

Paper 1: texts booklet, tasks, and exam-style questions

This booklet contains a selection of texts that will help you prepare for Paper 1 (fiction texts) the GCSE English Language exam.

It contains extracts from a range of different writers and books that are prose fiction texts, such as from short stories or novels. **They are all FICTION texts.** After each text, there are:

- **Tasks:** these are more to **get you thinking** about the text. They are only **loosely** based on the exam questions.
- **Exam questions:** these are based on the English Language GCSE exam for paper 1. There are 4 of these for certain texts, which test you on the Assessment Objectives for Paper 1.

After each text, there may be a **glossary**. The glossary includes difficult words that you would not be expected to know in an exam.

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Shame (1983) by Salman Rushdie

The following extract is taken from chapter 10 of *Shame*, by Salman Rushdie. It was written in 1983. It centres on a character of the novel that forms a key part of later chapters.

1 There was once a young woman, Sufiya Zinobia, also known as
 ‘Shame’. She was of slight build, had a weakness for pine-kernels, and
 her arms and legs were imperfectly co-ordinated when she walked.
5 Despite this ambulatory awkwardness, however, she would not have
 struck a stranger as being particularly abnormal, having acquired in the
 first twenty-one years of life the usual complement of physical
 attributes, including a small severe face that made her seem unusually
 mature, disguising the fact that she had only managed to get hold of
10 around seven years’ worth of brains. She even had a husband, Omar
 Khayyam Shakil, and never complained that her parents had chosen
 for her a man fully thirty-one years senior, that is to say, older than her
 own father.

 Appearances notwithstanding, however, this Sufiya Zonobia turned out
 to be, in reality, one of those supernatural beings, those exterminating
15 or avenging angels, or werewolves, or vampires, about whom we are
 happy to read in stories, sighing thankfully or even a little smugly while
 they scare the pants off us that it’s just as well they are no more than
 abstractions or figments; because we know (but do not say) that the
 mere likelihood of their existence would utterly subvert the laws by
20 which we live, the processes by which we understand the world.

 Lurking inside Sufiya Zinobia Shakil there was a Beast. We have
 already seen something of the growth of this unspeakable monster; we
 have seen how, feeding on certain emotions, it took possession of the
 girl from time to time. On two occasions she fell grievously ill and
 almost died; and perhaps both illnesses, brain-fever and immunological
 collapse, were attempts by ordinary self, by the Sufiya-Zinobia-ness of
 her, to defeat the Beast, even at the cost of her own life. But the Beast
 was not destroyed. And maybe somebody should have guessed, after
 the attack on her brother-in-law, that whatever other-than-Beastly part
 of her remained was gradually losing its ability to resist the blood-
 creature within.

Question 1

[4 marks]

Read again the first part of the source, **lines 1 to 9**.

List **four** things from this part of the source that you learn about Sufiya Zinobia.

Questions 2 and 3: focusing on language, and focusing on structure

How and why are the following techniques used in the extract?

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- The use of nouns and noun phrases to create setting/place/atmosphere
- The use of adjectives to describe character and/or setting
- Metaphor
- The use of sentence lengths to create suspense
- The use of language to involve the reader, e.g. first-person plural 'we', and

Fahrenheit 451 (1953) by Ray Bradbury

The following extract is taken from *Fahrenheit 451*, by Ray Bradbury. Written in 1953, it is set in the future, and is about a fireman, called Guy Montag, whose job it is burn books.

1 It was a pleasure to burn.
It was a special pleasure to see things eaten, to see things blackened
and *changed*. With the brass nozzle in his fists, with this great python
5 spitting its venomous kerosene upon the world, the blood pounded in
his head, and his hands were the hands of some amazing conductor
playing all the symphonies of the blazing and burning to bring down the
tatters and charcoal ruins of history. With his symbolic helmet
numbered 451 on his stolid head, and his eyes all orange flame with
10 the thought of what came next, he flicked the igniter and the house
jumped up in a gorging fire that burned the evening sky red and yellow
and black. He strode in a swarm of fireflies. He wanted, above all, like
the old joke, to shove a marshmallow on a stick in the furnace, while
the flapping pigeon-winged books died on the porch and lawn of the
house.

