

General Certificate of Education
June 2005
Advanced Level Examination



**ENGLISH LANGUAGE AND LITERATURE
(SPECIFICATION B)**

NTB6/PM

Pre-release material for Unit 6: Critical Approaches

**To be issued to candidates on or after Tuesday 14 June 2005 for
examination on Tuesday 21 June 2005 1.30 pm to 4.00 pm**

Instructions

- On receipt of this material, you are advised to check carefully that the booklet is complete and that no pages are missing or illegible. There should be 12 pages. If you experience any problems you should consult your teacher.
- You should use the time between receiving this material and the examination to familiarise yourself with its contents.
- You are permitted to make **brief** annotations on the preliminary material. Such annotations should amount to no more than cross references and/or the glossing of individual words or phrases. Highlighting and underlining is permitted. Annotations going beyond individual words or phrases, or amounting to *aides-mémoire* or notes towards the planning of essays, are not permitted. Insertion of pages, loose sheets, 'Post-its' or any other form of notes or additional material is **not** permitted. You are not permitted to bring any additional written material with you into the examination.
- Your teacher is **not** permitted to discuss the pre-release material with you before the examination.
- **Bring the material with you to the examination on Tuesday 21 June. You will be required to answer all questions in the examination.**

Anthology of Texts: June 2005

Extracts from:

- Text 1: *King Lear*, William Shakespeare 1608 (Drama)
- Text 2: *Yellow Wallpaper*, Charlotte Gilman 1891 (Prose)
- Text 3: *Re: Bob Monkhouse*, Lynn Barber 2000 (Interview/article)
- Text 4: *AS Psychology*, Cara Flanagan 2000 (Study Guide)
- Text 5: From *Mojo* magazine, Peter Paphides 2003 (Article)

TEXT 1

An extract from William Shakespeare's *King Lear* (1608)

Storm still. Enter Lear and the Fool.

- LEAR Blow, winds, and crack your cheeks! Rage! Blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-curriers of oak-cleaving thunderbolts, 5
 Singe my white head! And thou all-shaking thunder,
 Strike flat the thick rotundity o'the world,
 Crack Nature's moulds, all germens spill at once
 That makes ingrateful man!
- FOOL O nuncle, court holy-water in a dry house is better 10
 than this rain-water out o'door. Good nuncle, in; ask thy
 daughters' blessing. Here's a night pities neither wise
 men nor fools.
- LEAR Rumble thy bellyful! Spit, fire! Spout, rain!
 Nor rain, wind, thunder, fire are my daughters. 15
 I tax not you, you elements, with unkindness;
 I never gave you kingdom, called you children.
 You owe me no subscription; then let fall
 Your horrible pleasure. Here I stand, your slave,
 A poor, infirm, weak, and despised old man. 20
 But yet I call you servile ministers,
 That will with two pernicious daughters join
 Your high-engendered battles 'gainst a head
 So old and white as this. O, ho! 'Tis foul!
- FOOL He that has a house to put's head in has a good head- 25
 piece:
 The cod-piece that will house
 Before the head has any,
 The head and he shall louse;
 So beggars marry many. 30
 The man that makes his toe
 What he his heart should make,
 Shall of a corn cry woe,
 And turn his sleep to wake.
 For there was never yet fair woman but she made mouths 35
 in a glass.

Enter Kent.

- LEAR No, I will be the pattern of all patience.
 I will say nothing.
- KENT Who's there?
- FOOL Marry, here's grace and a cod-piece – that's a wise 40
 man and a fool.
- KENT Alas, sir, are you here? Things that love night
 Love not such nights as these. The wrathful skies
 Gallow the very wanderers of the dark
 And make them keep their caves. Since I was man, 45
 Such sheets of fire, such bursts of horrid thunder,
 Such groans of roaring wind and rain I never
 Remember to have heard. Man's nature cannot carry
 Th'affliction nor the fear.

