

## Appendix 4: Non-examination Assessment Authentication Sheet

<b>Pearson Edexcel Level 3 Advanced GCE in English Language and Literature 9ELO/03</b>		
Have you received advice on the assignment from the Assignment Advisory Service?	N	
Centre name:	[REDACTED]	
Candidate name:	[REDACTED]	
<b>Assignment</b>	<b>Marks awarded</b>	<b>Comments</b>
Please list stimulus texts used		
Fiction writing Title:	14 / 18	Agreed etc
Creative non-fiction writing Title:	13 / 18	Agreed
Commentary	14 / 24	Agreed.
<b>TOTAL</b>	<b>41 / 60</b>	✓

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I can confirm that the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	[REDACTED]	
Assessor signed:	[REDACTED]	Date: 7/03/23

### Candidate declaration

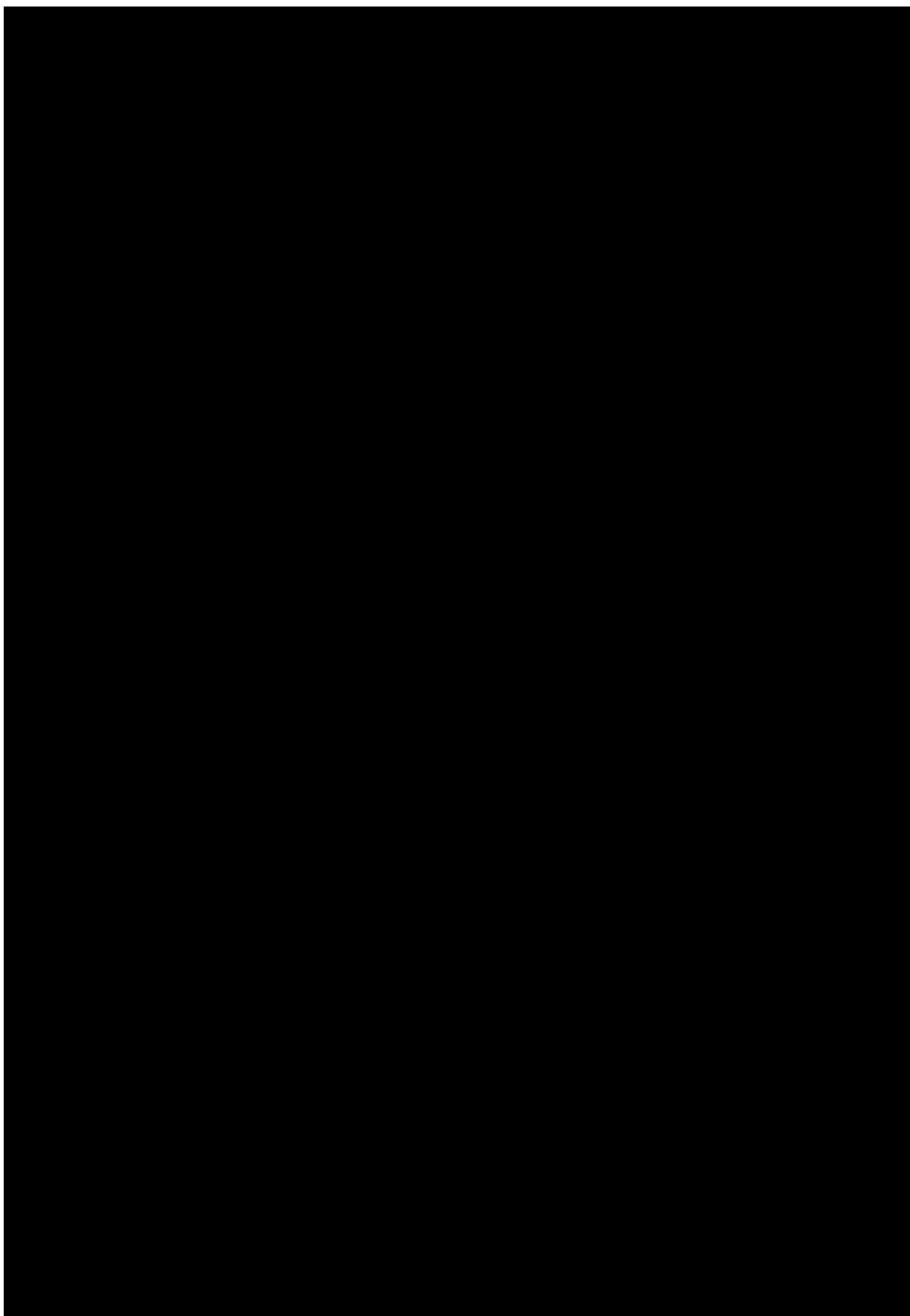
I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that to meet the requirements of the qualification, I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

Candidate signed:	[REDACTED]	Date: 6/2/23
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### Additional candidate declaration

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

Candidate signed:	[REDACTED]	Date: 6/2/23
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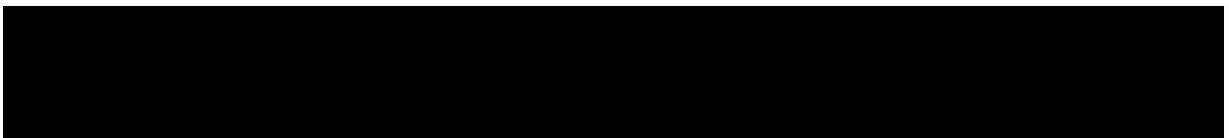
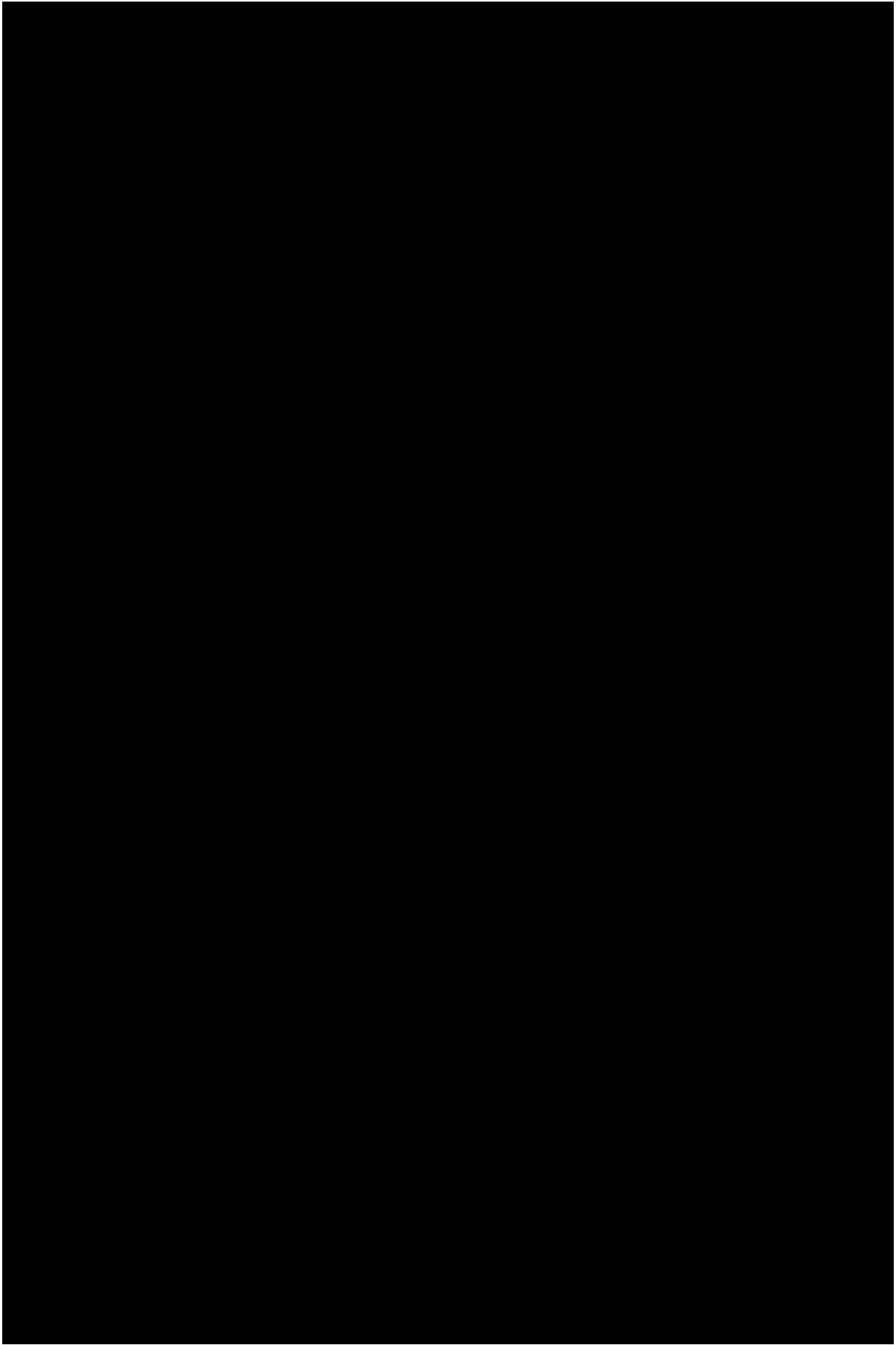
## Texts coverage check