Tasks for *Fahrenheit 451*

Question 1

[4 marks]

Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the source that tells you about Guy Montag. These can be features of his physical appearance, or things that he does.

Question 2: focusing on language

Look in detail at the **whole extract**.

This book is known for its imaginative use of metaphors. Look at the examples of figurative language in the extract, which are highlighted in bold:

1 It was a pleasure to burn.
It was a special pleasure to see things eaten, to see things blackened
and *changed*. **With the brass nozzle in his fists, with this great
python spitting its venomous kerosene upon the world, the blood
5 pounded in his head, and his hands were the hands of some
amazing conductor playing all the symphonies of the blazing and
burning to bring down the tatters and charcoal ruins of history.**
With his symbolic helmet numbered 451 on his stolid head, and his
eyes all orange flame with the thought of what came next, he
10 flicked the igniter and **the house jumped up in a gorging fire that
burned the evening sky red and yellow and black. He strode in a
swarm of fireflies.** He wanted, above all, like the old joke, to shove a

marshmallow on a stick in the furnace, while the **flapping pigeon-winged books died on the porch and lawn of the house.**

Answer the following questions.

1) Look at this example of figurative language, including metaphor:

- **With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world**

What is the **original object** that is **being compared**?

What is this object being **compared to**?

What is the effect of this? What does it make you think of? Why would the writer want to do this?

2) Look at this other example of figurative language, including metaphor:

- **his hands were the hands of some amazing conductor playing all the symphonies of the blazing and burning to bring down the tatters and charcoal ruins of history**

What is the **original thing** that is **being compared**?

What is this object being **compared to**?

What is the effect of this? What does it make you think of? Why would the writer want to do this?

3) Do the same as above, but for the other metaphors that are highlighted in the extract.

Then, answer the following question:

How does the writer use **metaphor** to describe what Guy Montag is doing?

The Metamorphosis ⁽¹⁹¹⁵⁾ by Franz Kafka

The following extract is from the start of Franz Kafka's *The Metamorphosis*, published in 1915. It focuses on the protagonist, Gregor Samsa, and his transformation from a man into an insect.

1 As Gregor Samsa awoke one morning from uneasy dreams he found
himself transformed in his bed into a gigantic insect. He was lying on
his hard, as it were armor-plated, back and when he lifted his head a
5 little he could see his dome-like brown belly divided into stiff arched
segments on top of which the bed quilt could hardly keep in position
and was about to slide off completely. His numerous legs, which were
pitifully thin compared to the rest of his bulk, waved helplessly before
his eyes.

10 What has happened to me? he thought. It was no dream. His room, a
regular human bedroom, only rather too small, lay quiet between the
four familiar walls. Above the table on which a collection of cloth
samples was unpacked and spread out - Samsa was a commercial
15 traveller - hung the picture which he had recently cut out of an
illustrated magazine and put into a pretty gilt frame. It showed a lady,
with a fur cap on and a fur stole, sitting upright and holding out to the
spectator a huge fur muff into which the whole of her forearm had
vanished!

20 Gregor's eyes turned next to the window, and the overcast sky - one
could hear raindrops beating on the window gutter - made him
quite melancholy. What about sleeping a little longer and forgetting all
this nonsense, he thought, but it could not be done, for he was
accustomed to sleep on his right side and in his present condition he
could not turn himself over. However violently he forced himself
25 towards his right side he always rolled on to his back again. He tried it
at least a hundred times, shutting his eyes to keep from seeing his
struggling legs, and only desisted when he began to feel in his side a
faint dull ache he had never experienced before.

30 Oh God, he thought, what an exhausting job I've picked on! Travelling
about day in, day out. It's much more irritating work than doing the
actual business in the office, and on top of that there's the trouble of
constant travelling, of worrying about train connections, the bed and
irregular meals, casual acquaintances that are always new and never
become intimate friends. The devil take it all! He felt a slight itching up
35 on his belly; slowly pushed himself on his back nearer to the top of the
bed so that he could lift his head more easily; identified the itching
place which was surrounded by many small white spots the nature of
which he could not understand and made to touch it with a leg, but
drew the leg back immediately, for the contact made a cold shiver run
40 through him.

