

## Language Paper I Question 4 Revision Task:

Below is a step-by-step guide to answering question 4 that will ensure that you meet all the criteria for Language Paper I Question 4.

1. Study the step-by-step guide carefully.
2. Read the extract from *1984* and the example question.
3. Read the student's answer and think carefully about whether it follows the guidance from the step by step guide.
4. Annotate the model response and label where you can see each of the things that the step-by-step guide asks for.
5. Complete the cover sheet and give this student a mark out of 20 and a target.

### Evaluative statement:

(Do you agree with what the student has said or not? Be clear and phrase your response using evaluative phrasing. EG: 'I entirely agree with this statement...' or 'Whilst a reader may think x, actually I think y...')

### Paragraph 1:

Initially,

(Select an example from the text that clearly proves your opinion to be true and then analyse it using the 4 aspects of analysis that you would use for Paper 1 Question 2:

- Author intent
- Effect on the reader
- Terminology
- Connotations)

### Paragraph 2:

Moreover, the student's opinion is (accurate/considered/verifiable OR inaccurate/poorly considered/shortsighted) because...

(Select another example from the text that clearly proves your opinion to be true and then analyse it using the 4 aspects of analysis that you would use for Paper 1 Question 2:

- Author intent
- Effect on the reader
- Terminology
- Connotations)

### Paragraph 3:

Finally, to assert that (use a quote from the student's statement) is perceptible in the text (verifies/confirms OR overlooks that/fails to recognise that)...

(Select another example from the text that clearly proves your opinion to be true and then analyse it using the 4 aspects of analysis that you would use for Paper 1 Question 2:

- Author intent
- Effect on the reader
- Terminology
- Connotations)

## Extract from Chapter I of *1984* by George Orwell (1949)

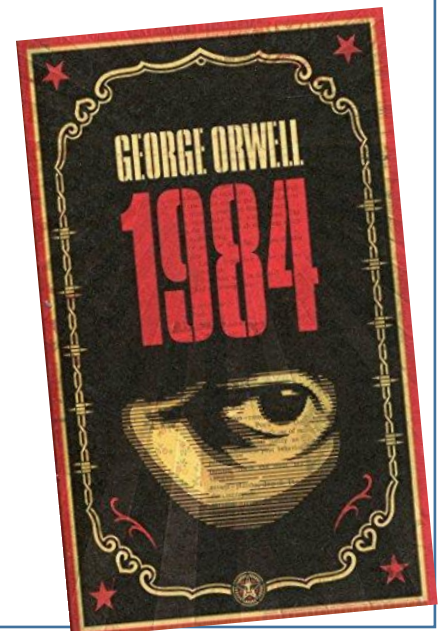
*In this extract we are introduced to Winston, the novel's central protagonist, and the world in which he lives.*

It was a bright cold 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 merely emphasized 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 blackmoustachio'd 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.



### Example Question:

Focus this part of your answer on the second half of the source.

A student, having read this section of the text said: “The writer **skilfully** conveys the **bleakness of the flat** and the **street outside**. It is as if you are actually **in Winston’s apartment**, looking **out of the window** with him.”

To what extent do you agree?

In your response, you should:

- write about your own impressions of the street
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

### Student’s Model Response:

Although it is easy to state that the student’s idea that ‘it is like you are actually in Winston’s apartment’ is a basic statement (of course, a writer would want to create a realistic and believable atmosphere), in actuality it is surprisingly apt: the flat and the street are depicted as “bleak” and the environment, although Dystopic, is entirely plausible as a reality.

Initially, Orwell’s frequent employment of words such as “dull”, “dimmed” and “blunt” are juxtaposed with vivid colour imagery such as Winston’s “blue overalls” and the sun shining in a “harsh blue sky”. The reader is encouraged to understand that in Winston’s world the reality is that all the happiness and positivity that bright and vivid colours usually connote, particularly a “blue sky”, are also “dull” and “dimmed”. In this way the reader is given an opportunity to see the world as Winston sees it, a “bleak” world in the words of the student, that is both at once realistic and sad where there seems to be “no colour in anything”.

Moreover, the student’s opinion that Orwell is “skilful” is considered given that Orwell allows the reader to feel as watched and preyed upon as Winston himself. In only a few lines we are exposed to a “fruity voice” invasively talking in Winston’s flat from the telescreen which cannot be shut off “completely”, implying that at all times the flat is being invaded by Big Brother who are, sinisterly, “watching you”. The fact that the telescreen cannot be shut off suggests that Winston has no control over a situation where he is constantly watched. This is most keenly felt by the reader when, in looking for reprieve from the oppression of his flat and the telescreen, Winston looks outside only to see “the black mustachio’d face gaz[ing] down from every commanding corner”. Again, the deft interweaving of phrases like “every commanding corner” not only emphasises just how oppressive this observation is because of the determiner “every” but how powerless Winston is because of the descriptive verb “commanding”.

Finally, to assert that “it is as if you are actually **in** Winston’s apartment, looking out of the window with him” is verifiable as, after the opening few paragraphs, the reader is left considering the imminent threat of

the 'Thought Police' as we imagine seeing the invasive “snooping” police patrol looking in at people’s windows. The police patrols, Orwell tells us, have become as commonplace as a “bluebottle” hovering around us – a fly and a pest and something that Winston would clearly like to swat, the reader in turn echoes this sentiment of feeling towards the police patrols. We are skilfully encouraged to not only see the world as Winston sees it – “bleak” – but also to feel what Winston feels – oppressed and suffocated.

**English Language Paper I: Section A: Question 4: EVALUATE**

<b>Name:</b>		<b>Form:</b>		<b>Date:</b>	
<b>Exam Question:</b> In light of the statement, to what extent do you agree?					
<b>Level</b>	<b>AO4:</b> <i>Use of evaluative statement/phrasing</i>	<b>AO4:</b> <i>Terminology and Writer’s Methods</i>	<b>AO4:</b> <i>Carefully chosen, embedded quotes</i>	<b>AO4:</b> <i>Critical response to statement focus</i>	
<b>Level 4</b> 16-20 marks <i>Perceptive / detailed</i>					
<b>Level 3</b> 11-15 marks <i>Clear / relevant</i>					
<b>Level 2</b> 6-10 marks <i>Some attempts</i>					
<b>Level 1</b> 1-4 marks <i>Simple / limited</i>					

**Mark:**                /20:    **Level:**        /4

**AO4 Targets:**

- Evaluates critically and in detail the effect(s) on the reader
- Shows perceptive understanding of writer’s methods
- Selects a judicious range of textual detail
- Develops a convincing and critical response to the focus of the statement