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

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

Component 1	Drama Texts			
	<i>All My Sons</i>	<input type="checkbox"/>	<i>Elmina's Kitchen</i>	<input type="checkbox"/>
	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>	<i>The History Boys</i>	<input type="checkbox"/>
	<i>Equus</i>	<input type="checkbox"/>	<i>Translations</i>	<input type="checkbox"/>
	<i>Top Girls</i>	<input type="checkbox"/>		

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





## The Supermarket

It was 9pm. Sophie stumbled in through the entrance, ushering her trolley alongside her. She was desperate to complete her shopping, quickly, so that she could watch television when she got home. She was met with the usual, automated voice of the intercom overhead.

"WELCOME TO HAPPY SUPERMARKET, THE HAPPY PLACE TO BUY YOUR PRODUCE!"

She walked on. It was empty. Not one figure interrupted the bleak supermarket aisles. Endless rows of tinned vegetables, beans, grains and fruits lay ahead of her, all bathed in a lurid yellow glow of the overhead industrial lights.

She became aware of a digital hum, which was growing louder. A robot emerged with a pixelated smile that blinked steadily. It was grey, with a perfectly spherical head and hollow eyes. There was a tablet implanted on its torso which was transmitting live and constant alerts. It operated rapidly on wheels, scanning the floor ahead of it periodically. Sophie watched it slide silently towards the dairy aisle.

She continued with her shopping, pulling out a crumpled grey shopping list.

1. butter
2. newspaper
3. tinned tomatoes

She lifted a tin of tomatoes from a shelf, peered to look at its price, hovered it perpendicularly to the camera on the handle of the trolley and placed it on the weight tracker inside. The screen on the trolley flashed a red illuminated message.

"SUSPICIOUS ITEM IN TROLLEY! PLEASE RETURN. SUSPICIOUS ITEM IN TROLLEY! PLEASE RETURN."

Familiar with this procedure, she snatched the tin from the trolley and returned it to its shelf. She became aware of a presence nearby.

She looked up. A sinister-looking figure appeared directly in front of her. Time jittered like an old stop-motion film. In two swift movements, the figure had pulled a gun out from under his jacket and was directing it towards her. Her eyes followed the gun with complete concentration.

"What is happening?" she asked herself intently, struck by utter fear.

The aisle was silent except for the faint hum of a passing robot.

"Do something, please, anything," she repeated in her head in the hope that the robot might somehow get her message and help her. Instead, it beeped and proceeded to the bakery section.

She looked back at the dark figure. He shifted nervously.

Adjacent to the figure yet out of his gaze, a small form was climbing to the top of a stack of loo rolls. It was a little boy, no older than six. He stuck his tongue out at Sophie rebelliously, oblivious to any danger.

It suddenly occurred to her, that this was the first real human interaction she had had in weeks.

Sophie looked behind the figure and noticed another robot, this time pink, that was labelled:

NANNY BOT MONITORING ARTHUR.

Engaging sensory  
intruding technology  
clearly influenced  
by stimulus  
genre appropriate

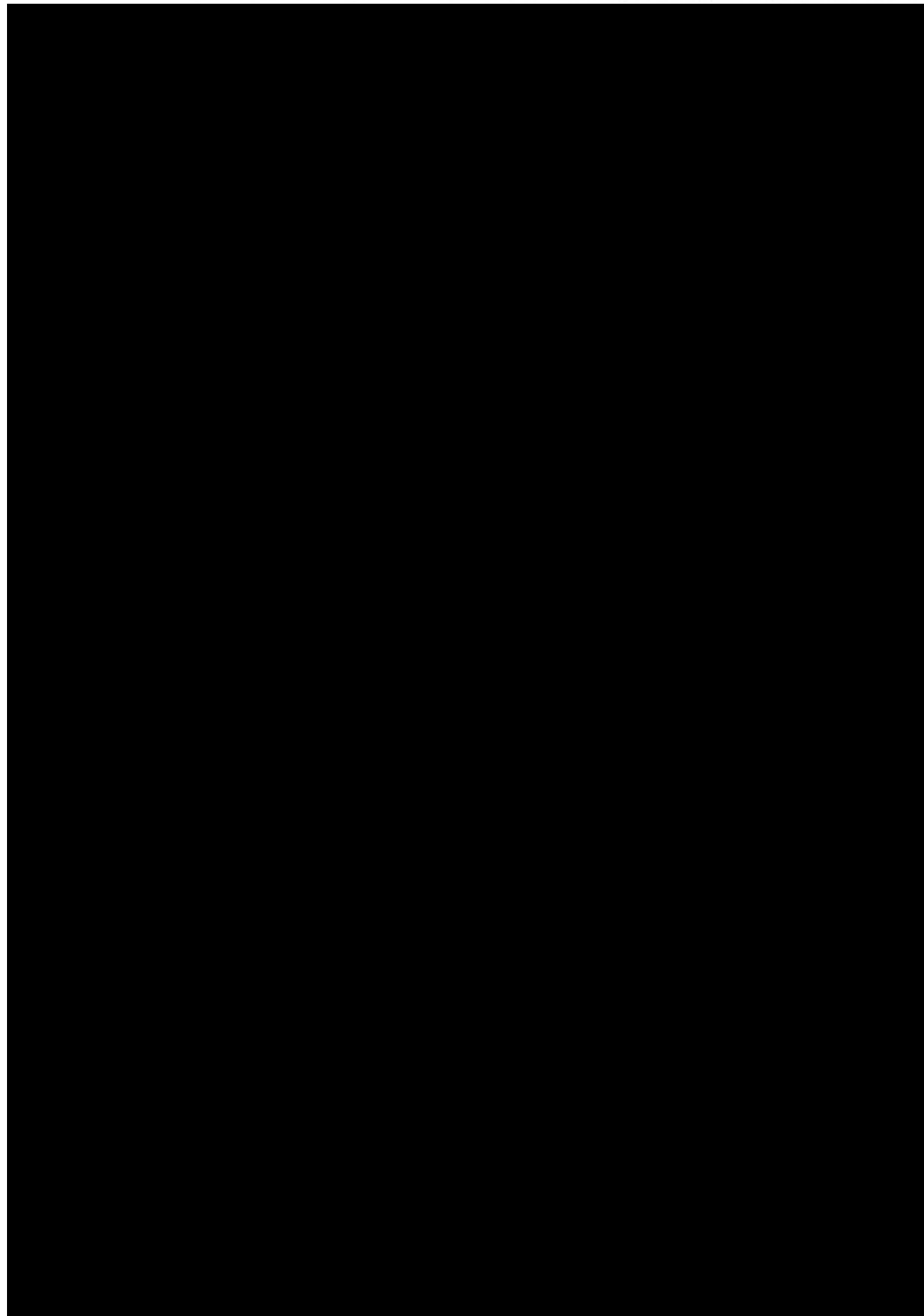
great detail &  
immersive style

great detail &  
good inclusion  
of analogue

great detail

Editorial

Journal of Management Education 35(1) February 2011



The NANNY BOT stood behind the gunman, ignorant to the enormous risk posed by the gunman.