Exam questions for *The Metamorphosis*

Question 1

[4 marks]

Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the source that you learn about Gregor Samsa in these lines of the opening.

Question 2

[8 marks]

Look in detail at this extract from **lines 10-28**.

10 What has happened to me? he thought. It was no dream. His room, a regular human bedroom, only rather too small, lay quiet between the four familiar walls. Above the table on which a collection of cloth samples was unpacked and spread out - Samsa was a commercial traveller - hung the picture which he had recently cut out of an
15 illustrated magazine and put into a pretty gilt frame. It showed a lady, with a fur cap on and a fur stole, sitting upright and holding out to the spectator a huge fur muff into which the whole of her forearm had vanished!

20 Gregor's eyes turned next to the window, and the overcast sky - one could hear raindrops beating on the window gutter - made him quite melancholy. What about sleeping a little longer and forgetting all this nonsense, he thought, but it could not be done, for he was accustomed to sleep on his right side and in his present condition he could not turn himself over. However violently he forced himself
25 towards his right side he always rolled on to his back again. He tried it at least a hundred times, shutting his eyes to keep from seeing his struggling legs, and only desisted when he began to feel in his side a faint dull ache he had never experienced before.

How does the writer use language here to describe Gregor Samsa's situation?

You could include the writer's choice of:

- words and phrases;
- language features and techniques;
- sentence forms.

Question 3

[8 marks]

You now need to think about the **whole** of the **source**. This text is taken from the start 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 attention on at the beginning and at the end;
- how and why the writer changes this focus as the source develops;
- how and why the writer uses structural features to show the change in Gregor Samsa's physical appearance;
- any other structural features that interest you.

Question 4

[20 marks]

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student that read this extract said: 'Gregor Samsa is clearly agitated and upset by the situation that he is in.'

To what extent do you agree?

In your response, you could:

- the extent to which you agree with the above statement – do you agree with what the student thinks or not?
- consider your own impressions of the narrator – do you identify with her or not?
- evaluate how the writer is or is not harsh about the narrator – what does the writer make us think about her and how?
- consider how the writer explains the narrator's clothes, and the attention the detail;
- support your response with references to the text.

The Art of Racing in the Rain (2008) by Gareth Stein

This text is the opening of *The Art of Racing in the Rain*, by Gareth Stein. It was published in 2008 and instantly became a New York Times bestseller. It is written in the first person, though it is not the typical first-person narrator that you would expect...

1 Gestures are all that I have; sometimes they must be grand in nature.
And while I occasionally step over the line and into the world of the
melodramatic, it is what I must do in order to communicate clearly and
effectively. In order to make my point understood without question. I
5 have no words I can rely on because, much to my dismay, my tongue
was designed long and flat and loose, and therefore, is a horribly
ineffective tool for pushing food around my mouth while chewing, and
an even less effective tool for making clever and complicated
polysyllabic sounds that can be linked together to form sentences. And
10 that's why I'm here now waiting for Denny to come home - he should
be here soon - lying on the cool tiles of the kitchen floor in a puddle of
my own urine.

I'm old. And while I'm very capable of getting older, that's not the way I
want to go out. Shot full of pain medication and steroids to reduce the
15 swelling of my joints. Vision fogged with cataracts. Puffy, plasticky
packages of Doggie Depends stocked in the pantry. I'm sure Denny
would get me one of those little wagons I've seen on the streets, the
ones that cradle the hindquarters so a dog can drag his rear end
behind him when things start to fail. That's humiliating and degrading.
20 I'm not sure if it's worse than dressing up a dog for Halloween, but it's
close. He would do it out of love, of course. I'm sure he would keep me
alive as long as he possibly could, my body deteriorating, disintegrating
around me, dissolving until there's nothing left but my brain floating in a
glass jar filled with clear liquid, my eyeballs drifting at the surface and
25 all sorts of cables and tubes feeding what remains.

