**AQA-style GCSE English Language Paper 1 Question Paper – George Orwell, *1984***

Section A: Reading

Answer **all** questions in this section. You are advised to spend about 45 minutes on this section.

1. Read again the part of this Source from **Lines 8 to 21**.

List four things about nature in this part of the text. [4 marks]

1. Look in detail at this extract from **Lines 22 to 32** of the Source.

How does the writer here use language to describe Winston’s feelings about human bodies?

You could include the writer’s choice of:

* Words and phrases
* Language features and techniques
* Sentence forms [8 marks]
1. You now need to think about the whole of the Source.

This text is from the final chapter of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

* What the writer focuses your interest on at the beginning
* How and why the writer changes this focus as the Source develops
* Any other structural features that interest you. [8 marks]
1. Focus this part of your answer on the second part of the Source, from **Line 33 to the end**.

A student, having read this section of the text, said, ‘The writer makes this a very sad meeting through what the characters say and what they won’t say or can’t say.’

To what extent do you agree?

In your response, you could:

* Write about your own impressions of the characters
* Evaluate how the writer has created these impressions
* Support your opinions with references to the text. [20 marks]

Section B: Writing

Answer thequestion in this section. You are advised to spend about 45 minutes on this section.

1. You are going to enter a creative writing competition called ‘The Orwell Youth Prize’. Your entry will be judged by a panel of professional writers.

Either: Write a scene from a play in which one character tries to get the truth from a second character.

Or: Write the opening part of a story about a place where it is hard or impossible to tell the truth.

 (24 marks for content and organisation and 16 marks for technical accuracy) [40 marks]

AQA-style GCSE English Language Paper 1

Explorations in creative reading and writing

INSERT

Source A: George Orwell, *1984*

**This novel was written in the 1940s and set in 1984, a terrible future in which the people are completely controlled by the state, or ‘the Party’. Love is illegal, citizens must agree with everything the Party says – and telescreens everywhere allow ‘Big Brother’ to see that everybody obeys. This extract is from the final chapter of the novel. The main character, Winston Smith, has been tortured by a man called O’Brien until he has agreed that 2+2=5, if the Party says so. He has also betrayed Julia, the woman he once loved.**

[Winston’s] thoughts wandered again. Almost unconsciously he traced with his finger in the dust on the table:

2 + 2 = 5

‘They can’t get inside you,’ [Julia] had said. But they could get inside you. ‘What happens to you here is *forever*,’ O’Brien had said. That was a true word. There were things, your own acts, from which you could not recover. Something was killed in your breast: burnt out, cauterised out.

He had seen her; he had even spoken to her. There was no danger in it. He knew as though instinctively that [the Party] now took almost no interest in his doings. He could have arranged to meet her a second time if either of them had wanted to. Actually it was by chance that they had met. It was in the Park, on a vile, biting day in March, when the earth was like iron and all the grass seemed dead and there was not a bud anywhere except a few crocuses which had pushed themselves up to be dismembered by the wind. He was hurrying along with frozen hands and watering eyes when he saw her not ten metres away from him. It struck him at once that she had changed in some ill-defined way. They almost passed one another without a sign, then he turned and followed her, not very eagerly. He knew that there was no danger, nobody would take any interest in them. She did not speak. She walked obliquely away across the grass as though trying to get rid of him, then seemed to resign herself to having him at her side. Presently they were in among a clump of ragged leafless shrubs, useless either for concealment or as protection from the wind. They halted. It was vilely cold. The wind whistled through the twigs and fretted the occasional, dirty-looking crocuses. He put his arm round her waist.

There was no telescreen, but there must be hidden microphones: besides, they could be seen. It did not matter, nothing mattered. They could have lain down on the ground and done *that* if they had wanted to. His flesh froze with horror at the thought of it. She made no response whatever to the clasp of his arm; she did not even try to disengage herself. He knew now what had changed in her. Her face was sallower, and there was a long scar, partly hidden by the hair, across her forehead and temple; but that was not the change. It was that her waist had grown thicker, and, in a surprising way, had stiffened. He remembered how once, after the explosion of a rocket bomb, he had helped to drag a corpse out of some ruins, and had been astonished not only by the incredible weight of the thing, but by its rigidity and awkwardness to handle, which made it seem more like stone than flesh. Her body felt like that. It occurred to him that the texture of her skin would be quite different from what it had once been.