Sophie switched her focus back to the gunman, inhaling deeply and clamping her eyes shut in fright.

"Were these really her final moments? Was this really it?" Her mind circulated with these thoughts.

She heard the click of the trigger. It had been pulled.

Simultaneously, the NANNY BOT ploughed towards the figure, causing it to stumble sideways. The bullet darted towards the young boy, dissecting loo rolls in its path. Shock permeated the desolate aisle.

Sophie looked up. Amid the plume of settling tissue, lay a fragile, motionless body, dead on the supermarket floor.

The gunman was now nowhere to be seen and the NANNY BOT was staring towards the scene unconsciously. Its message was now replaced with a ceaseless 'LOADING...' symbol.

Sophie treaded towards the body. An acidic burn smacked the back of her throat. She looked down at the pale face, its lips were creased with tension.

She then pulled out her phone and, trembling over the keys, she dialled.

9-9-9

"Hello, what is your emergency?"

"Hi, yes" she gulped, her frantic thoughts forming into words. "I'm at HAPPY supermarket and a boy's been shot."

There was a pause at the other end of the line as the operator digested what they had heard.

"We are tracking your location and we are sending help. Stay safe." Without warning the call had stopped.

Sophie's nails gripped on to the back of her neck, slowly and stressfully, digging into her skin. The supermarket was empty and offered no sense of assurance or hope.

She noticed a glowing iridescent vehicle had parked by the entrance and she walked towards it. A figure stepped out of the machine, wearing a yellow vest which read: EMERGENCY

It raised its head slowly to face her.

"Thank you for getting here so quickly." she said, gesturing it through the automatic doors.

She looked the figure in its eyes. They were empty and impersonal.

"Hello. I am Sandi. I am an emergency bot here to assist you."

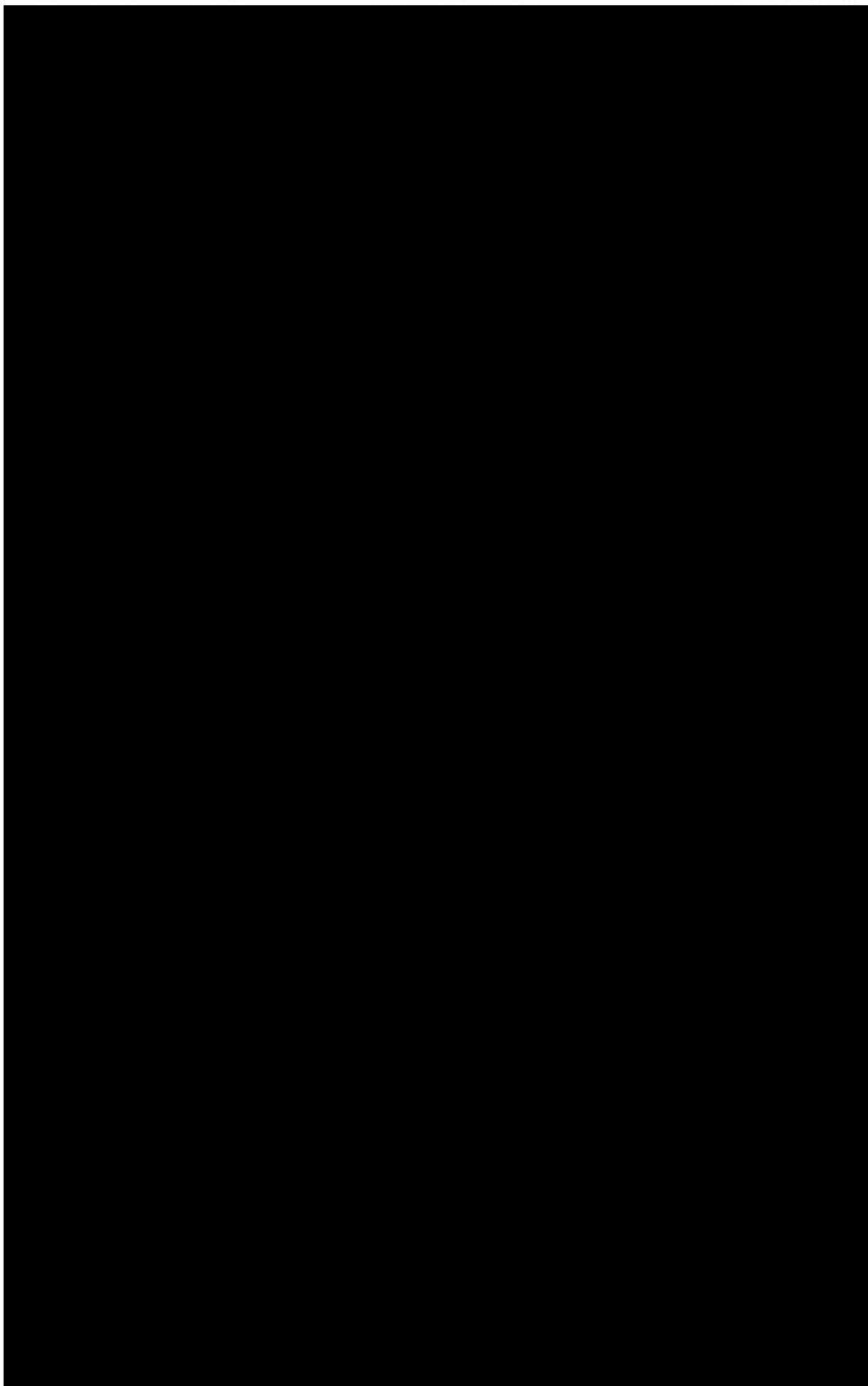
It held out a transparent orb towards her. Its arm advanced towards a button on its side.

The orb glowed to reveal words.

FOLLOW MY INSTRUCTIONS- CLICK TO START

"Farewell and good luck."

good details





"Are you not going to help me?" pleaded Sophie.

"Do you need help? If so, please press the 'help' button on your emergency orb."

Sophie exhaled with urgency; her brows furrowed.

"No, I want you to help, how am I meant to do this all alone?"

Sophie stared at the blank, emotionless face. Sandi then rotated 180 degrees, climbed into its vehicle and almost immediately, it was speeding towards the distant cityscape.

Sophie had lost all hope. She gazed at the empty supermarket entrance despairingly.

She was utterly alone.

Suddenly, a high-pitched sound transmitted from the orb.

YOUR EMERGENCY HAS BEEN REPORTED. VACATE THE STORE IMMEDIATELY.

Fearful of re-entering in case the gunman was lurking, she left behind her trolley and her items and her shopping list. She trudged home to watch the news. She watched until the end, for any mention of a supermarket death or shooter, but there was nothing.

She stared at the television with confusion. "What does it take these days to make the news?" she questioned. And then the realisation dawned on her, "I guess these things don't make the news anymore."

Word count: 1028

## Can technology actually have a positive impact?

This month, students have had a chance to write articles about current events. Ruby James, an A-level English student, wrote her article about the positive impact that technology has had on the current protests in Iran.

As an 18-year-old, I have never experienced life without the presence of social media. I have lived with the toxicity of social media, in which internet trolls lurk in Instagram DMs and unrealistic beauty standards feature on Pinterest every second of every day.

However, I also know that with self-control, social media is an astonishing tool for learning and communicating and therefore for raising awareness for life changing issues like the current events in Iran surrounding Mahsa Amini's death.

I first heard the news about Mahsa Amini's brutal murder a few weeks ago but as with many stories I hear on the news, I was unfortunately disheartened and unengaged.

I am not lacking in empathy, however, as a student miles away in the 'Benenden bubble' I didn't feel as if I could take an active stance in trying to solve this issue.

But I can and so can you.

So, what is this issue, you're thinking?

Let me tell you.

On the 14th of September, Mahsa Amini, aged just 22, died in police custody in Tehran. She had been arrested by the government's Guidance Patrol (the religious morality police) for not wearing her hijab in accordance with the extremely strict government standards.

