



GCE English Language & Literature

LL2

CPD Autumn 201&

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LL2 – Key Messages

1. The Folder – a reminder of what is needed...

The assessment for this unit is based on a folder of work of approximately **3,000 words**, comprising **three** pieces in total, each of approximately 1,000 words. Candidates are required to produce:

- (a) one literary piece of original writing
- (b) one non-literary piece of original writing
- (c) one commentary on both pieces of original writing.

Creative Writing

Candidates will be required to produce **two** separate pieces of original creative writing, each of **approximately 1000** words. Each piece of writing is equally weighted.

Tasks:

- (a) One piece of writing must be literary, inspired by study of the candidate's wider independent reading.
- (b) The second piece must be non-literary: journalism, reviews, information texts, etc.'

WJEC English Language and Literature Specification p. 13

The relevant assessment objective for both pieces of original writing expects candidates to:

- **demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies (AO4).**

Commentary

This task provides candidates with opportunities to:

- identify and describe how meanings and effects are created and conveyed in their own writing;
- show knowledge and understanding of analytical approaches to the critical study of texts, drawing on linguistic and literary methodologies and concepts;
- show knowledge and understanding of how variations in language, form and context shape and change meanings in writing.

WJEC English Language and Literature Specification p. 14

The relevant assessment objectives for this task expect candidates to:

- **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3);**
- **select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1);**
- **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).**

2. Preparing Your Candidates To Write

- a) In preparing your candidates for coursework, before they begin writing:
- ✓ ensure they have access to **a range of stimulus material** – whole texts, extracts, short, stories, articles, speeches, poems, moving image, etc.
 - ✓ for the non-literary piece, ensure that students have thoroughly explored the generic conventions associated with the form of writing they are undertaking. It is very important that students convey **a clear understanding of audience and purpose** in their non-literary writing.
 - ✓ get them to **deconstruct texts** (possibly in groups!) exploring how language, form and structure work. (Within a class it is perfectly plausible to have different groups working on speeches/newspapers/travelogues, fictional genres, etc depending on where their interests lie.) This is also excellent preparation for the unseen section of LL1.
 - ✓ encourage them to **model their own writing** on the form they choose to write in – particularly good for non-fiction writing but watch out for plagiarism!

b) The Purpose of Independent Wider Reading

The primary intention of stimulus material is for it to inform students' understanding of **theme, form and generic conventions**. The stimulus material can be used in a number of ways. Students may chose:

- to create their own piece of original writing based on themes/issues raised in a text. E.g. *Dracula* – story based on love/vampires/horror, etc.
- to develop a piece of writing in the same genre as the text they have read. E.g. *War of the Worlds* – science fiction.
- to experiment with a similar style or format. E.g. *Waiting For Godot* – drama script.

Please note:

- **Students are NOT meant to reproduce the content of the stimulus material in an alternative form.** In 2012, a number of students wrote narrative fiction from the perspective of the character in the book they had studied. In many cases these responses were in fact reading responses - empathy pieces which lacked the originality that is required for this element of the course. There were also several students who submitted extra chapters for the book they had read. This kind of task is not in the spirit of the specification and is often self-penalising as candidates fail to maintain the voice of the original author.

c) Selecting Wider Reading Texts

Students need to be reminded that the texts selected for their wider reading must be of a **suitable level of challenge for AS study.**

You may find it is helpful to provide your students with a list of suitable wider reading texts in order to encourage appropriate independent reading.

The following are unsuitable as the **primary** stimulus text:

- × Texts **studied for LL1**. (N.B. It is possible to use a text from the LL1 list as long as the student has not studied that text for the examination. This should be indicated on the cover sheet.)
- × Films or television programmes
- × Video games
- × Comics or graphic novels
- × Texts such as *Twilight*, *The Hunger Games*, *Harry Potter*, etc.
- × Some GCSE Literature set texts such as *Of Mice And Men*, *Blood Brothers*, etc.

N.B. It is worth reminding students that if the independent wider reading text is of an appropriately challenging it can also be used for A2 LL4 Section B. (e.g. Think *Dracula* rather than *Twilight!*)

3. Task Setting – Original Writing

- ✓ **Use a thematic approach to link the literary and non-literary pieces.** E.g. a dystopian story which focuses on setting and a piece of travel writing, a science-fiction story and a film review of a science fiction film, a monologue from the perspective of a teenage girl and article exploring a teenage issue, etc.
- ✓ A thematic approach to the original writing allows for a much more cohesive commentary.
- ✓ Offer students **a range of literary and non-literary tasks** to choose from in order to give them some independence in their study and encourage a personal approach to the unit.

| Tasks that work... | And tasks that don't... |
|---|---|
| <p>Literary...</p> <ul style="list-style-type: none"> ✓ genre-specific narrative prose ✓ the opening chapter to a novel ✓ a prologue to a novel ✓ monologue ✓ autobiographical writing ✓ an anthology of poems – it is advisable to include an introduction contextualising the poems ✓ play script ✓ film script <p>Non-Literary...</p> <ul style="list-style-type: none"> ✓ travelogues ✓ speeches ✓ broadsheet article | <ul style="list-style-type: none"> × tabloid articles – candidates tend to perform very poorly on this task × interviews on their own – if an interview is to be used it must be part of a larger article discussing an issue × horoscopes – it is very difficult to go above Band 1 for this type of response × agony aunt letters – it is very difficult to go above Band 1 for this type of response × leaflets – unless there is a substantial amount of written text (1000 words) × non-literary pieces based on the content of the fiction pieces. E.g. police incident |

| | |
|---|---|
| <ul style="list-style-type: none"> ✓ magazine article ✓ film review ✓ blogs (see below) | <p>reports based on a crime from the literary piece; newspaper articles based on characters from the literary pieces, interviews with the author of the literary piece.</p> <ul style="list-style-type: none"> × extra chapters – not really in the spirit of the specification and students struggle to maintain the voice of the original writer. × empathy pieces written from the point of view of a character from a stimulus text – best left to KS3. This sort of task is no longer used at GCSE and is not acceptable for AS level. It is also self-penalising as the work lacks originality. |
|---|---|

To blog or not to blog?

