Mary as being a more feeble and powerless character, being described as a "subservient, naïve, lonely girl" in comparison to the others in the play. This ultimately makes her more susceptible and predisposed to giving in to the pressure of making accusations, to protect her moral reputation in

A03: B3 detailed links between context & texts.

A02: B3 analysis

and a yearning

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her society. A key moment in the play is during Act Three when Mary cowardly accuses John of being a witch in order to save herself. She claims she "cannot lie no more" and that she is "with God," which suggests that because of the extreme religious pressures, she is powerless and gives in to immorality, falsely accusing John of witchcraft.

A01: offers a clear response using relevant textual examples (B3)

Where the overbearing force of religion controls the minds of individuals within society in Miller's

'The Crucible,' the compelling agnostic society in Orwell's '1984' creates a sense of anxiety and corruption within individuals. Carson Holloway (2021) claims, "Atheism is the moral basis of the

Party's unlimited hold on its members because it makes them terrified of death as absolute nonexistence," which therefore allows The Party to gain absolute power, by projecting this idea of

'nonexistence,' it makes individuals think of death as not just the end of life, but the vanishing of all their being, including their actions, their thoughts, and words. This therefore imposes a sense of fear

onto these individuals, as The Party has the power to erase their existence, so that "neither you nor your actions were ever heard of again" as if "You were lifted clean out of the stream of history." In

'The Crucible,' townsfolk similarly acquire a state of panic in which they fear eternal damnation,

"God damns our kind especially, and we will burn, we will burn together!" This shows that whilst

Proctor has recognised his sins, he states a warning that if Danforth refuses to own up to his sins,

then he will consequently go to hell. However, Miller portrays the characters to fear in this way as

the townsfolk are afraid that if they do not procure a strong Puritan reputation, then the question of

whether they will be sent to heaven or hell arises. The anxiety created in both texts ultimately leads

characters to live unprincipled lives.

Orwell using the concept of The Party's hold of 'non-existence' on individuals makes readers

question whether Orwell's decision to use the construction of 'The Party' was intended to portray a



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metaphor of God or Satan. For The Party, the control of the mind is their definition of 'Heaven' as they can control the individuals in this way, however, the risk of 'Thoughtcrime' is then what creates the idea of 'Hell' for The Party as they have then lost their control over the individual, as it threatens their political ideology. The most pivotal example of The Party being threatened by 'Thoughtcrime' is shown through Winston Smith's diary. As a result of Winston illegally recounting "if there is hope, it lies in the Proles," it suggests that the only chance he has of freedom is in the hands of the Proles to disestablish The Party. Winston documenting his yearning for freedom in his secret diary is what epitomises the pressure of 'Thoughtcrime' on an individual. This pressure is what leads individuals to have these forbidden criminal thoughts, consequently creating an unlawful society. Therefore, it could be argued that Orwell utilises the novel as an allegory for a Christian theocracy, suggesting that theocratic governments can have prospects similar to that of a totalitarian society, both of which can lead to the corruption of individuals.

A04: Clear connections (B3)

Miller's 'The Crucible' and Orwell's '1984,' use the characterisation of Abigail Williams and the construct of 'The Party' respectively, to demonstrate how the power of their words can control individuals. By orchestrating their version of the 'truth,' they obtain the highest level of control within society. Arthur Miller's 'The Crucible,' set in 17<sup>th</sup> century Salem, Massachusetts, consists of a theocratic society in which the church and state find themselves to be considered the same, and where the public is interested in sins and one's spiritual condition. The characters within the play discover language to be a tool which they can use to accuse others, to protect their pride and reputation within society. Abigail can control a whole community through her accusations. As soon as she recognises that she has the ability to shift the blame onto someone else, she takes this opportunity by blaming Tituba; "She made me do it! She made Betty do it!" and accuses her of forcing them into doing sinful activities, "She makes me drink blood!" Abigail intends that others



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will see her as a pure, or a "proper girl," and this is how she makes herself seem innocent within her society, by making Tituba appear guilty. Once she has realised that she has gained power through these accusations, she recognises she can use her voice to accuse further. This is evident in Act Two when Elizabeth Proctor is found with a needle in a poppet, and so Abigail accuses Elizabeth of attempted murder after "without word nor warnin' she falls to the floor." This time, by accusing Elizabeth, she hopes that she can marry John Proctor, whom she had an affair with. On both occasions of accusation, she has discovered that she gains control of others through the blames she concocts. Although at first glance, it may seem that Miller is presenting an individual's control over a society, the audience members must recognise that Abigail's power is only available due to the fundamentalist beliefs of the Puritans, in which they acquire a fear of sin and the devil. Without this theocratic society, Abigail's accusations would be considered powerless, as the theocratic society's control over the individual's fear of sin, shame and eternal damnation is what allows for the tragic scenes that unfold in 'The Crucible.'