(Source: Guardian)

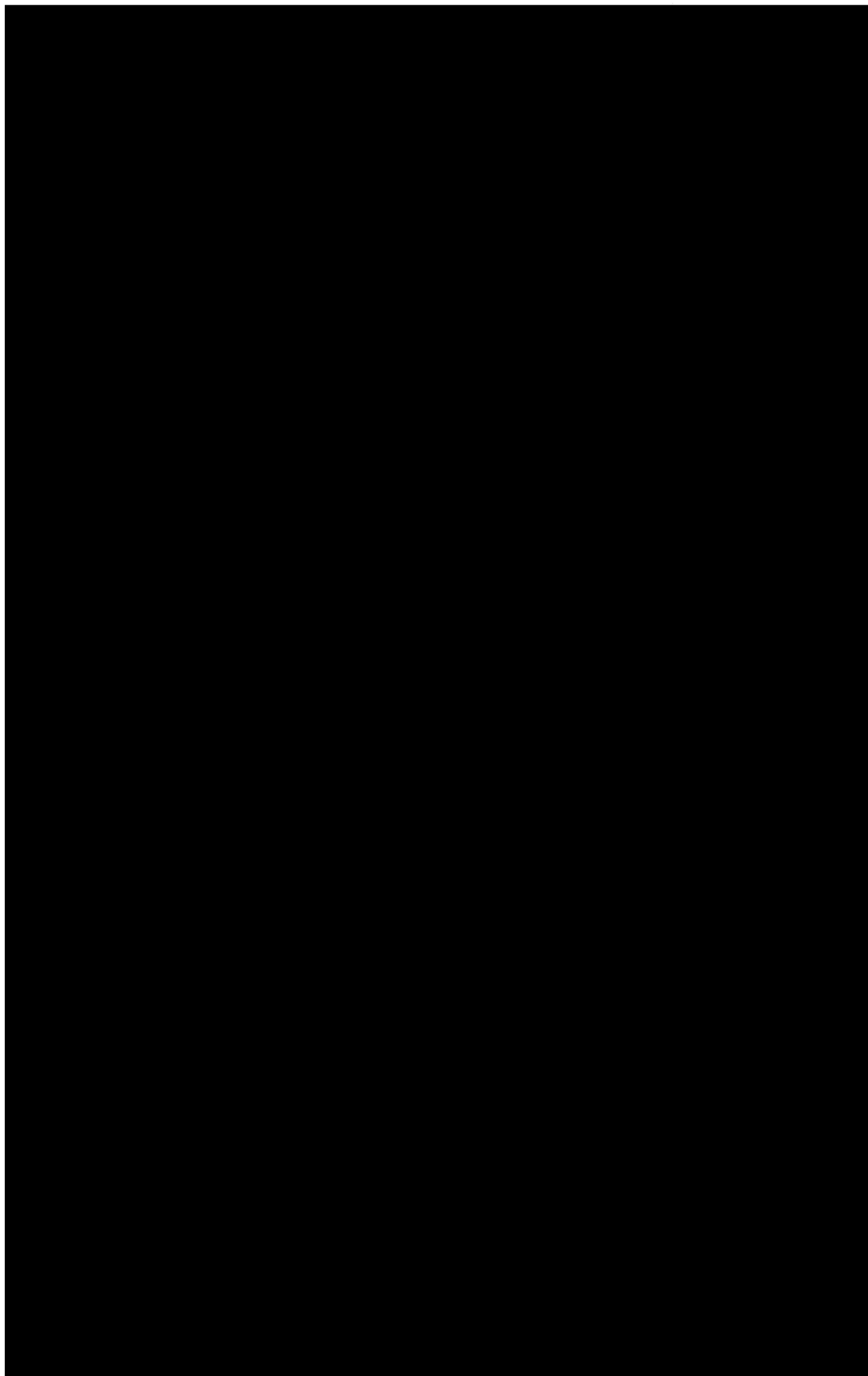
an opportunity to develop transition.

Interesting ending!  
This is a precisely edited & controlled piece - constructed with use of sophisticated techniques for effect. The needs of the audience are effectively met. There is some opportunity for development, but, overall this is a highly successful piece.

Engaging opening & context. Good conclusion.

Good focus on intended audience.







Eyewitness accounts from women who were detained at the same time as Amini, reported that she was brutally beaten and died of a stroke or cerebral haemorrhage. The Law Enforcement Command of Islamic Republic of Iran, however, claimed that Amini had coincidentally suffered a heart attack and fallen into a coma before she had even arrived at the police station, meaning her death was not a result of their doing at all.

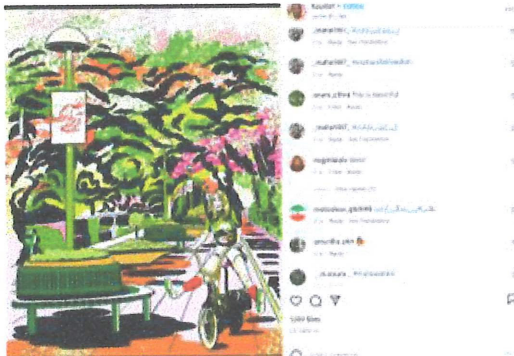
Since her death, people all over Iran, of all ages and all backgrounds have been protesting for women's rights in a hope to overthrow the regime of the Islamic Republic. Young women are protesting for the basic rights of which you and I think nothing.

Currently, women in Iran are prohibited from showing skin between their head and their toes. To sing, dance, ride a bike, release music or publish work to the public is punishable by seventy-four lashes or an imprisonment for over sixty days. Prior to 2013, it was even legal for fathers to marry their adopted daughter.

So, despite the death toll of almost four-hundred people—forty-three of these being children—the people of Iran are still determined to fight for drastic change.

The Guardian Newspaper declared this “the biggest challenge for the clerical leadership since the 1979 revolution.”

The hashtag #mahsaamini, both in English and Persian has been retweeted over a million-and-a-half times across social media platforms.



Forouzan Safari, a digital content creator on Instagram, posts inspirational illustrations to advocate women's rights in Iran. This is one of her recent illustrations. It depicts a young woman on a bicycle, wearing cropped shorts and a short-sleeved top.

This would be seen as extremely inappropriate, in a society where a woman is killed violently after wearing her headscarf in the wrong position. Forouzan does not live in Iran, but she is able to support those who do, by raising awareness for this pertinent issue in a visually appealing and empowering way.

By simply searching a few letters on Instagram, I-R-A-N, I was met with an endless list of posts from people young, old, men and women demonstrating their support and solidarity for the movement to a global audience.

