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1: Welcome to 1984 (Pre-reading)

STANDARD: RL10 Range of Reading

RL 11-12.10 "By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed..."

INTO:

Do you enjoy stories about imagined futures, strange possibilities, or hypothetical science? Are such stories just for fun or can they hold deeper importance? Explain your view.

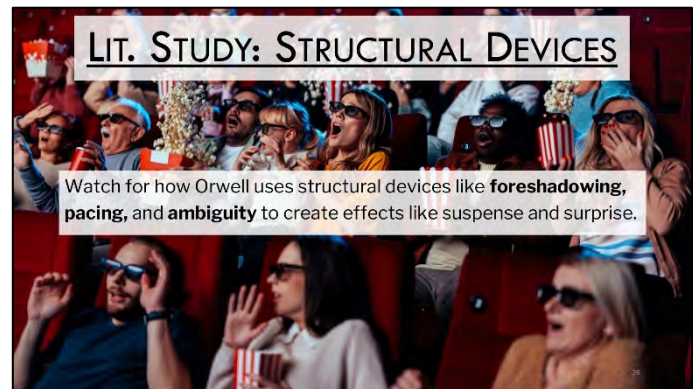
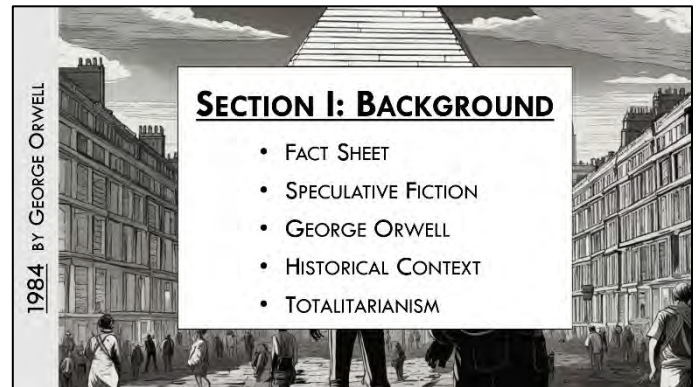
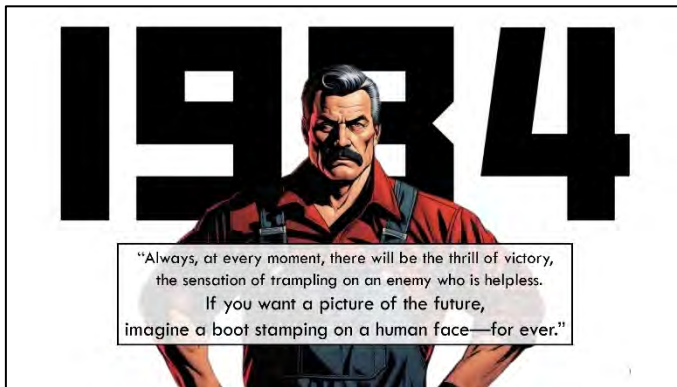
THROUGH:

Prepare to read 1984 by viewing the slideshow and completing the [introduction notes](#).

We will think about...

- The literary genre of speculative fiction.
- The historical context that inspired the author.
- The key literary elements of the novel.

[INTRODUCTION SLIDESHOW](#) – 1984 ([PDF](#) or [PPT](#))



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NOTE: Before viewing the slideshow, determine...

- If you want students to take notes or to keep the viewing informal.
- How you want students to approach sensitive topics (slide 19).
- The due dates for the reading schedule (slide 26).

1984 READING SCHEDULE	Reading #1	Part 1: Chapters I-IV	Due date:
	Reading #2	Part 1: Chapters V-VIII	Due date:
	Reading #3	Part 2: Chapters I-VII	Due date:
	Reading #4	Part 2: Chapters VIII-X	Due date:
	Reading #5	Part 3: Chapters I-VI	Due date:

INTRODUCTION NOTES (HANDOUT)

1984 INTRODUCTION NOTES Name: _____

AUTHOR:	
PUBLICATION YEAR:	
GENRE(S):	

Record one idea, detail, or response for each:

SPECULATIVE FICTION	Name three titles that fall within this super-genre. 1) _____ 2) _____ 3) _____
UTOPIA	Definition: _____ What would your vision of Utopia look like? _____
DYSTOPIA	Identify one imagined dystopia from a show, film, or text: _____
GEORGE ORWELL	How do you think Orwell went from being an officer in the colonial police in India to being homeless in Paris? _____
COMMUNISM	Definition: _____ Why do you think many Russians were drawn to communism? _____
FASCISM	_____

SPANISH CIVIL WAR	Why did other countries care about Spain's form of government? _____
TOTALITARIANISM	How is a totalitarian state different from the old-fashioned mode of authoritarian rule like having a king or queen? _____

Reading	Chapters	Due date:
#1	Part 1: Chapters I-IV	
#2	Part 1: Chapters V-VIII	
#3	Part 2: Chapters I-VII	
#4	Part 2: Chapters VIII-X	
#5	Part 3: Chapters I-VI	

HISTORICAL CONTEXT & PROPAGANDA	
CHARACTER ARC	
STRUCTURAL DEVICES	
SYMBOLISM	

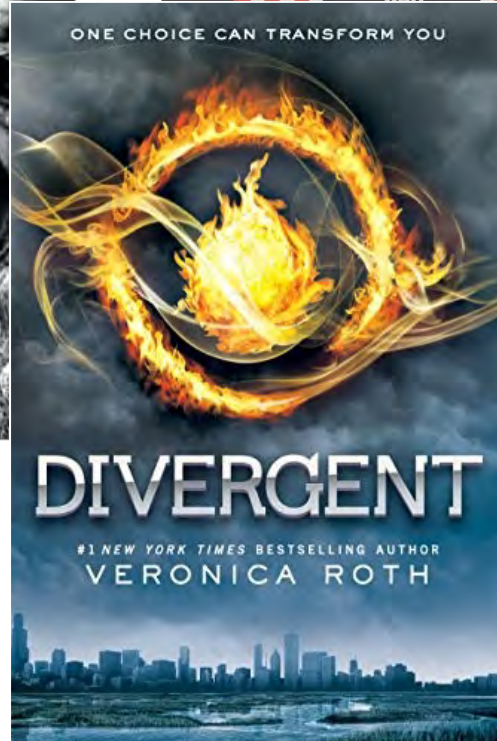
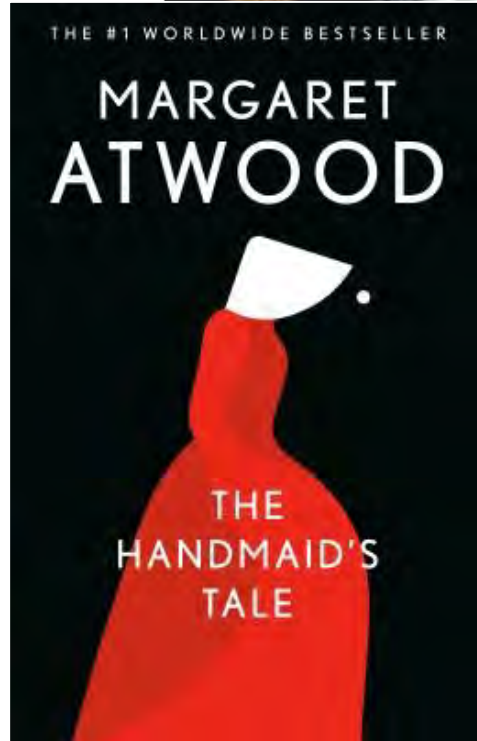
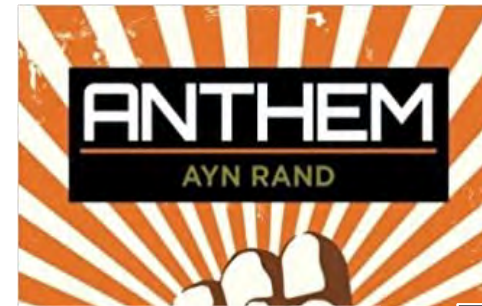
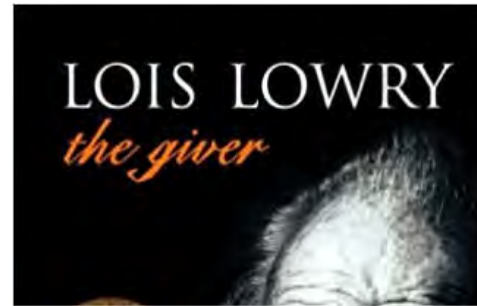
CLOSING: Based on this preview, which aspect of *1984* piques your interest? (Identify a theme subject, historical connection, or literary element.)