An increasing number of students are submitting blogs as their non-literary piece. This presented a number of issues.

- Some students wrote in a literary style (diary/narrative format) and therefore did not fulfil the specification requirements for non-literary writing.
- There were several students who wrote in a very colloquial style and their work was riddled with technical errors (possibly quite realistic in terms of some public blogging!) However, this kind of style and approach limited students' performance as it did not allow them to showcase their skills adequately.

The best examples of blog posts were where students had chosen to debate a topical issue and create a clear argument. If students wish to submit blog posts – and it is a task that can work well – students need to study a range of online (or paper based) material and be directed to appropriate websites that are of a suitable level of challenge. For students to score highly on the task, it is advisable that they blog about a serious issue rather than submit a chatty colloquial piece.

4. Technical Accuracy

Assessment Objective (AO4) states that students should 'demonstrate **expertise** and creativity in using language.'

Often students demonstrate some flair and originality and show competent understanding of the generic conventions of the form they have selected to use. However, there are increasing issues with basic technical skills such as punctuation, spelling and sentence construction.

In order to 'demonstrate expertise...in using language', students need to be technically accurate. This is particularly important for if Band 4 is to be awarded. It is

also expected that Band 1 students should be able to write in sentences, for example.

Centres must take technical accuracy into account when awarding a final mark and **students must be encouraged to write with accuracy and to carefully proof read their work before it is submitted for assessment.**

5. Word Counts

- Students should be encouraged to **divide the word count equally across all three pieces**. This is particularly important when it come to the original writing.
- It is difficult for a literary piece of writing which is 1400 words to compensate for a non-literary piece of only 600 words.
- In 2012 some of the non-literary pieces were substantially short (450-600 words). It was often difficult for moderators to agree the often high Band 4 marks awarded to these pieces as they were unsustainable.
- Falling short of the word limit by such a significant amount clearly impacts upon the final moderated mark awarded and it is highly unlikely a student will achieve Band 4. Technically if a piece is half the suggested word limit it can only be awarded a maximum of half marks – and that is assuming it is technically accurate and the tone is entirely suited to audience and purpose.
- Students should complete **an accurate word count** for each piece of work and this should be indicated on the cover sheet. There were several examples of students in 2012 who had inaccurately recorded word counts in order to meet or not exceed the suggested 1000 word limit for each piece.
- Students are also now required to provide a **cumulative word count** at the bottom of each page of every assignment.
- Students are allowed a 10% tolerance of the word limit. Therefore, **the maximum total for the folder should be 3300 words**. Teachers should only assess work up to the maximum word limit. Where students exceed the word limit, anything beyond the 3300 maximum total should be ignored during assessment.

6. The Commentary

The purpose of the commentary is to allow students to **discuss** and **evaluate** the linguistic and stylistic choices they have made. It assesses candidates' understanding of their choices of content, form, and style in **both** pieces of the original written work and their ability to make **relevant points of comparison and contrast** between the two pieces.

In their commentary students must:

- **identify the literary and linguistic features** they have employed
- **discuss the impact** of these features within their own writing
- **show understanding of how different choices in language and form can create meaning** through a **comparison** of the two pieces they have written

a) The Comparative Approach

- Students must be encouraged **compare** and **contrast** their original writing pieces and to make **meaningful** comparison across the texts.
- Within the commentary candidates should aim to make **detailed** and **productive** connections between their literary and non-literary pieces.

- Although there is no requirement that the original pieces of writing have to be thematically linked it certainly helps students when it comes to writing the commentary.
- Where writing is not thematically linked, commentaries tend to be more generalised and descriptive and students struggle to engage with the **meaning** in their own writing.
- Producing two separate commentaries and then providing a couple of paragraphs comparing the two pieces at the end of the assignment is **NOT** advisable.
- If you are using the framework approach do so with caution – it does tend to lend itself more to descriptive responses. The use of separate heading, e.g. lexis, grammar, phonology, etc also tends to fragment the response. Also students take far too long to start analysing language and miss valuable opportunities to engage with meaning.
- Try giving candidates a more focused question for the commentary such as ‘Explore how a sense of place has been created’ or ‘Analyse how the theme of love/crime/religion has been presented.’
- Candidates should be encouraged to **compare in terms of content** – it allows them far more opportunity to engage with meaning.
- Ban the use of ‘I’ in the commentary. Students provide very little analysis when they write ‘I used...’ and ‘I changed the word ... to...’ The moderator is interested in HOW the words they have used create meaning.
- Encourage students to rename their writing pieces Text A and Text B. It allows students to distance themselves from their writing. It makes the process much more objective and analytical.

b) Using Terminology Within The Commentary

- Students must be encouraged to use a **wide range of linguistic and literary terms** in the commentaries.
- Centres may find it helpful to consult the **glossary in the WJEC Teacher Guide** when teaching this aspect of the course.
- Encourage students to specifically identify a term. Too many students are still quoting whole sentences without specifically highlighting the term they refer to.
- Generalised terms such as ‘The lexis...’ or ‘The phrase...’ are basic and certainly do not constitute the use of more demanding terminology. They are generally indicative of a lower Band 2 response.
- In the drafting process of the commentaries, ask students to highlight the number of **different** terms they have used. This is a good exercise to get students to focus on their use of terminology and many students who claim they have used a wide range of terminology are often shocked to find that in reality they have only used a few different terms.
- Students need to provide a **sensible discussion** of features of their own writing, linking them to **meaning** and **intended purpose**. They need to focus on **HOW** they have created meaning in their own writing. Otherwise, the commentary just becomes a feature spotting exercise. The application of terminology must be **purposeful**.
- **Get students to use the SEA approach!** Although some students may wish to discuss the reasons for their choice of genre, they should be discouraged from spending too much time on this area. **The primary focus of the commentary must be the discussion of their stylistic choices.** The following approach is useful in ensuring the correct focus:

- ✓ **Statement** – identify the **term**
- ✓ **Evidence** – quote the **example**
- ✓ **Analysis** – discuss **the impact** of the identified feature. E.g. **How** does the language create meaning? **How** does the verb/modifier/sentence type create an impression of a character or establish a sense of place, etc?

c) Referencing Wider Reading Texts Within The Commentary

- The main focus in the commentary should be an analysis of the student's own writing **not** the text they have read. It is not intended that students compare their own writing to the stimulus text.
- Students should be reminded that **brief** reference to their stimulus material and its influence on their own writing should be included.
- Reference to the wider reading text should be **contained to the introductory paragraph** of the commentary.