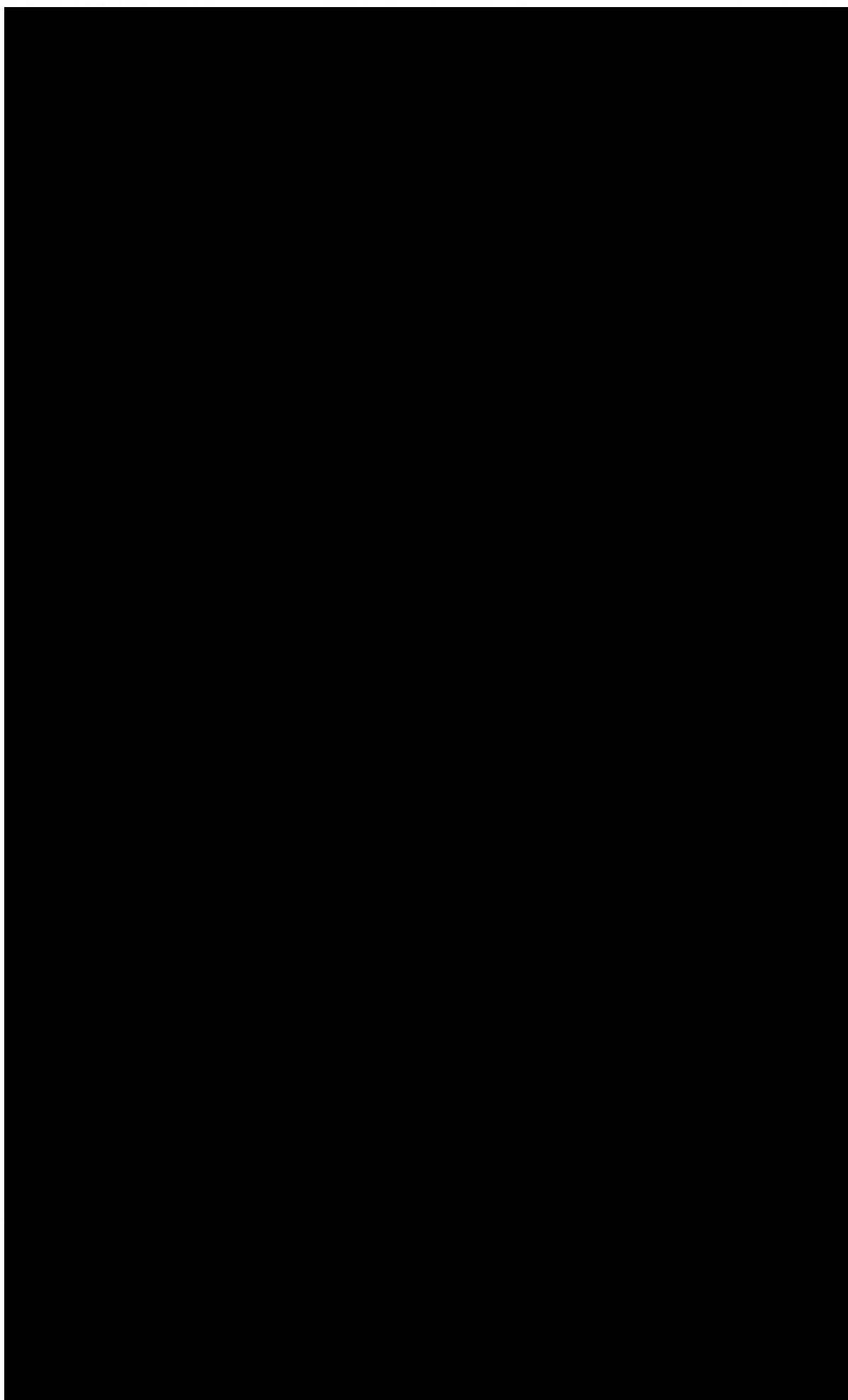
When reading a story in the news, it is hard to visualise and empathise with plain, unadorned numbers and statistics.

Great  
conclusion  
control.

Consider  
Cohesion  
here.

Great  
research

Good  
focus on Media



Whereas on social media, a place where everyone has the freedom to share their stance and everyone has the choice to listen, there is a story, post or thread to motivate everyone to make physical change or even a simple change, for instance a re-post.

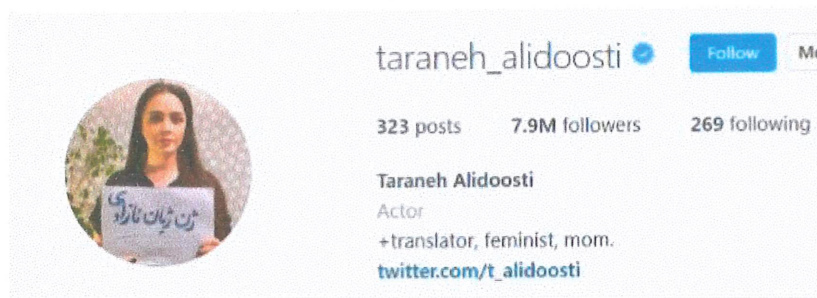
Each post, each like, is a real emotion coming from a real person, which in turn has the power to burst through the Benenden bubble that I am in and persuade me too to stand in solidarity. And now I can hopefully persuade you too.

It is very hard for me comprehend the impact of these laws as a young woman who wants to pursue my dreams or even write for The Term as I am now.

Laws are static in Iran. Modernity is shunned by the regime.

However, social media gives me hope for the future of women's rights in Iran, due to the wide range of people that have access to information and the opportunity to support through just a like, comment, hashtag, post or follow.

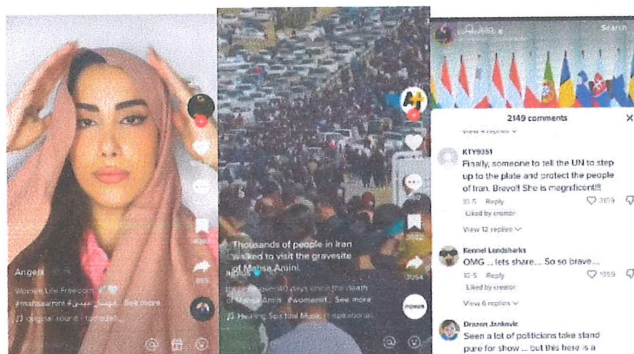
This supports the movement and has the potential to change lives for all people, but women especially in Iran. Awareness is the key to a systematic change.



After Amini's death, American actress, Jennifer Aniston posted photos of protests on her Instagram story. This has opened up the events to her forty million followers, of which a large proportion are young females.

Taraneh Alidoosti, arguably the most famous Iranian actress, (who stars in Oscar-nominated Hollywood film The Salesman) posted a picture of herself on her Instagram account.

She is veiless, holding a sign which says in Kurdish: WOMEN, LIFE, FREEDOM.



Comments on a TikTok post

Source: Angelx on TikTok Source: ajplus on TikTok

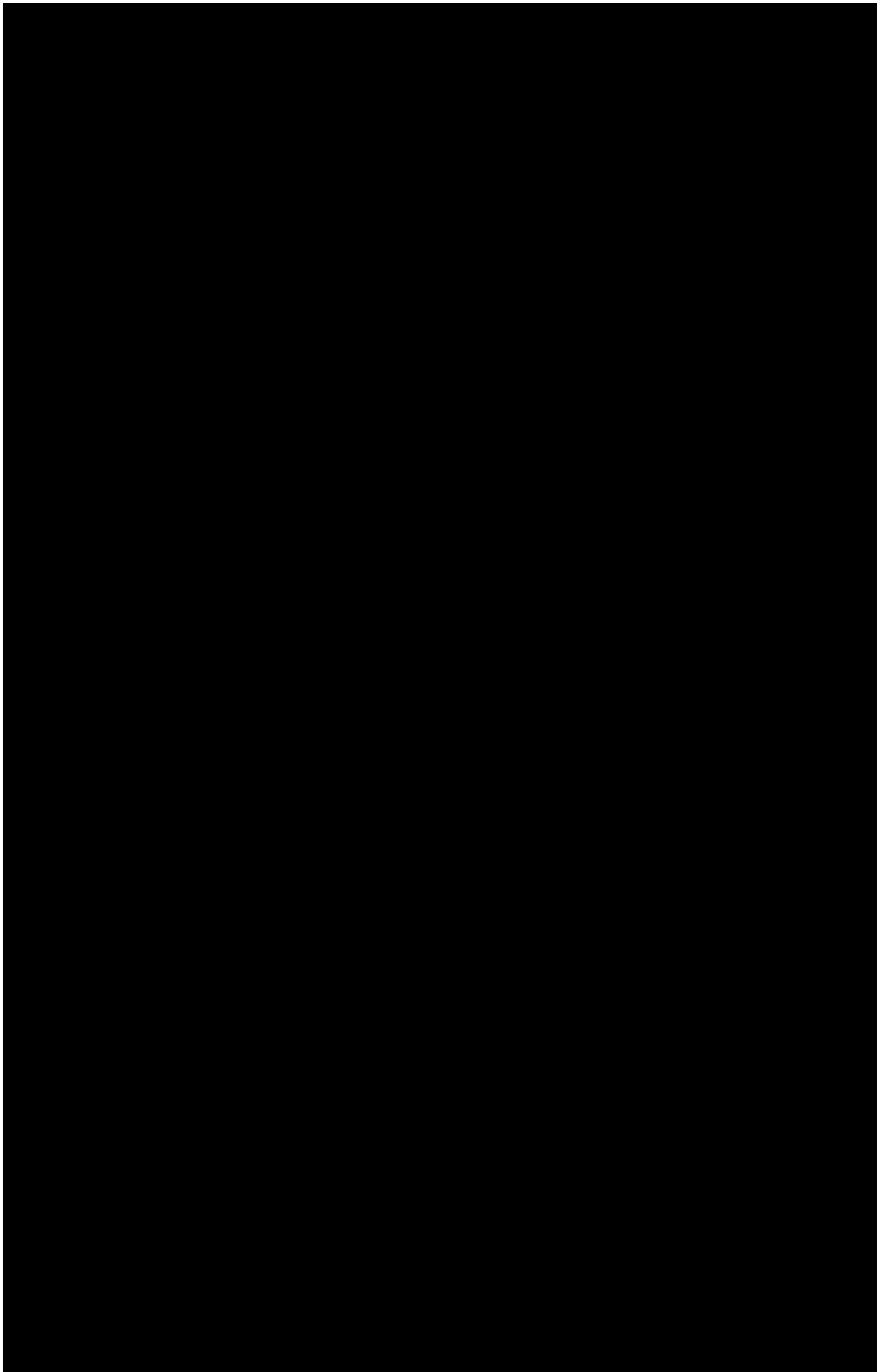
This phrase has been used across TikTok to convey awareness, empower women and establish solidarity.