But I don't want to be kept alive. Because I know what's next. I've seen
it on TV. A documentary I saw about Mongolia, of all places. It was the
best thing I've ever seen on television, other than the 1993 Grand Prix
of Europe, of course, the greatest automobile race of all time in which
30 Ayrton Senna proved himself to be a genius in the rain. After the 1993
Grand Prix, the best thing I've ever seen on TV is a documentary that
explained everything to me, made it all clear, told the whole truth: when
a dog is finished living his lifetimes as a dog, his next incarnation will
35 be as a man.

I've always felt almost human. I've always known that there's
something about me that's different than other dogs. Sure, I'm stuffed
into a dog's body, but that's just the shell. It's what's inside that's
important. The soul. And my soul is very human.

- 40 I am ready to become a man now, though I realize I will lose all that I have been. All of my memories, all of my experiences. I would like to take them with me into my next life—there is so much I have gone through with the Swift family—but I have little say in the matter. What can I do but force myself to remember? Try to imprint what I know on
- 45 my soul, a thing that has no surface, no sides, no pages, no form of any kind. Carry it so deeply in the pockets of my existence that when I open my eyes and look down at my new hands with their thumbs that are able to close tightly around their fingers, I will already know. I will already see.
- 50 The door opens, and I hear him with his familiar cry, “Yo, Zo!” Usually, I can’t help but put aside my pain and hoist myself to my feet, wag my tail, sling my tongue around, and shove my face into his crotch. It takes humanlike willpower to hold back on this particular occasion, but I do. I hold back. I don’t get up. I’m acting.

Exam questions for *The Art of Racing in the Rain*

Question 1

[4 marks]

Read again the first part of the source, **lines 1 to 10**.

List **four** things from this part of the source that you learn about the narrator of the story.

Question 2

[8 marks]

Look in detail at this extract from **lines 13-25**:

- I’m old. And while I’m very capable of getting older, that’s not the way I want to go out. Shot full of pain medication and steroids to reduce the swelling of my joints. Vision fogged with cataracts. Puffy, plasticky packages of Doggie Depends stocked in the pantry. I’m sure Denny would get me one of those little wagons I’ve seen on the streets, the ones that cradle the hindquarters so a dog can drag his rear end behind him when things start to fail. That’s humiliating and degrading.
- 15 I’m not sure if it’s worse than dressing up a dog for Halloween, but it’s close. He would do it out of love, of course. I’m sure he would keep me alive as long as he possibly could, my body deteriorating, disintegrating around me, dissolving until there’s nothing left but my brain floating in a glass jar filled with clear liquid, my eyeballs drifting at the surface and
- 20 all sorts of cables and tubes feeding what remains.
- 25

How does the writer use language here to describe the narrator’s situation?

You could include the writer's choice of:

- words and phrases;
- language features and techniques;
- sentence forms.

Question 3

[8 marks]

You now need to think about the **whole** of the **source**. This text is taken from the start 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 attention on at the beginning and at the end;
- how and why the writer changes this focus as the source develops;
- any other structural features that interest you.

Question 4

[20 marks]

Focus this part of your answer on the second part of the source, from **line 26 to the end**.

A student that read this extract said: 'In this section of the opening, the narrator thinks very much like a human, but acts like a dog.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the narrator – do you see him more as a dog or more as a human?
- evaluate how the writer shows what the narrator thinks and what he does when his owner comes to get him;
- consider how the writer explains the dog's views on life;
- support your response with references to the text.

The Bell Jar (1963) by Sylvia Plath

The following text is the opening to *The Bell Jar*, a book written in 1963 by Sylvia Plath. It tells the story of Esther Greenwood, a young woman from the suburbs of Boston, who gains a summer internship at a magazine in New York.

1 It was a queer, sultry summer, the summer they electrocuted the
Rosenbergs, and I didn't know what I was doing in New York. I'm
stupid about executions. The idea of being electrocuted makes me
sick, and that's all there was to read about in the papers - goggle-eyed
5 headlines staring up at me on every street corner and at the fusty,
peanut-smelling mouth of every subway. It had nothing to do with me,
but I couldn't help wondering what it would be like, being burned alive
all along your nerves.

I thought it must be the worst thing in the world.