LEAR	Let the great gods	50
	That keep this dreadful pudder o'er our heads	
	Find out their enemies now. Tremble, thou wretch	
	That hast within thee undivulgèd crimes	
	Unwhipped of justice. Hide thee, thou bloody hand,	
	Thou perjured, and thou simular of virtue	55
	That art incestuous. Caitiff, to pieces shake,	
	That under covert and convenient seeming	
	Has practised on man's life. Close pent-up guilts,	
	Rive your concealing continents, and cry	
	These dreadful summoners grace. I am a man	60
	More sinned against than sinning.	
KENT	Alack, bare-headed?	
	Gracious my lord, hard by here is a hovel;	
	Some friendship will it lend you 'gainst the tempest.	
	Repose you there while I to this hard house –	65
	More harder than the stones whereof 'tis raised;	
	Which even but now, demanding after you,	
	Denied me to come in – return and force	
	Their scanted courtesy.	
LEAR	My wits begin to turn.	70
	Come on, my boy. How dost my boy? Art cold?	
	I am cold myself. Where is this straw, my fellow?	
	The art of our necessities is strange	
	And can make vile things precious. Come, your hovel.	
	Poor fool and knave, I have one part in my heart	75
	That's sorry yet for thee.	
FOOL (<i>sings</i>)	He that has and a little tiny wit,	
	With heigh-ho, the wind and the rain,	
	Must make content with his fortunes fit,	
	Though the rain it raineth every day.	80
LEAR	True, boy. Come bring us to this hovel.	
	<i>Exeunt Lear and Kent</i>	
FOOL	This is a brave night to cool a courtesan. I'll speak	
	a prophecy ere I go:	
	When priests are more in word than matter,	
	When brewers mar their malt with water,	85
	When nobles are their tailors' tutors,	
	No heretics burned but wenches' suitors,	
	Then shall the realm of Albion	
	Come to great confusion.	
	When every case in law is right,	90
	No squire in debt nor no poor knight,	
	When slanders do not live in tongues,	
	Nor cutpurses come not to throngs,	
	When usurers tell their gold i'the field,	
	And bawds and whores do churches build –	95
	Then comes the time, who lives to see't,	
	That going shall be used with feet.	
	This prophecy Merlin shall make; for I live before his	
	time. <i>Exit</i>	

TEXT 2

An extract from *Yellow Wallpaper*, by Charlotte Gilman, 1891

Life is very much more exciting now than it used to be. You see, I have something more to expect, to look forward to, to watch. I really do eat better, and am more quiet than I was.

John is so pleased to see me improve! He laughed a little the other day, and said I seemed to be flourishing in spite of my wallpaper.

I turned it off with a laugh. I had no intention of telling him it was *because* of the wallpaper – he would make fun of me. He might even want to take me away.

I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

I'm feeling so much better!

I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal during the daytime.

In the daytime it is tiresome and perplexing.

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.

It is the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw – not beautiful ones like buttercups, but old, foul, bad yellow things.

But there is something else about that paper – the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here.

It *creeps* all over the house.

I find it hovering in the dining room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it – there is that smell!

Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

It is not bad – at first – and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful, I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house – to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the *color* of the paper! A yellow smell.

There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even *smooch*, as if it had been rubbed over and over.

I wonder how it was done and who did it, and what they did it for. Round and round and round – round and round and round – it makes me dizzy!

TEXT 3

An article from *The Observer* newspaper, Sunday August 20th, 2000

‘Beneath my underpants I’m a riot of polka dots and moonbeams’

Lynn Barber joins Bob Monkhouse at home in Barbados

You have got to like him, he wants you to so much. But boy, it doesn’t come easily. You wince as that honeyed voice drips compliments in your ear, telling you it’s so kind of you to fly all the way to Barbados to interview him. It’s like having margarine massaged into your hair. You start off knowing you’ll dislike him, knowing you’ll resist him – and indeed you do dislike him, you do resist him – but slowly, remorselessly he wears you down, because his will to win you over is greater than your will to resist. It is the art of the seducer, and he was a great seducer in his day. But you don’t necessarily feel very good about yourself afterwards.

This is his tragedy – he wants so much to be liked, but the more he tries to be liked, the more he irritates. You think of AA Gill’s remark: ‘Every mannerism drips insincerity and smarm.’ He knows it and is puzzled by it – ‘I’ve tried all my life to please people and make people think I’m a nice guy.’ But he’s like a doorstep salesman, the more he tells you this Monkhouse product is really wonderful, reliable, harmless, good value, the more you back away saying ‘Not today, thank you’ and finally slam the door in his face. I believe the pattern was set in childhood – he once said of his parents, ‘I didn’t seem to be able to get their attention, and the more I did, the more distant they became.’