I typed the word 'Iran' into my search bar on TikTok and these were the first results that appeared. These posts feature short clips of the protests and condensed summaries of the events. These fifteen-second videos inform young people and engage them in the topic.

Good focus on readers needs

Good genre conventions







I think that when managed correctly, technology enables empowerment, solidarity and support, despite it being often portrayed as a negative influence on young people's lives. Can you make an impact through social

Social media can penetrate when all other avenues are blocked.

Word count: 1003

Commentary

I explored 'Society and Individual' as an overall theme throughout my fiction piece, a dystopian short story and my non-fiction piece, a journalistic article for a magazine. I explored how communication can be enabled and disabled by technology.

Reading *Lolita in Tehran* (RLIT) by Azar Nafisi through its focus on the effects on individuals from the restrictive regime in Iran, inspired my non-fiction piece 'Can technology actually have a positive impact?' (CTAHAPI). It is an article for *The Term*, my school's magazine, and discusses how technology specifically, social media, has helped to raise awareness and promote solidarity recently in Iran. The audience is students aged 11-18 at my school, parents, staff and prospective students and parents. My purpose is to persuade my audience about the beneficial aspects of social media and to support the protests in Iran against the harsh laws, as well as informing them about these events.

'The Supermarket' (my fictional piece), is aimed at a similar audience, ages 11 and up, who are fans of dystopian fiction and have an interest in technology. It has a contrasting purpose, to warn my audience about how the growth of technology limits human communication and interaction as well as to entertain. 1984 by George Orwell influenced my dystopian and futuristic subject matter, stark writing style and extradiegetic narrative.

"The Supermarket" (TS) follows Freitag's short story structure, inspired by Virginia Woolf<sup>1</sup> and Haruki Murakami's<sup>2</sup> short stories.

TS employs capitalisation when quoting messages from technology inspired by 1984 which features the same technique in relation to the 'party'. "VACATE THE SCENE IMMEDIATELY" is reported speech from an emergency orb in the denouement. The use of capitals, alongside the use of an imperative, "VACATE" and the post modifier, "IMMEDIATELY" creates a sense of hostile urgency, further portraying technology as antagonistic through its lack of humane character traits. This aligns with my purpose to depict technology as negatively affecting communication.

The use of the simile "Time jittered like a stop-motion film.", inspired by 1984<sup>3</sup>, compares time which is constant and steady to a "jittered" "film", illustrating Sophie's shocked reaction which led her to feeling like time is distorted. This appeals to my audience, who are young and have an interest in technology because they will recognise this quality of stop motion animations. The literal meaning of "jittered" also reflects her anxious state of mind.

Additionally, the use of emotive language and lexis of loneliness, "this was the first real human interaction she had had in weeks" is influenced by Orwell<sup>4</sup> and for the same purpose as in 1984, to evoke sympathy for individuals in a dystopian society - relating to my theme. The pre-modifiers "first real" and the hyperbole "weeks" create pathos.

The factual tone, emphasised by short sentences in 1984<sup>5</sup>, guided my own writing style. "It shifted nervously." describes the gunman in a singular clause and a lack of personal pronouns. The

This could use more control & accuracy.

13/10 Clearly individual voice & great control with modest audience in mind. Good use of techniques with a good range of sophisticated stylistic devices. A bit of room for tighter control at the end.

Great focus on MPP & theme.

Good - mirrored approach to theme.

Unclear here.

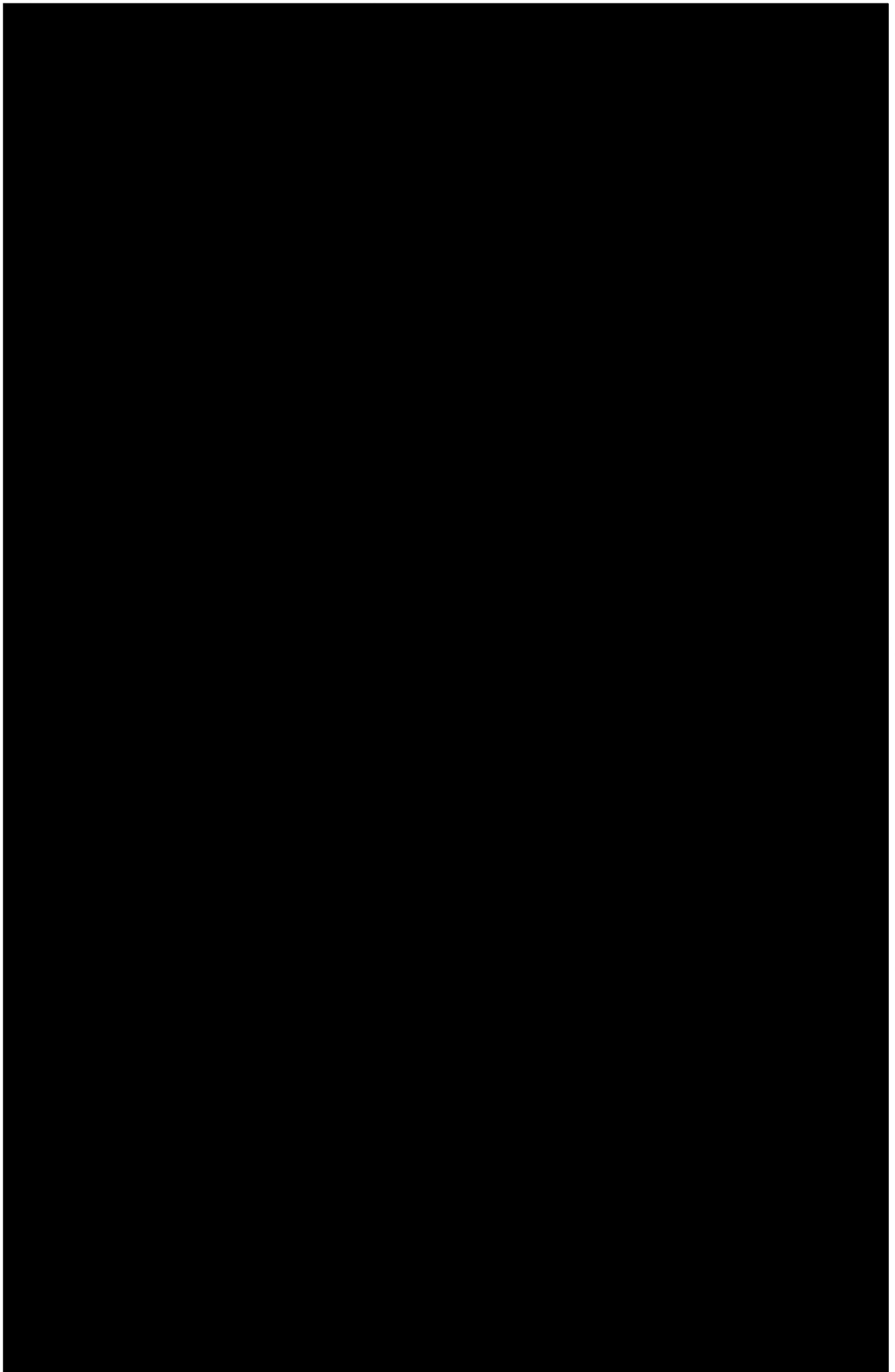
Great analysis

Good focus on MPP & style

how?

great focus & focus on language & literary features.