7. Annotating Students' Work

- The specification states: *'Teachers must try to make specific reference to the assessment objectives in the comments that they write on the work and on the coversheets.'*
- **Detailed reference to the relevant Assessment Objectives** should be made throughout the body of each piece of work in order to justify the final marks awarded.
- **Summative comments** should be written at the end of a piece of work.
- Some centres need to be reminded that comments on final pieces of work should be directed at the moderator and not the student. The purpose of annotation at this point is demonstrate how the final mark has been arrived at.

8. Administration and Organisation

- The online selection system generates the folders to be sent to the moderator.
- Centres must not send folders of their own choice or replace folders without an explanation. Where this occurs the moderators will request that the correct folders be forwarded.
- Care must be taken when entering marks online. There were many examples of marks on folders not correlating with the marks that had been entered online. There were also several examples of marks on folders being altered and then differing from the original mark input online – perhaps an indication that moderation had not taken place prior to marks being entered into the system.
- Where marks have been altered, it is the centre's responsibility to inform the WJEC. Individual moderators do not have the authority to change marks that have been entered by the centre.
- Check all administrative procedures are completed correctly and adhere to deadlines.
- Check the **WJEC website** to ensure that the **correct documentation** is being used.
- Cover sheets **MUST** be signed by both the student and the teacher.

- All students, **regardless of whether their folder forms part of the sub-sample**, are required to complete the form authenticating the work submitted for Internal Assessment.
- Ensure the cover sheets have been completed by the teacher. It is not acceptable for teachers to write 'See end of assignment'.



LL2

- Dystopian Fiction

“A lie told often enough, becomes the truth...”¹

The **utopia** and its offshoot, the **dystopia**, are **genres of literature** that explore social and political structures. **Utopian fiction** is the creation of an ideal world, or utopia, as the setting for a novel. **Dystopian fiction** is the opposite: creation of a nightmare world, or dystopia. A dystopian society is often one in which the conditions of life are deliberately made miserable, characterized by poverty, oppression, violence, disease, and/or pollution for the benefit of a select minority or some unnatural goal. Many novels combine both, often as a metaphor for the different directions humanity can take in its choices, ending up with one of two possible futures. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres.

Some Common Traits:

- A Utopian society with at least one fatal flaw.
- An apparently Utopian society, free of poverty, disease, conflict, and even unhappiness. Scratching the surface of the society, however, reveals exactly the opposite. The exact problem, the way the problem is suppressed, and the chronology of the problem form the central conflict of the story.
- Social stratification, where social class is strictly defined and enforced, and social mobility is non-existent (see caste system). See, for example, Brave New World's prenatally designated Alphas, Betas, Gammas, Deltas, and Epsilons.
- A nation-state ruled by an upper class with few, or no, democratic ideals.
- Total control by the state of all economic activity.
- State propaganda programs and educational systems that scare most citizens into worshipping the state and its government, in an attempt to convince them to believe that life under the regime is good and just, e.g. Alan Moore's V for Vendetta.
- Strict conformity among citizens and a general assumption that dissent and individuality are bad, as in We, where people are permitted to live out of public view for only an hour a day, and are not only referred to by numbers instead of names, but are neither "citizens" nor "people", but "numbers."
- Deliberately engineered break-down of family ties, as in 1984, where children are organized to spy on their parents and Brave New World where children are reproduced artificially and "mother" is obscene.
- Alternatively, complete domination by a state religion
- Constant surveillance by governments or other agencies.

¹ Vladimir Lenin

Dystopias in Film and Still Image

-*The Road*

-*The Day After Tomorrow*

-*28 Days Later*

-*Children of Men*

-*Gamer*

-*Blade Runner*

-*Equilibrium*

-*Dark City*

-*I am Legend*

TASK 1



Watch a selection of dystopian film clips and make notes on the following:

- Narrative structures / content
- Use of setting
- Characters

TASK 2



What are the common features of these texts? Can they all be categorised at the same type of dystopias?

TASK 3



Look at the selection of images on the attached sheet and add to your notes on common features of dystopian worlds.

TASK 4



Select one of the images and write a short piece of description above this dystopian world. As you write think about WHY the world may look this way.

Images:

A



B



C



D



E



F



**“And what would they be scared of?
There’s nothing to fear in a perfect world
is there?”²**

TASK 1

In groups, research dystopian fiction and make a list of the texts you find in the space below. The list has been started for you.

The Road - *Cormac McCarthy*
1984 - *George Orwell*
The Handmaid’s Tale - *Margaret Atwood*
The Hunger Games - *Suzanne Collins*

² Catherine Fisher

TASK 2



Group these texts into dystopian sub-genres.

Some sub-genres:

Governmental/social

A typical dystopia paints a picture of government or society attempting to exert control over free thought, authority, energy, freedom of information. Others focus on systematic discrimination and limitations based on a variety of factors - genetics, fertility, intelligence, and age being a few examples.

Alien controlled dystopias (both governmental and societal)

Alien controlled dystopias are separate from general dystopias in that they are enacted on a people by an outside invader rather than members of the oppressed's own species.

Corporate based dystopias (non-governmental)

A corporate based dystopia is similar to a government/societal dystopia with the exception that the repressing power is a private company rather than a government. These stories generally include the motive of commercial profit instead of, or in addition to, the benefits of increased power and authority.