On the face of it, he seems more normal than most comedians – not enormously fat, nor dwarfishly small, he doesn’t have a high squeaky voice or a ludicrous toupee. His barbecued skin colour is explained by the fact that a) he lives much of the year in Barbados so is genuinely suntanned but b) suffers from vitiligo – white patches on his skin – which he has to cover with make-up. ‘Beneath my underpants,’ he tells me, ‘I’m a riot of polka dots and moonbeams.’ In the flesh, he seems older, meeker, smaller, tired than on screen, but it is still hard to believe that he is 72.

His youthfulness is the more surprising given that he drinks like a fish – two bottles of wine and half a bottle of malt whisky a day. Before he goes on stage, he likes to have ‘a large one – I mean a sodding great whisky – and after I’ve been on stage for half an hour or 35 minutes I can feel that kick in, I get that surge from the sugar. And when I come off I go back to the booze because that’s my reward.’ A few years ago, he suffered an ‘infarction’ when his face temporarily slid south, but he was back at work within the week. He takes an enormous array of health pills and potions every day – vitamin E, and ginseng and saw palmetto and pygaeum and milk thistle and melatonin and dozens more. But not St Johns Wort or Prozac because, ‘I don’t need any kind of mood enhancing. I don’t get depressed, I’m more or less continuously equable.’

This is a constant refrain – that he is permanently sunny, never anxious, never depressed, never angry. He says that’s why he loves Barbados – because it’s ‘goofy’, just like him. But the more you learn about him, the more you think not quite so simple, sunshine. This is a man who used to keep more than a thousand tins of food in his house because they made him feel safe. He would eat one of them occasionally ‘though it hurt me to do so’, but eventually the tins started swelling like footballs and exploding – pork and gravy splattered all over the walls – so he had to chuck them. Then he moved on to bookmatches – ‘which was really nerdish’ – followed by films, *Capo di Monte China* – but only the works of Giuseppe di Capo, made between 1940 and 1962 – and original comic cartoons, *Peanuts*, *Pogo*, *Blondie*, *Popeye* and especially *Krazy Kat* ‘which was the greatest comic strip of all time, drawn from 1911 to 1944 by George Herriman who was a genius’. He says that nowadays he doesn’t really need to collect because ‘I justify every breath I take by fulfilling the needs of others’, but in the past it was a case of somehow validating himself with possessions – ‘I collect therefore I am.’ Weird, anyway.

But, of course, what he mainly collects is jokes, millions and millions of them – he probably knows more jokes than anyone alive. He has them all written down in eleven ringbinder files www.thehillpapers.com a few

years ago when two of the files were stolen, but he got them back eventually. Moreover, he has an eidetic memory so that, if, as he's going onstage, someone tells him there's a table of firemen to his left, he can mentally flick through his files for the section of firemen jokes written in red and recall that 'A miniature village in Bournemouth caught fire and the flames could be seen nearly three feet away'.

This is why younger comedians worship him – he's like a walking comic reference library. I must say his gags don't do much for me, though I like his joke, 'They laughed when I said I was going to be a comedian . . . They're not laughing now.' He says, probably accurately, that he is not a great original comic genius like his heroes Laurel and Hardy, or WC Fields or Ken Dodd. Rather, he has a moderate talent which he has worked and worked all his life to improve. He thinks nothing of spending two years polishing a joke but when he gets it right, when he gets it perfect, he will never change it. And he never gets bored with delivering it – 'Not if it's a joy to do. If the gag is such a nifty piece of work, you can't wait to do it every night, you know.'

The first sign that there was more to Bob Monkhouse than the wisecracking smoothie-chops that met the eye was an 'In the Psychiatrist's Chair' he did in 1992. He has since suppressed the interview – he wouldn't let Professor Anthony Clare reproduce it in any of his books – but it was an astonishing encounter, in which he claimed his mother hated him and then broke down when Clare suggested that, on the contrary, her fierce possessiveness proved she loved him very much. The Clare interview was followed by an autobiography, *Crying with Laughter*, published in 1993, which was an equally devastating mix of bland showbiz anecdotes and harrowing emotional revelation spiced with semi-pornographic sexual reminiscence. Max Bygraves called it 'the sleaziest book of the year' but it was certainly a memorable one and well above the normal rut of showbiz memoirs.

TURN OVER FOR TEXT 4

TEXT 4

An extract from a Psychology Study Guide, by Cara Flanagan, 2000

5.3 Abnormality: Defining psychological abnormality

After studying this topic you should be able to:

- describe ways of defining abnormality
- consider the strengths and limitations of attempts to define abnormality
- explain what is meant by cultural relativism

Attempts to define abnormality

Key Term **Abnormality** means to deviate from what is usual or from some sort of standard. The problem lies in establishing a standard. Possible approaches are described below.