BEYOND:

In the history of literature, *1984* is a big deal. (You will have to decide for yourself if such acclaim is warranted.) What do you think sets a piece of writing apart to make it *literature*?

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SPECULATIVE FICTION: DYSTOPIA



TOTALITARIANISM:

Totalitarianism is a political system characterized by centralized control by a government that seeks to regulate and control all aspects of public and private life. Individual freedoms are severely restricted, dissent is suppressed, and the state exercises total control over the economy, politics, culture, society, and expression.

Orwell was concerned with totalitarianism on the left and the right.

Members of the Chinese Communist Party celebrate Stalin's birthday (1949).



Image Source: Library of Congress

LIT. STUDY: PROPAGANDA

To understand the historical context of the novel, we will study the ideological conflicts of the early Cold War.

Propaganda from the era provides insight into the animosity developing between capitalist nations and communist nations.

PROPAGANDA: information of a biased (one-sided) or misleading nature, used to promote or publicize a particular political cause or point of view.

“Choose communism for terror and slavery.”
(Dutch, 1950s)



POINT OF VIEW:

- Third-person, limited point of view
- The narrator is not present or personally involved.
- Past tense
- Narration is limited to knowing the thoughts and feelings of the protagonist, Winston Smith.



PROTAGONIST: The main character with whom you are meant to connect.

1. What is the purpose of the telescreen? Can you make any connections to our lives today?
2. How would you characterize Winston Smith based on what you know so far? Does he fit the conventional image of a heroic figure?
3. Why do some people feel compelled to keep diaries? Why do you think Winston Smith decides to start a diary despite the risks?
4. The first reading makes clear that Winston Smith has a problem with women. To what can we attribute his misogyny (hatred of women)?

5. Winston Smith dreams some vivid dreams. What has he dreamt about so far? Do you place any special importance on the meaning of your dreams? Explain.

6. The Party states that "Who controls the past controls the future: who controls the present controls the past" (4). Do you agree? Can you control the past?

7. How does an understanding of the Ministry of Truth illuminate the meaning of the Party slogan "IGNORANCE IS STRENGTH"?

8. What would be the worst aspect of life in 1984 for you personally?

EXCERPT ANALYSIS: What makes the excerpt important or interesting? You might analyze imagery, theme, symbol, word choice, characterization, plot / conflict, or point of view.

A. ... For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future? It was of its nature impossible. Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless. (7)

Think about it: How does the character Winston Smith writing a message to “the unborn” in the story relate to George Orwell in 1949 writing for future readers (us)?

B. ... The thing that now suddenly struck Winston was that his mother's death, nearly thirty years ago, had been tragic and sorrowful in a way that was no longer possible. Tragedy, he perceived, belonged to the ancient time, to a time when there was still privacy, love, and friendship, and when the members of a family stood by one another without needing to know the reason. His mother's memory tore at his heart because she had loved him when he was too young and selfish to love her in return, and because somehow, he did not remember how, she had sacrificed herself to a conception of loyalty that was private and unalterable. Such things, he saw, could not happen today. (30)

PREVIEW ONLY

1984

SURVIVAL GUIDE

Name: _____

George Orwell’s *1984* asks us to imagine a society following unwritten (yet mercilessly enforced) rules. Winston Smith’s behavior is under constant scrutiny, even in his own home. He knows that one false move could send him to a forced labor camp or the Ministry of Love. What unwritten rules and expectations must he keep in mind?

PART 1: COLLECT TEXTUAL EVIDENCE regarding survival in *1984*.

Page #	Textual Evidence (Direct quotation with marks.)	Topic (e.g., employment)

PART 2: CREATE A HANDY SURVIVAL GUIDE.