Post-apocalyptic

Post-apocalyptic storylines take place in the aftermath of a disaster - typically nuclear holocaust, war, plague - that justifies a civilization's turn towards dystopian like behaviors. Although not a requisite, most post-apocalyptic visions have a man-made cause.

Task 3- Independent Wider Reading



In order to prepare for the LL2 creative writing piece you are about to complete, you must read at least one wider reading text based on a dystopia. The purpose of this is to increase your knowledge of genre and writing technique.

Select a wider reading text from the list you have compiled. This text must be of a suitable level of challenge for AS study and must be cleared by your teacher before you begin reading.

Genre: Dystopian Fiction

Task 1 – Analysing individual texts



Groupwork

- Read the extracts your group has been given.
- Identify features of the dystopian genre – can you categorise the text into a sub-genre?
- Consider the intended audience and the purpose of the text.
- Identify and label the main linguistic/structural techniques used in writing the text. (Use your language frameworks to help you!)
- Identify the main ideas and attitudes conveyed in each text – what impressions of characters/setting, etc are established?



Task 2 – Written Evaluation

Choose **one** of the extracts studied in class.

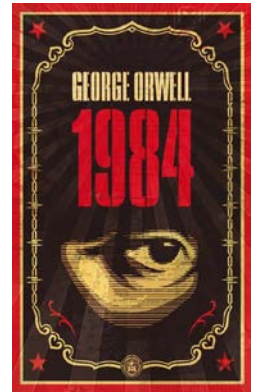
Discuss the presentation of the central character(s) and use of setting in your chosen extract. Analyse how successfully the writer establishes the dystopian genre.

Think about:

- narrative viewpoint
- language choices – modification, verbs, lexical sets etc
- literary techniques – similes, metaphors, personification
- the use of dialogue
- syntax
- setting
- mood/atmosphere evoked
- sentence moods – declarative, imperative, interrogative.

Extract 1 - 1984 by George Orwell

Winston Smith works for the Ministry of Truth in London, chief city of Airstrip One. Big Brother stares out from every poster, the Thought Police uncover every act of betrayal. When Winston finds love with Julia, he discovers that life does not have to be dull and deadening, and awakens to new possibilities. Despite the police helicopters that hover and circle overhead, Winston and Julia begin to question the Party; they are drawn towards conspiracy. Yet Big Brother will not tolerate dissent – even in the mind. For those with original thoughts they invented Room 101 ...



It was a cold bright day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but

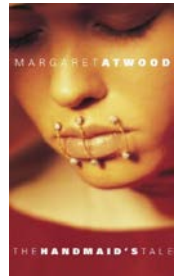
there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body was merely emphasised by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachioed face gazed down from every commanding corner. There was one on the house-front immediately opposite. *BIG BROTHER IS WATCHING YOU*, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word *INGSOC*. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live- did live, from habit that became instinct- in the assumption that every sound you made was overheard, and, except in darkness, every moment scrutinised.

Extract 2 - *The Handmaid's Tale* by Margaret Atwood

The Republic of Gilead offers Offred only one function: to breed. If she deviates, she will, like dissenters, be hanged at the wall or sent out to die slowly of radiation sickness. But even a repressive state cannot obliterate desire - neither Offred's nor that of the two men on which her future hangs...



We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows, with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said U.S. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

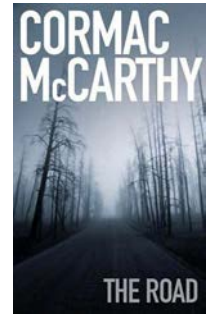
No guns though, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed now by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:

Alma. Janine. Dolores. Moira. June.

Extract 3 - *The Road* by Cormac McCarthy

An unnamed father and his young son journey across a grim post-apocalyptic landscape, some years after a major unexplained cataclysm has destroyed civilization and most life on Earth. The land is filled with ash and devoid of living animals and vegetation. Many of the remaining human survivors have resorted to cannibalism, scavenging the detritus of city and country alike for flesh.



When he worked in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

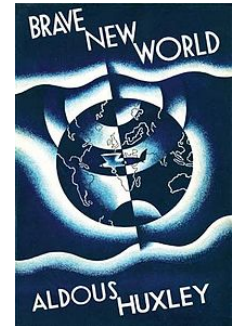
With the first gray light he rose and he left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent,

godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land.

Extract 4 - *Brave New World* by Aldous Huxley

Far in the future, the World Controllers have created the ideal society. Through clever use of genetic engineering, brainwashing and recreational sex and drugs all its members are happy consumers. Bernard Marx seems alone harbouring an ill-defined longing to break free. A visit to one of the few remaining Savage Reservations where the old, imperfect life still continues, may be the cure for his distress...



A squat grey building of only thirty-four stories. Over the main entrance the words *CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE* and, in a shield, the World State's motto, *COMMUNITY, IDENTITY, STABILITY*.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

'And this,' said the Director opening the door, 'is the Fertilizing Room.'

Bent over their instruments, three hundred Fertilizers were plunged, as the Director of Hatcheries and Conditioning entered the room, in the scarcely breathing silence, the absent-minded, soliloquizing hum or whistle, of absorbed concentration. A troop of newly arrived students, very young, pink and callow,

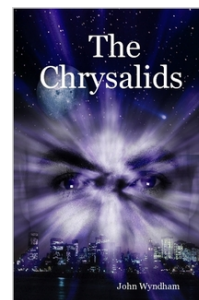
followed nervously, rather abjectly, at the Director's heels. Each of them carried a note-book, in which, whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. It was a rare privilege. The D.H.C for Central London always made a point of personally conducting his new students round the various departments.

'I shall begin at the beginning,' said the D.H.C, and the more zealous students recorded his intention in their note-books: *Begin at the beginning*. 'These,' he waved his hand, 'are the incubators.' And opening an insulated door he showed them racks upon racks of numbered test-tubes. 'The week's supply of ova. Kept,' he explained, 'at blood heat; whereas the male gametes,' and here he opened another door, 'they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes.' Rams wrapped in thermogene beget no lambs.