This is not a quote.





repetition of short sentences speeds up the pace for the reader and creates tension. This is also used in CTAHAPI, for example "On the 14<sup>th</sup> of September, Mahsa Amini, aged just 22, died in police custody in Tehran." due to its numerical lexis and lack of adjectives or adverbs which was influenced by Nafisi <sup>6</sup>. This is to reflect my mode and purpose, a journalistic article, with the purpose to inform and persuade.

Contrastingly, "The gun slipped from its grip, and a bullet darted towards the loo rolls..." is a long list with polysyndeton and dynamic verbs which is used to build action and create tension at the climax of the story. This is used by Orwell to also amplify the hatred towards Goldstein <sup>7</sup>.

Similarly, in CTAHAPI, the long listing of basic verbs, "to sing, dance, ride a bike, release music or publish work to the public". The use of these simple verbs demonstrates to my audience, young women or people who care about young women (staff and parents) that even the most basic of activities are prohibited under the regime. This influenced by RLIT <sup>8</sup>.

In TS, neologisms are used to create a futuristic and dystopian setting, influenced by Orwell <sup>9</sup>. An example of this is 'NANNYBOT' which is impersonal and generic name, for my purpose to depict it as an emotionless object, contrasting with the kind image that a nanny would typically have. This amplifies my negative portrayal of technology, demonstrating how it can destroy communication.

A lack of personal pronouns was also used during the falling action of the story, to describe Sandi because I wanted to convey the impersonal nature of technology. "It's arm advanced towards a button on its side." This is similarly used in 1984 <sup>10</sup>.

"It had been pulled." is in the past perfect continuous tense as opposed to the past tense of "heard" in the previous sentence. This change in tense adds to the immediacy and shock at the climax of the story. This relates to the conventions of short stories and my purpose to entertain the reader by creating tension, like in 1984 <sup>11</sup>. - must clarify with

CTAHAPI's title employs a conversational voice, by use of "actually" and the rhetorical question, which was influenced by RLIT's conversational in its tone suiting its mode as a memoir. With my audience partly being young students and prospective students, I wanted a 'hook' that has the tone of a discussion.

CTAHAPI has a by-line and a brief introduction of within the school's context, "Ruby James, an A-level English student". This is suited to my mode, a magazine with a purpose to showcase and advertise my school. This differs to my purpose, to present the positive aspects of social media. "Unrealistic beauty standards feature on Pinterest every second of every day" portrays social media as constantly negative, through the repetition of "every". This is paralleled by the conjunctive adverb, "However" and the positive description, "astonishing tool".

Reflecting Nafisi's descriptive writing style <sup>12</sup>, I used the metaphor, "Laws are static in Iran". The adjective, "static" means lacking in vitality or development, presenting the laws in Iran, negatively as outdated, persuading readers to support the protests. This also reflects my mode, which conventionally has bold statements and conclusions. It's position graphologically, separate from the text emphasises this powerful message.

The numerical lexis and repetition highlight the large proportion of individuals in Iran who are protesting against the regime. This was inspired by RLIT <sup>13</sup> and the pathos created by Nafisi for people living in Iran. The repetition of "all" in "people all over Iran, of all ages and all social classes"

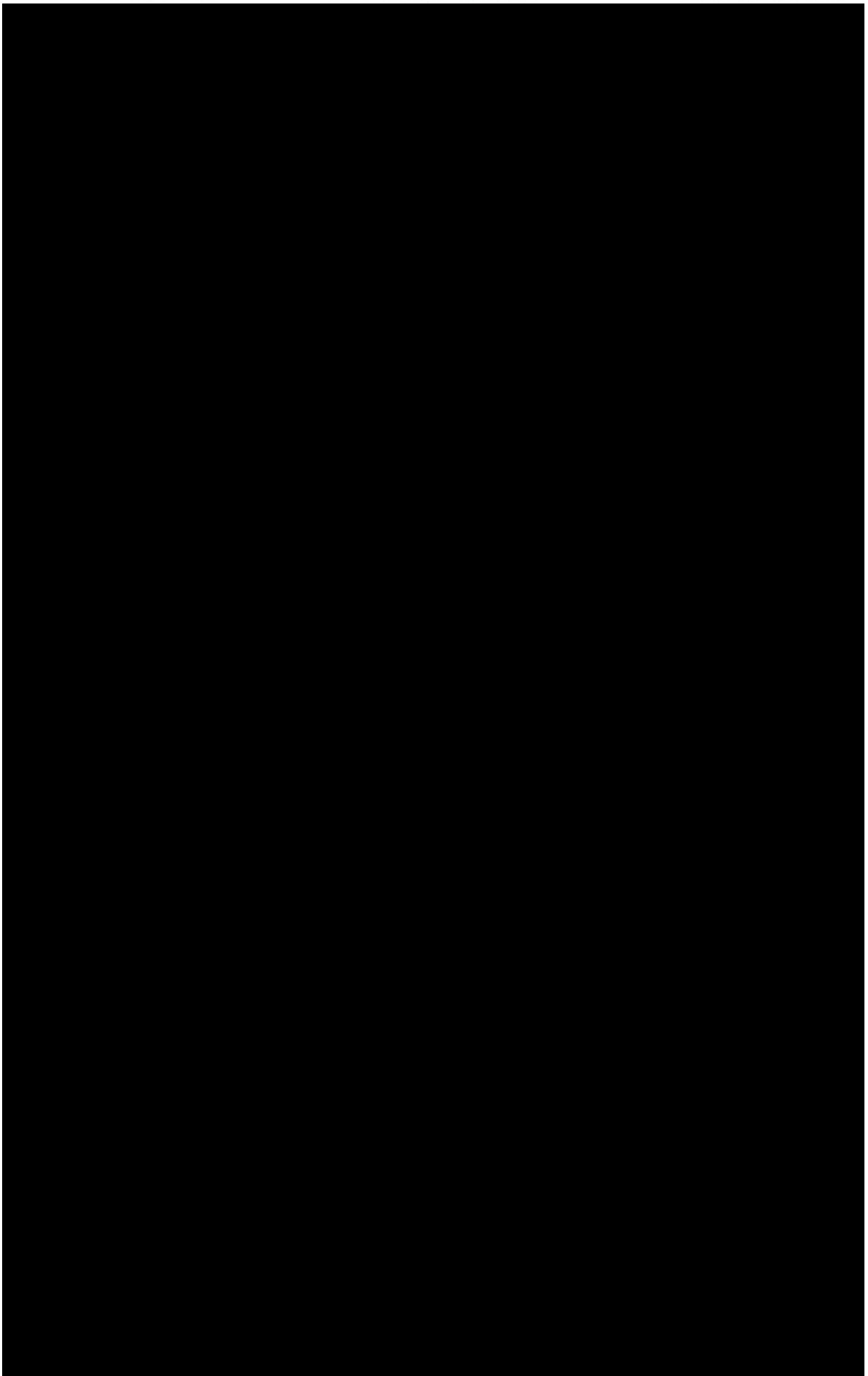
good  
techniques  
conclusion  
clear.

This is not  
a quote from  
the final  
piece.

Some good  
words &  
1st analysis

Good focus  
on main

Unclear.



in CTAHAPI, aims to replicate this effect and persuade people to support the protests on social media.

The hypophora, direct address and use of personal pronouns in, "So, what is this issue, you're thinking? Let me tell you." has a conversational tone and engages the reader to learn more about the topic, further on, aligning with the conventions of articles. This appeals to an audience which most likely care for the state of young people and aligns with Nafisi's style of writing<sup>14</sup> how?

The article ends with a kicker, conforming to the genre conventions of opinion pieces for magazines, "Social media can penetrate when all other avenues are blocked." This metaphor, inspired by RLIT<sup>15</sup> contrasts with the hook at the beginning of the article which describes the negatives of social media and answers the question in the title with a concluding statement. The use of the verb, "penetrate" suggest force and power, emphasising the gross impact that social media can have.

My texts produce opposing responses due to their differences in purpose, audience, mode and subject matter. My article has the aim to inform and persuade why technology enables solidarity and connection whereas my short story is written to entertain and warn about the disabling of interaction by technology. Consequently, both pieces explore how communication through technology affects individuals in society.

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#### Articles

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Good focus on theme.