Statistical infrequency

Key Term The **statistical infrequency** approach suggests that the standard can be defined statistically, i.e. in terms of what most people in the population are like. We can test a population for any behaviour, such as depression, and plot its frequency. If only 10% of the population exhibit this behaviour then it is abnormal.

Advantages of this approach

It is relatively easy to determine abnormality using psychometric tests.

Limitations to this approach

- Many unusual behaviours, such as genius, are statistically uncommon but not aberrant, in fact they may be **highly desirable**.
- Some undesirable behaviours or disorders, such as chicken pox, anxiety, or depression, are **statistically normal**.
- What is **common at a certain age** or in a certain context, is not universally applicable. For example, thumb sucking is normal at a certain age but not later.

Deviation from social norms

Key Term The **deviation from social norms** approach proposes that abnormality can be defined in terms of certain standards of social behaviour. Many people who are labelled as clinically abnormal do behave in a socially deviant way, for example schizophrenics behave anti-socially and erratically.

Advantages of this approach

Includes some consideration of the **effect** of deviant behaviour on others.

Limitations to this approach

- This approach allows serious **abuse of individual rights**. Examples of deviation through history have been witchcraft, homosexuality and political dissent.
- Social deviation is related to **social and cultural context**. What is deviant behaviour in Britain may not be deviant elsewhere.
- Social deviation can be a **good thing**, as in the case of people who resisted German occupation during World War II.

Failure to function adequately

Key Term The **failure to function adequately approach** suggests that certain behaviours are distressing or dysfunctional for the individual. For example, they disrupt the ability to work and/or to conduct satisfying relationships. Rosenhan and Seligman (1989) suggested that certain elements jointly determine abnormality – singly they may cause no problem but when several co-occur they are symptomatic of abnormality:

- psychological suffering
- irrationality and incomprehensibility
- vividness and unconventionality
- violation of moral and ideal standards
- maladaptiveness (personally and socially)
- unpredictability and loss of control
- observer discomfort.

Advantages of this approach

Using the concepts of dysfunction and distress acknowledges the subjective experience of the individual.

Limitations to this approach

- In some situations apparently dysfunctional behaviour **may be functional** – for example, depression can be an adaptive response to stress.
- Personal distress **may not be a good indicator** of an undesirable state. Although many people do seek psychiatric help because they feel distressed, not all mental disorders are accompanied by a state of distress.
- Diagnoses of dysfunction and distress require **judgements to be made by others**, which are inevitably influenced by social and cultural mores.

Deviation from ideal mental health

Key Term The **deviation from ideal mental health approach** likens mental health to physical health. Doctors use the concept of physical health as a yardstick to measure ill-health (for example, a body temperature outside the normal range indicates illness) so why shouldn't we do the same with mental health? Jahoda (1958) suggested that the key features would be:

- self-acceptance
- autonomy
- environmental competence
- potential for growth and development
- accurate perception of reality
- positive interpersonal relations.

Advantages of this approach

- This is a **positive approach**.
- It is preferable to have some **absolutes** (signs of healthiness) rather than relying on a reference population to establish norms.

Limitations of this approach

- Such approaches are influenced by **cultural attitudes** – for example, autonomy is not a universal ideal.
- The list is **idealistic**, and few people achieve most of the behaviours identified.
- It is possible to measure physical illness objectively (e.g. temperature and blood pressure) but the concepts for mental health are **vague**.

Progress check

- 1 Outline one disadvantage of the 'deviation from statistical norm' explanation.
- 2 Which of the four explanations takes the most positive approach?

1 E.g. some behaviours which are undesirable are statistically common.
2 The deviation from mental health model.

Limitations associated with attempts to define abnormality

Reliability

The aim of diagnosing abnormality is to offer treatment to those who might be considered abnormal. This only makes sense if the diagnosis is reliable, i.e. two people would give the same diagnosis. The study by Rosenhan (1973, on page 115) demonstrates how the diagnosis of mental illness may lack reliability.

Cultural relativism

Key Term

Cultural relativism is the view that behaviour must be viewed in the cultural context in which it occurs otherwise it doesn't make sense. This is because the meaning and causes of any behaviour are relative to the culture of the person.