The people of “Airstrip One” know the Party’s unwritten rules by second nature, but imagine the position of a new arrival in the society of Oceania. What if you or I were transported there? Or imagine the position of a Eurasian spy trying to infiltrate the society and avoid detection. Create a handy reference sheet to improve the likelihood of survival in 1984.

FOLLOW THESE RULES AT ALL TIMES!



9: Word Wars! Two Minutes Hate (Reading 2)

STANDARD: RI6 Craft and Structure / W1b Argument

RI 11-12.6 "Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text."

W 11-12.1b "Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text."

INTO:

How does the Party in *1984* attempt to control the hearts and minds of the populace?

List the methods you have observed in the novel so far.

Censorship, political programming, ideological education (textbooks), posters, the Two Minutes Hate, state-sponsored clubs, propagandistic movies (flicks), etc.

THROUGH:

When Orwell was writing *1984*, World War II was a recent memory and the Cold War had begun. Orwell would have been inundated with propaganda, one-sided persuasion intended to advance a viewpoint without regard for fairness or even truth.

Nowadays, we are also inundated with misleading information and erroneous persuasion. Whether it is political rhetoric, advertising campaigns, social media influencers, or even institutional learning we must be wary of "guidance" that is misguided.

Can you give an example of dishonest persuasion?

Example: Budweiser's commercial entitled "Puppy Love" showcased the bond between a puppy and a horse. (9 out of 10 veterinarians agree that there is no correlation between Beer and friendships between puppies and horses.) This technique is called transfer.

NOTES: Propaganda Techniques

For your own sake, you must be able to recognize misleading persuasion that may not have your best interests in mind. Understanding common propaganda techniques will help.

[PROPAGANDA TECHNIQUES](#) ([SLIDESHOW PPT](#) OR [PDF](#))

[WORD WARS! PROPAGANDA \(HANDOUT\)](#)

[RETURN TO MENU](#)

ACTIVITY: Two Minutes Hate

You may want to re-read the Two Minutes Hate description from Chapter I as a class.

WORD WARS: PROPAGANDA (HANDOUT)

[illegible]

BEYOND:

Since you know what propaganda is, reflect on what it is not. What are the qualities that make a persuasive speech, advertisement, or educational text honest or trustworthy?

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“Make Mine Freedom”

www.youtube.com/watch?v=NxsNU7ZZAIU
(10 minutes)

CONTENT WARNING:
SEXIST IMAGERY AND PORTRAYALS



1. Explain the **analogy** of the salesman and the bottle of magic liquid.
2. Describe the embodiment (physical form) of the **communist government** and how it handles the concerns of the common people.
3. How do the animators use familiar music and images.

“Against Sharks”

www.youtube.com/watch?v=fOQwfmLJJU
(10 minutes)

CONTENT WARNING:
NAZI IMAGERY AND SCENES OF VIOLENCE



1. What is the significance of **the worker** and the hammer? How is he portrayed differently than the other cartoon characters?
2. What **evidence** is shown that the USSR will prevail (win in the end)?
3. What does the cartoon say about **capitalist propaganda** (newspapers)?

“The Millionaire”

www.youtube.com/watch?v=MhFxnrxXI_4
(10 minutes)

CONTENT WARNING:
ALCOHOL AND TOBACCO USE



1. How does the cartoon connect **wealthy people and war**?
2. According to the cartoon, what is one negative result of **individual wealth**?
3. Why is it important that “The Millionaire” be a **dog** and not a person?

“The Profit Motive”

www.youtube.com/watch?v=EfVOPpBVff0&t
(9 minutes)

CONTENT WARNING:
SEXIST STEREOTYPES



1. How does Freddy's **self-interest** end up helping others?
2. How did the **free market** ruin the evil plans of the Sudso and Fudso corporations?
3. What might be the (unmentioned) **negative impacts** of the Fudso Corp. and Soap City?

