**AO4 Mastery Test:**

**Evaluate texts critically and support this with appropriate textual reference.**

Read the extract below, and then attempt the example question.

Remember, you are trying to be more complex than just agreeing or disagreeing; you need to really evaluate and justify your own opinion, bringing in other evidence and opinions, not just the ones in the statement.

Example AQA Question:

**For this question you will need to focus on the first paragraph only.**

One student read the extract below and said: ‘the imagery used in the description of setting is beautiful and positive and is the most engaging part for the reader.’

To what extent do you agree with this opinion?

In your response, you could:

* write about your own impressions of the setting
* evaluate how the writer has created these impressions
* support your opinions with references to the text.

Example Edexcel Question:

**For this question you will need to focus on the first paragraph only.**

In this extract, there is an attempt to present the beauty of the setting.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

The bedroom is large and uncluttered. As he glides across it with almost comic facility, the prospect of the experience ending saddens him briefly, then the thought is gone. He is by the centre window, pulling back the tall folding wooden shutters with care so as not to wake Rosalind. In this he's selfish as well as solicitous. He doesn't wish to be asked what he's about—what answer could he give, and why relinquish this moment in the attempt? He opens the second shutter, letting it concertina into the casement, and quietly raises the sash window. It is many feet taller than him, but it slides easily upwards, hoisted by its concealed lead counterweight. His skin tightens as the February air pours in around him, but he isn't troubled by the cold. From the second floor he faces the night, the city in its icy white light, the skeletal trees in the square, and thirty feet below, the black arrowhead railings like a row of spears. There's a degree or two of frost and the air is clear. The streetlamp glare hasn't quite obliterated all the stars; above the Regency façade on the other side of the square hang remnants of constellations in the southern sky. That particular façade is a reconstruction, a pastiche—wartime Fitzrovia took some hits from the Luftwaffe—and right behind is the Post Office Tower, municipal and seedy by day, but at night, half-concealed and decently illuminated, a valiant memorial to more optimistic days.

And now, what days are these? Baffled and fearful, he mostly thinks when he takes time from his weekly round to consider. But he doesn't feel that now. He leans forwards, pressing his weight onto his palms against the sill, exulting in the emptiness and clarity of the scene. His vision—always good—seems to have sharpened. He sees the paving stone mica glistening in the pedestrianised square, pigeon excrement hardened by distance and cold into something almost beautiful, like a scattering of snow. He likes the symmetry of black cast-iron posts and their even darker shadows, and the lattice of cobbled gutters. The overfull litter baskets suggest abundance rather than squalor; the vacant benches set around the circular gardens look benignly expectant of their daily traffic—cheerful lunchtime office crowds, the solemn, studious boys from the Indian hostel, lovers in quiet raptures or crisis, the crepuscular drug dealers, the ruined old lady with her wild, haunting calls. Go away! she'll shout for hours at a time, and squawk harshly, sounding like some marsh bird or zoo creature.

Glossary

Luftwaffe: The German air force in WWII

Fitzrovia: A district in Central London

Crepuscular: resembling or relating to twilight.

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