Cultural relativism was a key problem for all of the definitions outlined above. Each standard is relative to cultural context. However, if one considers Rosenhan and Seligman's list, there are some universal indicators of undesirable behaviour, such as distress to oneself or others.

OCR core study: Diagnosing mental illness

		Rosenhan (1973) On being sane in insane places
Study 1	Aims	Can diagnoses of mental illness ever be reliable? If 'normal' people were diagnosed as mentally ill this would suggest that the diagnosis was unreliable.
	Procedures	A field experiment involving eight sane people who acted as pseudo-patients (i.e. not real). The pseudo-patients presented themselves in different US mental hospitals saying that they had been hearing voices (a symptom of schizophrenia). All other details were drawn from their real lives, i.e. were normal. If and when the pseudo-patient was admitted, they continued to behave entirely as normal. They spent their time making notes. To be released they had to convince staff that they had now recovered.
	Findings	All but one pseudo-patient was admitted. When they were released it was with the label 'schizophrenia in remission'. The length of stay ranged from 7 to 52 days (average 19 days). Visitors and staff found that the pseudo-patients 'exhibited no abnormal indications'. Real patients were suspicious.
	Conclusions	It was possible that doctors were biased towards making type-two errors (making a false judgement to avoid failing to diagnose a real illness).
Study 2	Aims	To test whether the tendency to err on the side of caution could be reversed.
	Procedures	Field experiment. The staff in another mental hospital were told the results of the first study, and that during the next 3 months, one or more pseudo-patients would attempt to be admitted to the hospital.
	Findings	There were no pseudo-patients but of 193 patients admitted 41 were judged as such by at least one staff member.
	Conclusions	The staff were now making more type-one errors (calling a sick person healthy).
Study 3	Procedures	Rosenhan conducted a mini-experiment in four of the original hospitals. The pseudo-patient asked a staff member 'Pardon me, Mr/Mrs/Dr X, could you tell me when I am likely to be discharged?'
	Findings	Only 4% of the psychiatrists and even fewer nurses answered the question posed by the pseudo-patient. Whereas, in a control test, all people stopped.
Overall conclusions		It is the setting (situation) as much as the individual's behaviour (disposition) which leads to the diagnosis. The medical model does not work with mental illness, partly because mentally ill individuals do not have objective symptoms and partly because people can recover from physical illnesses whereas mental illness carries a lifelong stigma.
OCR Revision question		The study by Rosenhan (sane in insane places) broke a number of ethical guidelines. a) Outline one way in which the hospital staff were treated unethically. [2] b) If the study had been ethical, suggest what effect this would have on results. [2]

TEXT 5

An extract from an article from *Mojo* magazine, July 2003,
about Thom Yorke, lead singer of the band Radiohead

When the *OK Computer* tour came to a close in 1998, all five members of Radiohead readjusted to domestic life and assumed their frontman was doing the same. In fact, Thom Yorke went home and simply carried on doing what he had been doing on tour. Chronicling everything he was seeing, thinking and dreaming.

All the time?

“Oh, constantly. Absolutely constant. It was absolutely out of control.”

What were you like to live with?

“You’d have to ask other people. It ranges. You’re definitely not in control of what’s going on. You can flip pretty quickly.”

The between-albums sabbatical works along roughly the same lines with most bands. You all go home and cease contact for a while. Then, one day the call comes and there are some demos for the rest of the band to listen to. This was how *OK Computer* and *Hail To The Thief* were born. But for *Kid A* and *Amnesiac*, no demos arrived from Thom.

His voracious scribbling had found another outlet. A look on the group’s website at that time yielded page upon page of writings, their tone oddly reminiscent of Syd Barrett’s solo outpourings. Though uncredited, they had clearly emerged from the same source as *OK Computer*’s ‘Fitter Happier’. Typical of the prevailing mood was a dark piece of prose titled ‘We Dug Into The Meat’: “i sit here feeling my pulse/wondering what it would be like if it stopped/i write a list of stuff i need/ice cubes/neil young/toothpaste.”

On something entitled *Just For My Own Amusement*, he wrote, “there is a certain time of year/when all the cows on the farm/go to slaughter, jersey cows/trample you under foot, you have to let them know/that/gods/voice is on your side/howl/and make them realise, you aint havin none of it. otherwise theyll trample you under foot as they stampede as they run screaming wailing with sad panic in their eyes as the farmer hangman comes for them to lead them to the electric exterminating thunderbolt.”