Agreed

14/24 A thorough explanation of creative texts with a good range of analytical points & good level of clarity. There are errors in citations from own text & references to stimulus texts are not sufficiently developed.



[REDACTED]

The technology... [REDACTED]

[REDACTED]

... [REDACTED]

[REDACTED]

... [REDACTED]

[REDACTED]

[https://en.wikipedia.org/wiki/George\\_Orwell#Influence\\_on\\_language\\_and\\_writing](https://en.wikipedia.org/wiki/George_Orwell#Influence_on_language_and_writing).

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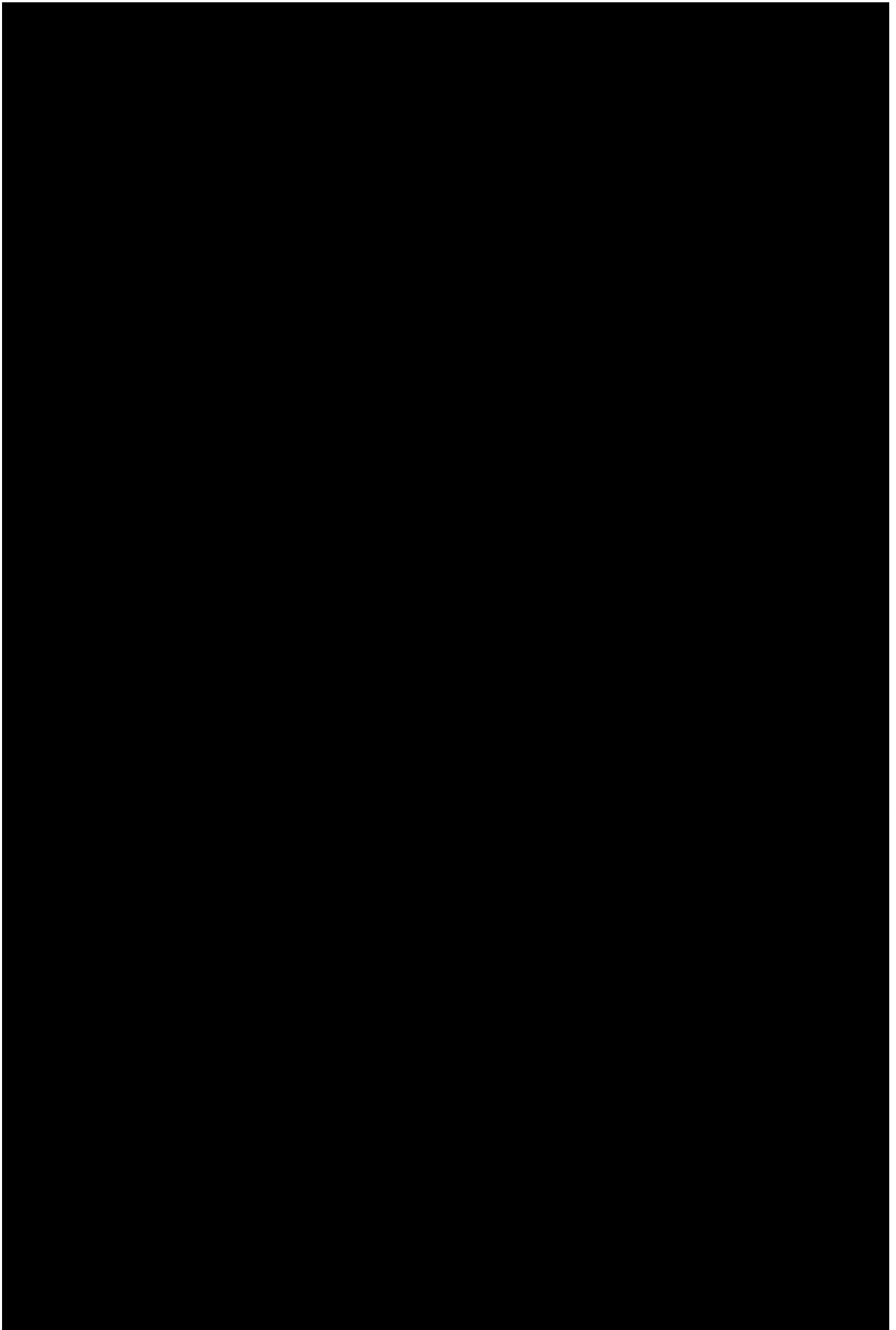
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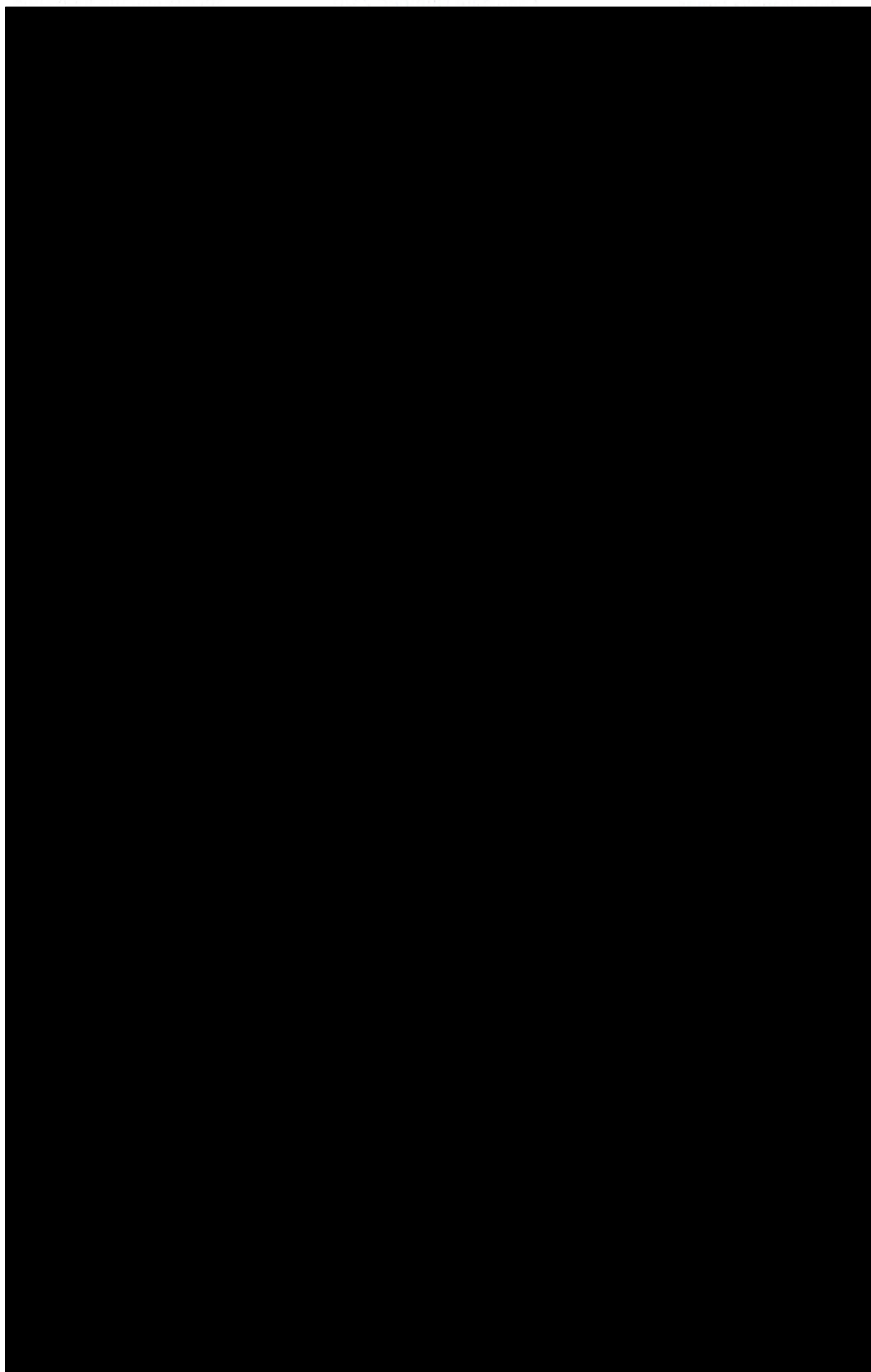
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