Still leaning against the incubators he gave them, while the pencils scurried illegibly across the pages, a brief description of the modern fertilizing process; spoke first, of course, of its surgical introduction - 'the operation undergone voluntarily for the good of Society, not to mention the fact that it carries a bonus amounting to six months' salary'.

Extract 5 - *The Chrysalids* by John Wyndham

The Chrysalids tells the strikingly unique story of a post-apocalyptic agrarian society that has adopted an almost Nazi-like intolerance for physical variation. Unexpectedly—though not implausibly—the society's strict views on genetic mutation are the result of fundamentalist religious beliefs maintaining that all deviation from the norm is "blasphemous." Accordingly, any individual who doesn't make the cut is either banished, sterilized or killed. However, as David—the son of a religious leader and the novel's protagonist—starts to show signs of telepathy, he also begins to question his society's treatment of those who are different.



When I was quite small I would sometimes dream of a city - which was strange because it began before I even knew what a city was. But this city, clustered on the curve of a big blue bay, would come into my mind. I could see the streets, and the buildings that lined them, the waterfront, even boats in the harbour; yet, waking, I had never seen the sea, or a boat...

And the buildings were quite unlike any I knew. The traffic in the streets was strange, carts running with no horses to pull them; and sometimes there were things in the sky, shiny fish-shaped things that certainly were not birds.

Most often I would see this wonderful place by daylight, but occasionally it was by night when the lights lay like strings of glow-worms along the shore, and a few of them seemed to be sparks drifting on the water, or in the air.

It was a beautiful, fascinating place, and once, when I was still young enough to know no better, I asked my eldest sister, Mary, where this lovely city could be.

She shook her head, and told me that there was no such place - not now. But, perhaps, she suggested, I could somehow be dreaming about times long ago. Dreams were funny things, and there was no accounting for them; so it might be that what I was seeing was a bit of the world as it had been once upon a time - the wonderful world that the Old People had lived in; as it had been before God sent Tribulation.

But after that she went on to warn me very seriously not to mention it to anyone else; other people, as far as she knew, did not have such pictures in their heads, either sleeping or waking, so it would be unwise to mention them.

That was good advice, and luckily I had the sense to take it. People in our district had a very sharp eye for the odd, or the unusual, so that even my left-handedness caused slight disapproval. So, at that time, and for some years afterwards, I did not mention it to anyone - indeed, I almost forgot about it, for as I grew older the dream came less frequently, and then very rarely. The advice stuck and I kept on like that until the day I met Sophie. Even then, the difference was not immediate. It is hind-sight that enables me to fix that as **the** day when my first small doubts started to germinate.

Extract 6 - *The Hunger Games* by Suzanne Collins



Sixteen-year-old Katniss Everdeen regards it as a death sentence when she is forced to represent her district in the annual Hunger Games, a fight to the death on live TV. But Katniss has been close to death before-and survival, for her, is second nature. *The Hunger Games* is a searing novel set in a future with unsettling parallels to our present. Welcome to the deadliest reality TV show ever...

At one o'clock, we head for the square. Attendance is mandatory unless you are on death's door. This evening, officials will come around and check to see if this is the case. If not, you'll be imprisoned.

It's too bad, really, that they hold the reaping in the square - one of the few places in District 12 that can be pleasant. The square's surrounded by shops, and on public market days, especially if there's good weather, it has a holiday feel to it. But today, despite the bright banners hanging on the buildings, there's an air of grimness. The camera crews, perched like buzzards on rooftops, only add to the effect.

People file in silently and sign in. The reaping is a good opportunity for the Capitol to keep tabs on the population as well. Twelve to eighteen year olds are herded into roped areas marked off by ages, the oldest in the front, the young ones, like Prim, towards the back. Family members line up around the perimeter, holding tightly to one another's hands. But there are others, too, who have no one they love at stake, or who no longer care, who slip among the crowd, taking bets on the two kids whose names will be drawn. Odds are given on their ages, whether they're Seam or merchant, if they will break down and weep. Most refuse dealing with the racketeers but carefully, carefully. These same people tend to be informers, and who hasn't broken the law? I could be

shot on a daily basis for hunting, but the appetites of those in charge protect me. Not everyone can claim the same.

Anyway, Gale and I agree that if we have to choose between dying of hunger and a bullet in the head, the bullet would be much quicker.

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games.

Writing Dystopian Fiction

Back stories

Because a fictional universe has to be constructed, a selectively told backstory of a war, revolution, uprising, critical overpopulation, or other disaster is often introduced early in the narrative. This results in a shift in emphasis of control, from previous systems of government to a government run by corporations, totalitarian dictatorships or bureaucracies; or from previous social norms to a changed society and new (and often disturbing) social norms.

Because dystopian literature typically depicts events that take place in the future, it often features technology more advanced than that of contemporary society.

Hero

Unlike utopian fiction, which often features an outsider to have the world shown to him, dystopias seldom feature an outsider as the protagonist. While such a character would more clearly understand the nature of the society, based on comparison to his society, the knowledge of the outside culture subverts the power of the dystopia. When such outsiders are major characters—such as John the Savage in *Brave New World*—their societies cannot assist them against the dystopia.

The story usually centers on a protagonist who questions the society, often feeling intuitively that something is terribly wrong. The hero comes to believe that escape or even overturning the social order is possible and decides to act at the risk of life and limb; this may appear as irrational even to him or her, but he or she still acts.

Another popular archetype of hero in the more modern dystopian literature is the Vonnegut hero, a hero who is in high-standing within the social system, but sees how wrong everything is, and attempts to either change the system or bring it down.

Conflict

There is usually a group of people somewhere in the society who are not under the complete control of the state, and in whom the hero of the novel usually puts his or her hope, although often he or she still fails to change anything.