11: Symbolism Review (Reading 2)

STANDARD: RL2 Key Ideas and Details

RL 11-12.2 “Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.” (Symbolism as theme development)

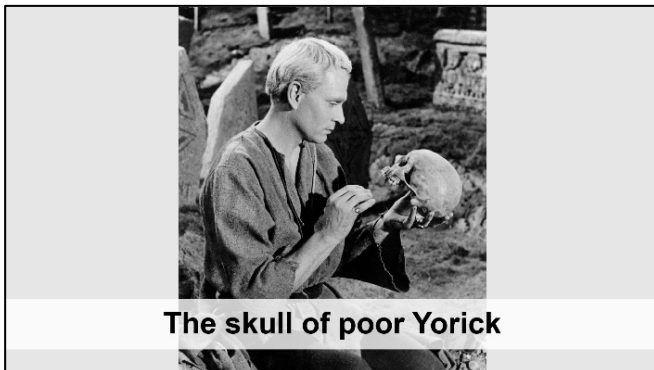
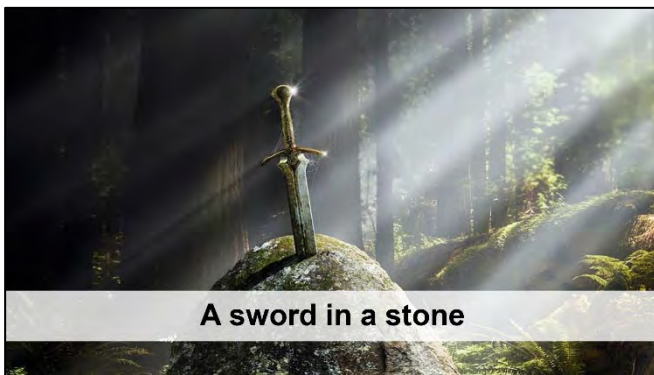
INTO: Symbols and Famous Titles Challenge!

Each slide will display a symbol from a famous title.

Be first to call out the title of the movie, book, or poem and you win.

For super-secret-mega-bonus points, identify a larger meaning behind the symbol.

SYMBOLS AND FAMOUS TITLES CHALLENGE! (SLIDES in [PPTX](#) or [PDF](#))



(CONTENT WARNING: Slide 21 may upset some viewers.)

ACCOMODATION: *Alternative slideshow for diverse learners*

View this [slideshow of visual symbols](#) (also [PDF](#)) and identify what each symbol represents. Go beyond simple identification and recognize feelings, associations, and ideas.

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THROUGH: Orwell uses symbolism. Objects, images, actions, places, and particular phrases in the story are imbued with added meaning. Some of the symbols are obvious and some are subtle. Some of the symbols are easily interpreted, and some are not.

Review symbolism by analyzing the symbolism in a short story.


SYMBOLISM PRACTICE: SHORT STORY (HANDOUT)

Symbolism Practice: Short Story Edition Name: _____

Symbols pervade our lives. Individuals, shapes, events, and places become symbolic when they represent a larger idea. This is especially true when the material represents the immaterial. A person can symbolize a principle. A shape can symbolize an emotion.

A symbol in literature is a person, place, object, or event that contains additional layers of meaning. While visual symbols typically represent a single idea, literary symbols tend to be complex. Literary symbols often represent multiple (even contradictory) ideas. For example, a rotten apple in a story might represent a traumatic event, a character, the character's festering hatred, and even forgiveness.

Famous symbols from literature:



- The Mockingbird in *To Kill a Mockingbird*
- The whale in *Moby Dick*
- Mama's plant in *A Raisin in the Sun*
- The "windy hilltops" of *Wuthering Heights*
- The pig's head in *Lord of the Flies*
- The river in *Heart of Darkness*
- The mockingjay in *The Hunger Games*

Literary symbols in pop culture:

- The bat in *Batman Begins* is more than a visual of a swift, creepy critter that hunts at night. It also represents trauma. It is the fear Wayne must face, master, and instill in others.
- The Scarlet Carson rose in *V for Vendetta* represents the protagonist's slowly cultivated revenge, his memories of beauty, and even his mercy.
- The rose in *Disney's Beauty and the Beast* is literally a magical flower, but it possesses complex meanings surrounding appearances, regret, love, and mortality.


Identify literary symbols:

Your literary symbol can be from any medium (film, novel, poem, song, comic, series, etc.).


Title	Medium	Symbol and meaning

Title: _____ by _____


Protagonist (main character): The person at the center of the action. Think about character traits and motivation.