10 New York was bad enough. By nine in the morning the fake, country-
wet freshness that somehow seeped in overnight evaporated like the
tail end of a sweet dream. Mirage-gray at the bottom of their granite
canyons, the hot streets wavered in the sun, the car tops sizzled and
glittered, and the dry, cindery dust blew into my eyes and down my
15 throat.

I kept hearing about the Rosenbergs over the radio and at the office till
I couldn't get them out of my mind. It was like the first time I saw a
cadaver. For weeks afterward, the cadaver's head - or what there was
left of it - floated up behind my eggs and bacon at breakfast and behind
20 the face of Buddy Willard, who was responsible for my seeing it in the
first place, and pretty soon I felt as though I were carrying that
cadaver's head around with me on a string, like some black, noseless
balloon stinking of vinegar.

25 I knew something was wrong with me that summer, because all I could
think about was the Rosenbergs and how stupid I'd been to buy all
those uncomfortable, expensive clothes, hanging limp as fish in my
closet, and how all the little successes I'd totted up so happily at
college fizzled to nothing outside the slick marble and plate-glass fronts
along Madison Avenue.

30 I was supposed to be having the time of my life.

I was supposed to be the envy of thousands of other college girls just
like me all over America who wanted nothing more than to be tripping
about in those same size-seven patent leather shoes I'd bought in
Bloomingdale's one lunch hour with a black patent leather belt and
35 black patent leather pocketbook to match. And when my picture came
out in the magazine the twelve of us were working on - drinking
martinis in a skimpy, imitation silver-lamé bodice stuck on to a big, fat

cloud of white tulle, on some Starlight Roof, in the company of several
anonymous young men with all-American bone structures hired or
40 loaned for the occasion - everybody would think I must be having a real
whirl.

Exam questions for *The Bell Jar*

Question 1

[4 marks]

Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the source that you learn about the narrator.

Question 2

[8 marks]

Look in detail at this extract from **lines 3 to 15**:

The idea of being electrocuted makes me sick, and that's all there was
to read about in the papers - goggle-eyed
5 headlines staring up at me on every street corner and at the fusty,
peanut-smelling mouth of every subway. It had nothing to do with me,
but I couldn't help wondering what it would be like, being burned alive
all along your nerves.

I thought it must be the worst thing in the world.

10 New York was bad enough. By nine in the morning the fake, country-
wet freshness that somehow seeped in overnight evaporated like the
tail end of a sweet dream. Mirage-gray at the bottom of their granite
canyons, the hot streets wavered in the sun, the car tops sizzled and
glittered, and the dry, cindery dust blew into my eyes and down my
15 throat.

How does the writer use language here to describe New York?

You could include the writer's choice of:

- words and phrases;
- language features and techniques;
- sentence forms.

Question 3

[8 marks]

You now need to think about the **whole** of the **source**. This text is taken from the start 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 attention on at the beginning and at the end;
- how and why the writer changes this focus as the source develops;
- any other structural features that interest you.

Question 4

[20 marks]

Focus this part of your answer on the second part of the source, from **line 30 to the end**.

A reviewer wrote: 'In this part of the extract the narrator is too harsh on herself. She is very critical about everything, from her clothes, to the way that she behaves.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the narrator – do you identify with her or not?
- evaluate how the writer is or is not harsh about the narrator – what does the writer make us think about her and how?
- consider how the writer explains the narrator's clothes, and the attention the detail;
- support your response with references to the text.

A call to arms (1929) by Ernest Hemingway

1 In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels.

5 Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare
10 and white except for the leaves.

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare. There was fighting in the mountains and at night we could see the flashes from the artillery. In the dark it was like summer lightning, but the nights were
15 cool and there was not the feeling of a storm coming.

Sometimes in the dark we heard the troops marching under the window and guns going past pulled by motor-tractors. There was much traffic at night and many mules on the roads with boxes of ammunition on each side of their pack-saddles and gray motor trucks that carried men, and
20 other trucks with loads covered with canvas that moved slower in the traffic. There were big guns too that passed in the day drawn by tractors, the long barrels of the guns covered with green branches and green leafy branches and vines laid over the tractors.