Climax and dénouement

The story is often (but not always) unresolved even if the hero manages to escape or destroy the dystopia. That is, the narrative may deal with individuals in a dystopian society who are unsatisfied, and may rebel, but ultimately fail to change anything. Sometimes they themselves end up changed to conform to the society's norms.

Folder 1

ASSIGNMENT DETAILS (to be completed by the candidate)

Creative Writing

Task (a) *Literary writing*

Genre: *REALISTIC FICTION*

Title: *CORRIDORS*

Word count: *1008*

Task (b) *Non-literary writing*

Genre: *DISCURSIVE NEWSPAPER ARTICLE FOR BROADSHEET*

Title: *ARE INSTITUTIONS MISTREATING PATIENTS?*

Word count: *970*

Task (c)

Commentary

Word count: *1098*

NOTICE TO CANDIDATE

The work you submit for assessment must be your own.

If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

Declaration by candidate

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without assistance other than that which my teacher has explained is acceptable the specification.

Candidate's signature: _____

Date: _____

FOLDER ASSESSMENT (to be completed by the teacher)

Please comment on the candidate's work in support of marks given, with detailed reference to the relevant assessment objectives. You are reminded of the assessment objective weightings in brackets.

Creative Writing

Task (a) Literary writing

AO4 (20): Superb control of lexis and sentence rhythm are shown. The story engages throughout, with a well-drawn central character and vivid evocation of setting. Highly original and showing sophisticated realisation of imaginative material.

Mark: 20 /20

Task (b) Non-literary writing

AO4 (20): language, structure and layout are very well adapted to genre audience and purpose. Points are argued in an articulate style, though a small number of phrases are less finely attuned than in the story. High quality

Mark: 18 /20 nonetheless.

Task (c) Commentary

AO1 (10): Highly accurate and fluent writing with a wide range of terminology appropriate to integrated study.

AO2 (10): Close analysis of the texts covers a wide range of relevant points, which are deftly made and extremely well-evidenced. Well balanced between the two texts.

AO3 (20): A clear and confident overview of the texts leads to confidently made comparisons and a perceptive approach to context. Comments are well-organised.

Mark: 38 /40

TOTAL FOLDER MARK 76 /80 ✓

Declaration by teacher

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature:

Moderated. Mark agreed

English Fiction Piece

Corridors

Chemicals. The nauseating fumes of disinfectant lingering on walls that protest. White floors. White ceiling. White lights.

I am a blank canvas, numbed by pills that are administered like sweets in a playground. From my bed, I can hear people breathe with help from cold machines. Every hour, on the hour, the White Coats draw blood.

Another wash of euphoria and the whispering walls hush momentarily as the Nurse gently places a pill on my tongue.

"Swallow," I am told. The cloth binding me slackens. I can hear the steady bleep, bleep of monitors as the Doctor surveys me with his cold, blue eyes, menacing in the artificial light. The Nurse offers her arm; they must think me an invalid. We are all the same to those in the white coats. Yet I offer no resistance and allow myself to be coaxed from my bed, not once tearing myself away from those seldom blinking eyes. I should be submissive, I have learned. The Nurse pulls the curtains from around my bed and I shrink away from the light, exposed, while the pill still sits unnoticed beneath my tongue. Patience. I am led from the room where all around me the shapes in the beds dream silently of never waking and yet, despite my limbs being weakened from the constant chemicals in my bloodstream, my mind is alive.

We move through endless corridors to our destination. I am flanked by the White Coats, a mocking procession. We pass rooms where unmentionable acts are performed with backdrops of gears and scalpels and where patients' screams are ignored; it is better not to ask. All the while, the white light cleanses even the darkest of corners, concealing their crooked secrets.

The corridor comes to a halt. I am told to sit on the hard, plastic chair as the Nurse takes the seat beside me and releases her grip on my arm. The Doctor disappears inside the room where, above the door, a sign displaying the word 'ELECTROSHOCK' in large, taunting letters looms. But today I am unafraid. I can taste the sweetness as the pill begins to disintegrate underneath my tongue. I must make my move soon. They do not know that I have been quietly observant. I have learned that the Doctor remains occupied for four minutes before he reappears to take me inside the clinical room with its cold, metal machines. In this time I am left with the Nurse, who rises to make instant coffee from the small machine in the night attendant's office during the hours of darkness. She is gone, but never out of sight, for between forty to fifty seconds. I wait twenty seconds for her to glance in my direction. She confirms that I am still sitting obediently. As she turns her attention back to her coffee, I stand and walk away.

At this time of evening the corridors are, for the most part, empty; patients have retreated to their beds for another night of drug-induced sleep. Only the night Nurses and insomniacs are awake. I walk briskly. I retrace my steps to the day toilets; the place where I require the presence of a Nurse to take my daily shower. They fear I could be a danger to myself. I laugh at their ignorance. As I have predicted, the corridor and small bathroom are unoccupied. I stop only briefly to pick up a chair. Using my frail back to hold the bathroom door open, I haul the plastic chair inside and close the door behind me, securing it in place with the chair back. There are no locks. Ward regulations.

Immediately, I spit the dissolving pill into the basin and watch as the water chases it away,

Word Count: 622

English Fiction Piece

out of sight. A momentary silence where I am left to dwell on my forthcoming actions. Only until the Nurse has finished making her coffee and becomes aware of my absence will I be undisturbed. I use these moments to look at my distorted reflection in the mirror, my features blurred by the mesh of wire, put in place to prevent any damage. It is *those* types that reside within these white walls. We are the outcasts; society's hidden displeasures. I am pale and hairless, merely bones and scarred skin, someone I do not recognise. My cheekbones are prominent against tight, sallow skin and my eyes, once bright, have lost their colour. They reflect the single yellowing light bulb above. I am drawn like an addict to their next fix.