He did not attempt to kiss her, nor did they speak. As they walked back across the grass she looked directly at him for the first time. It was only a momentary glance, full of contempt and dislike.

He wondered whether it was a dislike that came purely out of the past or whether it was inspired also by his bloated face and the water that the wind kept squeezing from his eyes. They sat down on two iron chairs, side by side but not too close together. He saw that she was about to speak. She moved her clumsy shoe a few centimetres and deliberately crushed a twig. Her feet seemed to have grown broader, he noticed.

‘I betrayed you,’ she said baldly.

‘I betrayed you,’ he said. She gave him another quick look of dislike.

‘Sometimes,’ she said, ‘they threaten you with something – something you can’t stand up to, can’t even think about. And then you say, “Don’t do it to me, do it to somebody else, do it to so-and-so.” And perhaps you might pretend, afterwards, that it was only a trick and that you just said it to make them stop and didn’t really mean it. But that isn’t true. At the time when it happens you do mean it. You think there’s no other way of saving yourself, and you’re quite ready to save yourself that way. You want it to happen to the other person. You don’t give a damn what they suffer. All you care about is yourself.’

‘All you care about is yourself,’ he echoed. ‘And after that, you don’t feel the same towards the other person any longer.’

‘No,’ he said, ‘you don’t feel the same.’

There did not seem to be anything more to say. The wind plastered their thin overalls against their bodies. Almost at once it became embarrassing to sit there in silence: besides, it was too cold to keep still. She said something about catching her Tube and stood up to go.

‘We must meet again,’ he said.

‘Yes,’ she said, ‘we must meet again.’ He followed irresolutely for a little distance, half a pace behind her. They did not speak again.

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AQA-style GCSE English Language Paper 1

Explorations in creative reading and writing

Mark Scheme: George Orwell, *1984*

Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

1. Read again the part of this Source from **Lines 8 to 21**.

List four examples of nature reflecting the cold, windy weather in this part of the text. [4 marks]

Give 1 mark for each point about nature reflecting the cold, windy weather:

• responses must be true, and drawn only from Lines 8 to 21 of the text

• responses must relate to nature reflecting the cold, windy weather

• students may quote or paraphrase

• a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1

• responses that copy the whole section of the text from Lines 8 to 21 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

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| --- |
| AO1 Identify and interpret explicit and implicit information and ideas |
| Select and synthesise evidence from different texts. |
| This assesses bullet point 1 identify and interpret explicit and implicit information and |
| ideas |
| Indicative content; students may include: |
| * the earth was like iron
 |
| * all the grass seemed dead
 |
| * not a bud anywhere
 |
| * except a few crocuses, dismembered by the wind
 |
| * a clump of ragged leafless shrubs, useless for concealment/protection from the wind
 |
| * wind whistled through the twigs and fretted the … crocuses.
 |

1. Look in detail at this extract from **Lines 22 to 32** of the Source.

How does the writer here use language to describe Winston’s feelings about human bodies?

You could include the writer’s choice of:

* Words and phrases
* Language features and techniques
* Sentence forms [8 marks]

**Each indicative standard that follows is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.**

**Level 4**. Winston’s reference to sex through the word ‘that’ in italics suggests that he sees it as something disturbing or fearful – and the next sentence supports this with the hyperbole of his ‘flesh froze’. We witness as his thoughts about Julia’s body become clearer: he ‘knew now’. He looks at her in close detail – ‘sallower/long scar/hidden/across forehead’ – but more with the detachment of a scientist than the gaze of a lover: ‘that was not the change’. The comparison to a dead body takes his horror suddenly and shockingly further.

**Level 3**. The writer goes into lots of detail about how Julia has become less attractive e.g. in the adjective ‘sallower’ and the noun ‘scar’. That idea grows in the image of her thicker waist and in the strange use of the verb ‘had stiffened’ which tells us what his hand is feeling around her middle. His memory of handling a dead body sounds horrible in verbs such as ‘drag’ and nouns which stress the unpleasantness of death: ‘corpse’, ‘rigidity’ and ‘stone’.

**Level 2**. The writer says, ‘made it seem more like stone than flesh’. The word ‘stone’ emphasises that the dead body feels cold and hard, and she feels like that too. The phrase, ‘the texture of her skin’, has the effect of making us feel disgusted for Winston because he is thinking about how horrible it would feel now.