AO1: constructs a controlled argument  
controls structures. (L4)

Unlike in 'The Crucible,' it is the construction of 'The Party' that demonstrates how the removal of language allows them to gain total control over their individuals within society, which ultimately leads people to rebel against the state. The Party has almost total psychological control over the

AO4: clear connection (B2)  
AO1: controlled (L4)  
individuals as they plant their ideals into the minds of people, to make them think and act how they want them to. To achieve this, The Party warps and manipulates language and the truth for the individuals living within, similar to 'The Crucible,' which grants them control over their minds. It becomes apparent that the power of language is nearly absolute, through the government's use of propaganda, the invention of 'Newspeak' and the concept of 'Thoughtcrime.' Orwell uses the protagonist, Winston Smith, to convey how the characters utilise the idea of rebellion within this totalitarian society to feel some liberty over their language and thoughts. As Winston Smith keeps a

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diary, he is privately revolting against the government, using language as the only way he can feel a small glimpse of power whilst being oppressed by the government's strict regime. Orwell uses the idea of the diary as a symbol to represent how Winston Smith, as well as other Outer Party members, have no public voice and therefore uses it "as a tool for self-expression" (Thomas McCord, 2017) as, under Party rule, articulation of thoughts and feelings are prohibited. The small glimpses of rebellion that Orwell exhibits, through the character of Winston Smith and his diary, convey an individual's need to revolt against the state as a result of complete authoritarian control through the restriction of speech and thoughts.

A02: Clear understanding of writer's craft. Demonstrates knowledge with consistent analysis (B3)

A05 (B2) Some support of own ideas - generous alternative interpretations.

(A01 BT controlled)

In '1984' Orwell utilises the concept of a totalitarian government to psychologically impose fear onto individuals. With the fear that comes with a totalitarian government, the risk of mutiny against The Party's expectations occurs, which consequently creates a sense of precariousness to society's stability. When Orwell published '1984,' "totalitarianism denoted a society in which political power

A01: controlled argument through language choices (B4)

was in the hands of the ruling elite; the mass of the population was not only politically powerless but deprived of all intellectual and cultural resources," (Gleason, 1948) which explains why the individuals within Oceania live in a state of anxiety, as they will be tortured if they do not submit to

A05: Explores interpretation in support of own argument (B3)

The Party. George Orwell uses '1984' as a means of critiquing his first-hand experiences with fascism and totalitarianism during World War II. Orwell took influence from potentate leaders such

as Stalin and Hitler, and their demand for absolute power, and used the characterisation of Big Brother to convey the same authoritarian characteristics that they possessed. It could be said that

Big Brother was carefully crafted as an epitome of Stalin. Big Brother was similar to Stalin in the way that they both punished anyone who didn't conform to their expectations or people who ever said anything contrary to their expectations. Both utilized means of propaganda as a method of

A01 (B3) (also in expression)

control on individuals. For example, Orwell's decision to introduce, at the start of the novel, Big

A03 (B3)

5

• Supported by specific textual examples (PTC)

A03: (B3) Detailed link points to text and context



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Brother's posters and 'telescreens' that tell individuals that "Big Brother is watching you," sets the atmosphere of the novel early on for the readers, to feel that of a surveillant and authoritarian kind, typical of the dystopian genre the novel is set in. Both dictators used these methods of propaganda as a basis for their totalitarian regimes, however, it also allowed for an unstable society. Corruption occurred as individuals were likely to rebel, and not submit to the societal expectations enforced by these dictators and instead, create their own morals and opinions contrary to the state. The embodiment of Stalin through Big Brother is Orwell's intention to convey the greed for absolute power and control over individuals that dictators obtain, as well as the detrimental effect it has on individuals.