An insatiable longing urges me to pull myself up onto the toilet's edge. I hear the approaching footsteps of the night Nurse and the heavy paces of the Doctor resonating. The bulb is hot to the touch and I can feel the skin on my hands blistering. But I am content; for I am numb. I carefully unscrew it and am shrouded in darkness. I am thankful for the relief from the dizzying brightness. I find solace in the blackness; its midnight velvet hides the madness beneath. The Doctor is knocking on the door. He is asking me to open it. His voice is patient yet stern. I choose not to hear him and lose myself in the growing calm within me. He is unimportant. I hold the bulb in my scalded hands, cradling it. I place it gently on the floor before bringing my foot down and feeling the satisfying splinter of glass. This further alerts the congregation behind my door; the knocking becomes louder. They are now demanding I open up. Their voices are indistinguishable, melting into one another. I am at peace. I hold a shard in my hand. In the sliver of light from beneath the bathroom door I can see the glass pressed against my white arm.

White. The colour of walls that scream and skin so pure. Red. The colour of oozings of relief forming a beaded bracelet.

I am not insane, despite what they will tell you. I am merely a girl who was interrupted.

Word Count: 1008

Totally engaging, beautifully controlled.
Complete engagement on the candidate's part.
Language is handled with flair and originality -
style is consistent and coherent throughout.
A superb piece.

20
20

Moderated Mark

ARE INSTITUTIONS MISTREATING PATIENTS?

After recent occurrences involving the escape of a young, female patient from St Clements Psychiatric Hospital in North East London last month, authorities have begun an investigation into the routines, procedures and treatments within the country's institutions. An increase in concerns has triggered the question, are England's Psychiatric Institutions mistreating society's patients?

This patient admitted herself to St Clements in 2010 after a violent outburst in her home. Upon arrival, the woman displayed signs of Multiple Personality Disorder (MPD). Hospital records reveal that the individual was prone to progressive hyperactive and aggressive behaviour.

The traditional treatment for MPD is extensive psychotherapy and in more severe cases, professional hypnotherapy. However, recent investigations into St. Clements following the patient's escape have revealed that the woman was recurrently subjected to Electroconvulsive Shock Treatment (commonly known as ECT). This is a psychiatric treatment in which seizures are electrically induced in anesthetized patients for a 'therapeutic effect'. This method was used on numerous occasions when the patient showed mild signs of hyperactivity which

should have been appropriately treated over time with therapy sessions. So, are our Psychiatric Specialists really as knowledgeable and specialised in their field as we are led to believe? This is a question which has sparked the beginning of a debate. A question which demands an answer.

Following this, police enquiries are being carried out on St Clements, as well as other psychiatric hospitals in the area, on the grounds of the misuse of ECT on patients, a treatment which should be permitted only in extreme circumstances.

Electroconvulsive Shock Therapy was established by Dr Ugo Cerletti and has been present in hospitals and readily used on patients with neurobiological disorders since 1938. It has been primarily used for those with mania or catatonia and has been credited for its successes in treating these psychiatric disorders. However, according to the 1990 survey of British Psychiatrists to report ECT related deaths, an alarming ratio of 1 death in every 200 treatments has been discovered! This finding also excludes the countless number of patients suffering from harmful, long-lasting side effects! Therefore, this has led to the widespread belief that ECT remains the most controversial, risk-abundant treatment in the field of Psychiatric Care and is used in only 5% of all British hospitals due to its often life-threatening consequences. Can

we let our loved ones be exposed to this dangerous, derogatory 'treatment'?

Furthermore, recent tests have uncovered that repeated subjection to ECT have resulted in patients experiencing difficulty recalling information in simple memory tasks, a dramatic increase in hysterical behaviour and in more extreme cases, long term brain damage. In an interview with medical authorities, the young escapee claims to have been given ECT 'at least twice a month' and each time was left 'feeling even more terrible than before, as if part of 'my brain was missing and I could not remember easy things like my birthday'; clearly revealing a woman, vulnerable as a child, who has been carelessly tampered with.

Doctor Harlequin, a medical expert at the University of London, overtly described conditions for which ECT should be used; 'This form of treatment should only be used in the most serious of cases. Yet it is apparent that doctors and so called professionals continue to do so without any firm grounds. These patients are individuals with their own unique feelings and responses to their disorders. It is unfair to assume that they can all be relieved of their symptoms using ECT when no other effort has been made to seek out alternative treatments. It is as if the Psychiatric profession is no longer about finding effective treatments and instead merely

revolves around finding the most time efficient solution to temporarily controlling hyperactive behaviour.'



*St Clements Psychiatric Hospital,
East London*

Similarly, evidence from studies carried out on patients who have received ECT regularly for more than six months reveal that, more often than not, the severity of their condition has merely worsened over time. Hyperactive behaviour seems to be more frequent and aggressive than previous records dictate.

But then again, the issue of the mistreatment of ECT is not the only problem to have been roused in these investigations. Visitors have often recalled Psychiatric buildings as being 'highly unattractive' and 'intimidating' (see picture above); not the ideal environment for patients to be nurtured and cared for in their recovery. Reports have also shown that staff often seem careless or inconsiderate when dealing with patients and tend to prefer to maintain a detached manner. This lack of emotional connection between staff and patient reflect an area that needs great improvement if those with Psychiatric disorders are to overcome and learn to deal with their conditions.

Despite extensive questioning, the Senior Doctor at St. Clements, Dr Michael Richards, denies any knowledge that patients have been wrongly subjected to ECT and states that 'this treatment has only been used under the correct circumstances, I assure you.' Dr Richards refused to discuss the matter further.

A lack of honesty? Current enquiries would suggest so. So what're we going to do about it? You've heard the shocking facts and now it's up to you, the general public, to raise concerns over the issue of mistreatment of patients in need. Not only does the current system of institutionalisation make uninformed decisions on how patients should be treated, it is obvious that those with psychiatric disorders are not treated as individuals, therefore making it impossible to correctly cater towards their needs. In order to do so in future, the support of the authorities, medical professionals and the awareness of our loudest voice, you, the general public, is required to ensure that our patients are getting the most effective and appropriate treatments to secure themselves the very real possibility of recovery and save them from this injustice.