**Level 1**. The writer says, ‘made it seem more like stone than flesh’. The word ‘stone’ shows that the dead body feels horrible and hard.

1. You now need to think about the whole of the Source.

This text is from the final chapter of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

* What the writer focuses your interest on at the beginning
* How and why the writer changes this focus as the Source develops
* Any other structural features that interest you. [8 marks]

**Level 4**. The extract starts with Winston Smith on his own and is structured so that the reader stays with him throughout: ‘There were things … from which you could not recover’ is how Winston feels, presumably about his torture. We go back along with his memory to the day when ‘they had met’. Much of the paragraph starting at Line 8 builds up a setting which is cold and windy in a ‘vile, biting’ way and that creates a similar atmosphere for their encounter. It ends on the one bit of contact – ‘his arm round her waist’ – that gives us the hope that this will be the start of a deeper connexion. But the sentence that begins the next paragraph negates that – they do not kiss or speak – and their separation is kept up for the rest of the piece. The final sentence sounds deflatingly final for both the meeting and their relationship; it takes away any remaining hope.

**Level 3**. The main structure of the story is from Winston’s point of view although when he meets Julia, we hear some of what she feels as well. It starts with him thinking about what’s happened to him in a distracted way: ‘2+2=5’. Then the focus changes to the time when they met. The scene is set up in

a park on a horrible day in March, with a paragraph about how bad the weather is, etc, and then a paragraph that changes to what he thinks about her and her body. The section that comes after, beginning at Line 33, introduces her voice; strangely, he just seems to repeat her words (Line 49, ‘echoed’) so that when it ends ‘They did not speak again’ it is not a surprise to the reader.

**Level 2**. The writer writes about Winston’s thoughts in the first paragraph which makes the reader feel they are there with him. It then moves on to focus on the time he met Julia, so we can find out what happened, making the reader understand both their feelings. So overall the writer changes the focus from him to both of them.

**Level 1**. The text is written in paragraphs which makes it easy to read. You find out about them meeting in the park first which sets the scene and then it moves on to them talking but they do not speak after that.

1. Focus this part of your answer on the second part of the Source, from **Line 33 to the end**.

A student, having read this section of the text, said, ‘The writer makes this a very sad meeting through what the characters say and what they won’t say or can’t say.’

To what extent do you agree?

In your response, you could:

* Write about your own impressions of the characters
* Evaluate how the writer has created these impressions
* Support your opinions with references to the text. [20 marks]

**Level 4**. I agree that the writer makes this a very sad meeting, not only in the dialogue but in the description that comes first. Everything is negative, from his not kissing her, to her glance at him ‘full of contempt and dislike’, to his worrying about his ‘bloated face’ which tells us he has changed for the worse. It is implied that the water that ‘the wind kept squeezing from his eyes’ is tears but he cannot admit this feeling, just as they cannot sit ‘too close together’. When she speaks, it is ‘baldly’ with no apology or words of comfort. His admission that he did the same to her – in exactly the same words – ‘I betrayed you’ – gives us hope that they will understand and forgive each other. However, they cannot seem to go past admitting that ‘you don’t feel the same’; the writer creates intense pity by implying they are not able to do anything about it.

**Level 3**. What the writer gives the characters to say to each other here is sad. You get the idea that they want to say more, e.g. when they both admit that they betrayed each other, but they seem trapped: ‘There did not seem to be anything more to say.’ They tell each other that they ‘must’ meet again but this is expressed politely, rather than as a genuine plan. The way the writer has Winston repeating what she says might mean that they share the same feelings but instead he makes the repetition annoying: ‘She gave him another quick look of dislike.’

**Level 2**. The characters are sad and make the reader sad because the writer includes details about how uncomfortable they feel: ‘iron chairs, side by side’. Iron is hard to sit on. The torture must have been really awful because she says ‘You don’t give a damn what they suffer. All you care about is yourself’ and he agrees because he felt the same. The writer makes us feel sorry for them by telling us that ‘They did not speak again.’

**Level 1**. You can see the characters are sad from what they say. The man only says what she already said. Also, the writer makes us understand they are sad by saying it was ‘embarrassing to sit there in silence’. You can just imagine it.