To the north we could look across a valley and see a forest of chestnut trees and behind it another mountain on this side of the river. There was fighting for that mountain too, but it was not successful, and in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain. The vineyards were thin and bare-branched too and all the country wet and brown
25 and dead with the autumn. There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5
30 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child.

There were small gray motor cars that passed going very fast; usually there was an officer on the seat with the driver and more officers in the
40 back seat. They splashed more mud than the camions even and if one

of the officers in the back was very small and sitting between two generals, he himself so small that you could not see his face but only the top of his cap and his narrow back, and if the car went especially fast it was probably the King. He lived in Udine and came out in this way nearly every day to see how things were going, and things went very badly.

At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army.

Tasks for *A call to arms*

Question 1: Task

[4 marks]

Read again the first part of the source, **lines 1 to 10**.

- List **four** things from this part of the source that you learn about the setting of the opening of the novel.

Question 2: Focusing on language

Look in detail at this extract from **lines 1 to 20**.

- How does the author use **concrete nouns**, and **adjectives**, to set the scene and describe the setting?

Question 3: analysing the structure

Look in detail at the **whole source**.

1. How does the writer focus your attention at the beginning of the opening? Think about the **setting**, **people involved**, and **what you might expect to come after**;
2. Think about the **paragraph lengths** – to what extent are they varied?
3. Changes in **time**, **space**, and **point of view** – e.g. the use of **and**, and the pace of sentences;
4. How **quickly** the ending happens and why the writer might have done this.

Question 4: evaluating a criticism of the text

Focus on lines 24 to the end:

After reading this text, a student said: 'After the writer states that the fighting was not successful, the atmosphere of the opening turns negative. The pace also quickens, and I get this feeling that there will be some danger ahead.'

To what extent do you agree with this statement?

- Do you agree that the atmosphere of the piece turns more negative?
 - **Why** do you think this?
 - If so, **how** does the writer do this?
 - If not, then **what** do you think instead? **How** does the writer do this?

- Do you agree that the pace of the opening becomes quicker towards the end?
 - **Why** do you think this?
 - If so, **how** does the writer do this?
 - If not, then **what** does the writer do instead, and **how**?

- Look specifically at lines **24 to 30**.
 - Can you pick out any **adjectives, nouns, or verbs** that you associate with a dark/negative atmosphere?

 - What role does the weather play and how does the writer use language to involve the change in weather?

 - What is the link between the fighting that was 'not successful' and the change in weather? How does the writer create this link?

- Look specifically at lines **30 to 37**. The writer frequently uses 'and' and a semi-colon for a desired effect.
 - What effect is this and how does the use of 'and' and semi-colons create this effect?

1984 (1949) by George Orwell

The following extract is the opening of the book 1984, written by George Orwell. It was written in 1949, but set in the future. This extract introduces us to the main character, Winston Smith.

1 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
5 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
10 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
15 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.

20 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
25 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
30 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
35 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
40 caption said, while the dark eyes looked deep into Winston's own.
Down at streetlevel another poster, torn at one corner, flapped fitfully in

- 45 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.

Tasks for 1984

Question 1: Task

[4 marks]

Read again the first part of the source, **lines 1 to 10**.

- List **four** things from this part of the source that you learn about the mansion **and/or** about Winston Smith.

Question 2: Focusing on language

Look in detail at this extract from **lines 1 to 25**.

On lines 1-5 ONLY:

- How does the writer start by using **adjectives** to set the scene?
- How does the writer use
- How does the writer use **adjectives** to create setting?
- How does the writer use **adjectives** to describe the people mentioned?
- Can you pick out any **verbs** from these lines that describe the setting or the main character's actions?

Question 3: analysing structure

Look in detail at the **whole source**.

1. How does the writer focus your attention at the beginning of the opening? Think about the **setting**, **people involved**, and **what you might expect to come after**;
2. Think about the **paragraph lengths** – to what extent are they varied? Why might they be longer than normal?
3. Consider the changes in **time**, **space**, and **point of view** – e.g. the use of and, and the pace of sentences;
4. Do you think the author creates **tension** at the end? How and why do you think the author would do this?