Word Count: 970

*Thorough and well-argued
in appropriate register
and style.
Minor flaws in vocab/phrasing
do not impact on clear sense
of purpose.*

(12) ✓ VM

Moderated Mark

My two pieces, the fictional *Corridors* (Text A) and the article (Text B) on the subject of corruption within Psychiatric hospitals are thematically linked by the issue of institutionalisation and the mistreatment of society's patients. Whilst Text A follows the thoughts and deliberations of a young woman trapped within a repetitive cycle in a Psychiatric hospital; Text B is a discursive piece in the style of a newspaper article which explores the concerns regarding Electroconvulsive Shock Therapy and its potentially life-threatening consequences after a female patient escaped her psychiatric ward. I was heavily influenced by the novel *Girl, Interrupted* by Susanna Kaysen and Ken Kesey's *One Flew Over the Cuckoo's Nest*, both gritty stories of the affairs on a ward of a Psychiatric hospital, when writing my fictional piece as I developed their realistic, uncompromising style of writing by exposing my protagonist's crude opinions of being institutionalised alongside her dwindling sanity.

Both texts differ greatly in structure. Text A is a first person narrative written in the present tense from the perspective of the young woman. This style has a more personal, empathetic approach and a sense of immediacy, appealing to an audience of young women in particular who will relate to the character. This can be felt in phrases such as 'I offer no resistance'. The element of urgency as the story progresses is created through short, simple sentences for dramatic impact, 'I choose not to hear him.', and the one single-word minor sentence 'Chemicals', increasing the pace of the story as it reaches a climax upon her suicide and mirroring the logical, strict regime within the hospital. Parallelism and tripling in the stark minor sentences: 'White floors. White ceiling. White lights.' This accentuates the unsettling, clinical atmosphere and how the patients themselves are void of personality. Conversely, Text B is structured in short paragraphs arranged in columns and preceded by the bold, interrogative headline 'ARE INSTITUTIONS MISTREATING PATIENTS?' to capture the attention of the reader and challenge the concept of institutionalisation. Text B has an informative, formal tone so uses declarative statements; 'According to the 1990 survey of British Psychiatrists to report ECT related deaths...' to output facts supporting the writer's argument. Commands (it's up to you...to raise concerns) and interrogative sentences ('A lack of honesty?') are used as rhetorical devices to challenge the reader and encourage them to become proactive. Written in the second person, Text B focuses attention on the wider issues in society by directly addressing the reader, bringing forth the sense that the reader can become part of the debate. Background information is given at the beginning of Text B concerning the history of ECT, 'This is a psychiatric treatment in which seizures are electrically induced...' This creates a context for the reader and furthers their understanding of how the escapee is not to be blamed for her actions but rather the institution which prevented her recovery.

The lexis in Text A has disquieting medical connotations such as the nouns 'chemicals', 'scalpels' and 'insomniacs'. This reinforces the theme of institutionalisation and contributes to a representation of the darker side of madness that is juxtaposed with the bright artificial lights. I have used metaphors to convey the sense of control and restriction within the Psychiatric hospital; 'I am a blank canvas' refers to how the central character has been transformed into an emotionless, numb being after copious amounts of drugs and lack of human support and evokes sympathy from the reader. 'I am flanked by the White Coats; a mocking procession' down 'endless corridors' is hyperbolic, implying a sense of hopelessness as there's no escape from the never-ending twists and turns and feels as if she is being humiliated by those in control. The woman is closely guarded in military style, reflecting the way she is treated like a prisoner, and shows her derision towards authoritative figures. The capitalisation of 'White Coats' (metonymy to show how the corrupt staff hide behind their white 'pure' coats) signifies that they're characters of importance in society whereas the young woman remains nameless, relating to her insignificance in the social order. The patient's desperation to escape is portrayed with the simile 'I am drawn like an addict to my next fix.' As the woman is drawn to the light bulb, she recognises suicide as a means of escape and so drifts into a

38 / 40 *VM. Moderated mark*

subconscious state where she cannot feel, nor can she hear anything but the constant impulse to kill herself. Although the idea of corruption within the hospital, and that it often worsens patients' psychological conditions, is continued in Text B, this is much more prosaic as it provides an argument against the treatments used within institutions and describes ECT in medical terms, suggesting the writer is well-informed. However, certain emotive language is used in the simile 'a woman, vulnerable as a child' to arouse sympathy for the helpless patients and inspire the readers to take action. The hyperbolic exclamation, 'This finding also excludes the countless number of patients suffering from harmful, long-lasting side-effects!' emphasizes the appalling nature of the amount of patients left with negative side effects, thus criticizing medical establishments and shocking the reader into doing something to prevent further misuse of ECT.

Text A has sporadic utilization of phonological features. The personified sentence fragment, 'whispering walls' is alliterative to place emphasis on the horrors that have occurred within the hospital; sibilance suggests a secretive nature where patients' have the mutual belief that it's better not to share what they've seen with the outside world. The onomatopoeic 'bleep' is a sensory description and stresses the repetitiveness of the machines which could drive a person to the brink of insanity. On the other hand, Text B's main use of phonology is through alliterative phrases such as 'dangerous and derogatory' which highlights the life-threat posed by mistreating patients, supporting its primary purpose to influence a debate.

Unlike Text A, Text B's striking interrogative headline with its bold introduction to a debate gives it immediate authority. The photograph used illustrates the scene of the incident and adds to the reality for the reader, creating a sense of fear with its striking, gothic nature to exemplify how institutions are intimidating.

Whilst Text A focuses on the young woman's thought processes as she progresses through her nightly routine in the Psychiatric hospital, Text B instead challenges the procedures of the institution and professionals by initiating a debate with the reader. One reader could enjoy both texts due to them both having a style of stark realism and raising the debate as to the true goings-on in institutions.

Word Count: 1098

A01 Wide range of terminology - confident.

A02 Analysis is succinct and purposeful - extremely well evidenced

A03 Comparisons are clearly drawn and confidently expressed

Well-organised

Context addressed with perceptiveness - could be developed

A

38