Interspersed among such writings would be quotes from Dante’s *Inferno*, John Pilger’s *Hidden Agendas* and a telling gripe from the aforesaid Miles Davis book, questioning just what it is that audiences want from their artists: “By now they had made me a star, and people were coming just to look at me, to see what I was going to do, what I had on, whether I would say anything or cuss somebody out, like I was some kind of freak in a glass cage at the motherfucking zoo . . . man that shit was depressing.” It wasn’t just the content that prompted alarm, or the sheer amount of late nights that must have gone into writing this stuff – but the decision to post it on the internet for his fans to see.

One such fan was the frontman of R.E.M. Michael Stipe and Yorke had already established a friendship after Stipe had asked Radiohead to support his group in 1995: “We’d already had a lot of conversations actually,” remembers Yorke. “At the beginning I think he was just trying to stop me going round the twist. He was sort of saying, ‘It’s OK. These things have happened to other people and there’s a reason why.’”

When Stipe saw what Thom was posting, he immediately got in touch. Thom remembered the exchange. “Stipey thought I was crazy,” he laughs. “He mentioned it and he was like, ‘How can you do that? You’re going to end up saying everything!’ But it totally made sense to me at the time. It was the logical conclusion of that art college dictum. At Exeter there was a stipulation that when you had a show, you had to leave all your sketch books on the table – and I would do a show where I just had the sketch books and nothing else. I’d photocopy them up. It was all ideas that I couldn’t get into practice because I couldn’t get near the video equipment or whatever.”

In rock, certain precedents for this kind of frantic creativity spring to mind, Richey Edwards being the most obvious. Although generally a more combative character than the fatalistic Manic Street Preacher, the prodigious output – coupled with the compulsion to quote illuminating passages from key texts – was a trait common to both. In Spike Milligan and Dr Anthony Clare’s 1994 book *Depression and How to Survive it*, the comic legend and the psychiatrist attempt to ascertain the link between depression and creativity. Clare cites a study of prominent British writers and artists undertaken by American psychologist J.P. Guilford, in which “an attempt was made to establish whether there is any association . . . between certain aspects of manic depression – most notably the heightened mood, word fluency, thought acceleration – and creative output. Almost all of the 47 subjects reported have experienced intense, creative episodes, the duration of such episodes varying from 24 hours to over a month. These episodes were characterised by increase of energy, enthusiasm, fluency of thought and a sense of well-being.”

The more commonly known term for such periods of frenetic activity is hypomania. When a person is in a hypomanic state, they may not appear outwardly depressed. Indeed, the world may appear to make more sense to them than it has done for a long time. Guilford pinpoints the role of hypomania in the creative process by alighting on two terms: “spontaneous flexibility (the ability to produce a rich variety of ideas and to switch from one area of interest to another) and adaptive flexibility (the ability to come up with unusual ideas or solutions).” Anthony Clare adds, “There is more than a suggestion that they can be heightened or facilitated by the quickening of cognitive processes and the surges of mental energy that are a feature of hypomania.” At its most extreme, hypomania can precipitate a depression that can – although in Thom’s case, did not – result in paranoid schizophrenia. He expresses momentary surprise when the term is mentioned; “Hypomania? Yes, that’s exactly what it was. And then I went through a period of deep depression.”

It was another two years before the discovery of Clare and Milligan’s book would reveal to Thom not only that his activity had a name – but that actually it was common among people who created for a living. In the meantime, he decided that if being in Radiohead was to be bearable, they had to fundamentally change the way they worked. The Thom Yorke that entered into the *Kid A/Amnesiac* sessions was a walking contradiction: on the one hand, throwing his hypomanic writings open to public scrutiny (although ironically no one outside their circle of fans happened upon them); on the other hand, desperate to eschew the soul-baring role which he felt had made him so vulnerable.

END OF TEXTS

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TEXT 2 An extract from ‘*The Yellow Wallpaper* and other stories (OWC), by Charlotte Perkins Gilman, edited by Robert Shulman (1998) by permission of Oxford University Press, 1 January 1998.

TEXT 3 by Lynn Barber, *The Observer*, 20 August 2000.

TEXT 4 Cara Flanagan/Letts Educational. Reprinted with permission from *Revise AS Psychology*, Letts Educational, 2000.

TEXT 5 ‘Into the Light’ – an interview with Radiohead, by Peter Paphides in *Mojo* magazine. Published by Mojo, July 2003.