Miller conveys how the government's corrupt decisions impose fear onto individuals, causing them to go against their beliefs. In the play, Danforth explicitly states the main issue of the play, "A person is either with this court. Or he must be counted against it, there be no road between." The government's clear divide is what forces people to choose between their true beliefs and what the government wants to hear. This forces people to then lie, which is considered to be a sin in Puritan society. As a result, an internal conflict is created within the individual, to confess to witchcraft or maintain their reputation and remain devoted to Christianity. Miller presents his character, John Proctor as admirable because to live, the court wants him to confess to witchcraft, but he is reluctant to do so, as he is more concerned about his moral reputation. Proctor is then hanged because he stood up for his moral rights and does not confess as the court expects him to. Critic Douglas Lavanture (n.d) claims "The power of Miller's allegory lies both in direct criticism of the pervasive fear of both ages and in utilizing the tragic figure of John Proctor as a man deeply embedded, desperately fighting, and eventually discarded from the society he inhabits." From this, for the audience members, Proctor's decision is commendable. This is because of his heroic sacrifice, as



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well as his act of insubordination to the corrupt authoritarian court that has control over his life, using the immoral ultimatum of choosing between honour and death. Miller presents Proctor as the anomaly in society, a proud man unwilling to be corrupted by his society.

However, some may also argue Miller uses John Proctor as a symbol that the government can never truly control individuals, as John Proctor chooses to die a martyr. His moral reputation was something that he deeply held sacred, and therefore chose to sacrifice his life so his name remained pure. It is probable that Miller uses John Proctor as his mouthpiece as a way of critiquing McCarthyism, as both Arthur Miller and John Proctor have faced difficulties when proving their innocence in a time of mass hysteria. The Salem Witch Trials that Miller bases his play on are similar to the events that took place during the Red Scare. Both times, the immense paranoia and fear created by hysteria-driven accusations impacted the reputation of many innocent people and drove others to commit sins.

A04: clear connections (B3)

In an analogous way to 'The Crucible,' Orwell constructs the idea of 'Room 101' as a motif of The Party's control through punishment, which successfully causes Winston to submit and go against his beliefs. [O'Brien says to Winston that in his case "the worst thing in the world happens to be rats" and "A sort of premonitory tremor," which shows the cruel severity of this punishment that is placed upon insubordinate members, as it is The Party's final way to punish those that disobey.] Therefore, Room 101 is where The Party usurps the most amount of psychological and physical control in the novel, as it is where the individual is most vulnerable, as they are exposed to their greatest fears. An important aspect to consider with Room 101 is that it is only ever described at the climax of the novel when Winston enters it. Orwell's decision for Room 101 to have a lack of description up until this climax, creates a sense of tension and adds to the severity of this ambiguous

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tortuous device used on the members, as although according to O'Brien, "everyone knows" that Room 101 is the "worst thing in the world," individuals will be unaware of how impactful it is in its ability to torture and completely brainwash them. The Party not only obtains control over the individual through constant surveillance, but it can then further torture people by exploiting and exposing one's deepest fears in the hopes of breaking down their resistance. They are rendered societally inferior, thus, permitting The Party total power through control. Before Room 101, when O'Brien asks about Winston's feelings towards Big Brother, Winston says "I hate him" to which O'Brien replies "You must love Big Brother." However, the last line of the novel claims "He had won the victory over himself. He loved Big Brother" signifies that Winston, an inexorable man who throughout the novel felt a strong hatred towards Big Brother, has now submitted to the brainwashing devised by The Party, as he expresses that he feels love towards Big Brother, whilst simultaneously betraying his love for Julia. Through this, Orwell is conveying that with the power that comes with being able to punish an individual, dictators can then easily manipulate one's own beliefs and orchestrate how they want individuals to think and act, even if it means psychologically corrupting the individual. Both Miller and Orwell construct means of punishment as a threat to individuals within society to ensure that coerce conformity to the regime that the respective states emplace occurs and to warrant that the state will always possess full superiority to the individuals.

Overall, both Arthur Miller's 'The Crucible,' and George Orwell's '1984' are an exploration of how fear and hysteria that is exhibited by the individual, as a result of the authoritarian control that is exerted can lead to instability in society. In Miller's play, it is suggested that control is formed from the theocratic society in which religion is the basis for one's compliance with the state, whereas Orwell's novel makes use of a surveillant totalitarian regime as a means of controlling individuals. Both texts being political critiques, allow both authors to criticise the iniquitous attitudes of

AO1: clarity of argument lessens errors and lapses (62)

Does this contradict previous point about Proct



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authoritarian governments, as the fear and anxiety that dictatorial control creates only allows for a more corrupt and unjust society.

(2,850 Words)

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Comments. Although there are attempts to create a controlled argument through language choices in topic sentences overall the argument sits in a (Band 3) as it's clear whilst having some errors and lapses of expression. There is a clear understanding of writer's craft shown throughout (AO2 Band 3). There are detailed links between context and texts (AO3 Band 3) and clear connections between texts are made throughout (AO4 Band 3). Interpretations are also explored to support candidate's own argument (AO5 Band 3).