Point of View: Who is telling the story? Is the narrator involved (first-person point of view)? Is the narrator omniscient (all-knowing)? What tone (attitude) does narrator take?



Conflict: The struggle between opposing forces. (It may be internal.) How is it resolved?



Theme: What is the main message about life or humanity?



Symbol: Which details (people, places, objects, or events) may have layers of meaning?

What is the main symbol of the story? _____

Key quote in developing the symbol: _____

What does this symbol represent? (Remember, it may represent several things.) _____

Does the symbol help develop the theme? _____

Short story recommendations:

- ["Marigolds" by Eugenia W. Collier](#) (5 pages)—easy
- ["Everyday Use" by Alice Walker](#) (8 pages)—moderate
- ["A White Heron" by Sarah Orne Jewett](#) (7 pages)—moderate
- ["The Minister's Black Veil" by Nathaniel Hawthorne](#) (12 pages)—challenging

BEYOND: What is the point of including symbolism? Why add layers of hidden meaning that may or may not be understood by the reader? What is the benefit?

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FORESHADOWING FORMS

Name: _____

Foreshadowing is a literary device where the author suggests future story events or outcomes before they occur. The hints provide a “shadow” of things to come. It is still called foreshadowing even when it states directly what will happen (**direct foreshadowing**).

Primary students learn that these clues / previews add interest and keep the reader guessing. High School and college students should recognize the different forms of foreshadowing and analyze how an instance relates to **structural effects** (mystery, tension, suspense, and surprise), **theme development**, and/or the reader's **point of view** on the events.

MATCHING: FORMS AND EXAMPLES

CONCRETE / CHEKHOV'S GUN: The use of tangible or physical elements within the story to hint at future developments.	A. "The cry was pinned off sharp as the blood-warm waves of the Caribbean Sea dosed over his head" (from <i>The Most Dangerous Game</i>)
PROPHECY: A character foretells future events. This may involve supernatural or spiritual abilities.	B. In <i>The Princess Bride</i> , the grandfather stops reading the book aloud to reassure his grandson the story has a happy ending.
FALSE / RED HERRING: A misleading detail aimed at making the reader guess wrongly.	C. As the shadowy stalker approaches the house, the film quickly shows a chef's knife resting on the kitchen counter.
SYMBOLIC: The symbolic element suggests what may happen to the represented element.	D. In <i>Julius Caesar</i> , Calpurnia has a dream in which she sees Caesar's statue bleeding.
VISION / PREMONITION: A character has a dream or fantasy that provides clues about events to come.	E. In the play <i>Macbeth</i> , the witches explain that Lord Macbeth will follow his ambition, become king, and then fall tragically.
WORD CHOICE: The connotations of particular words and phrases may suggest story outcomes.	F. In <i>The Great Gatsby</i> , the story recounts how Gatsby's relationship with Daisy ended years ago, suggesting that history might repeat itself.
AUTHORIAL / NARRATORIAL INTRUSION: The telling of the story is interrupted by the narrator (or even a message from the author).	G. A gangster movie begins with a bunch of rats fighting each other in a city gutter. Each rat is mortally wounded, and they all die together.
STRUCTURAL: The order of the telling is interrupted temporarily. A flashback might give a clue about how a situation will unfold and a flashforward (prolepsis) certainly will.	H. In Agatha Christie's <i>And Then There Were None</i> , the poem "Ten Little Soldiers" incorrectly leads the characters and readers to believe that the deaths are following a pattern.

1984

OLIGARCHICAL COLLECTIVISM

Name: _____

for KIDS!

1984 includes chapters from *The Theory and Practice of Oligarchical Collectivism* by Emmanuel Goldstein. In this contraband manifesto circulated by operatives of the Brotherhood, Goldstein explains the origins and principles behind Party rule in Oceania.

Manifesto: A public declaration or statement of beliefs, principles, intentions, or goals issued by a group, organization, or individual to outline their vision or agenda for a particular cause, movement, or ideology.



The Theory and Practice of Oligarchical Collectivism is not exactly light reading. Winston makes sense of the text easily as it confirms much of what he suspected. It helps that he is an educated member of the Party and an institutional insider working in the Ministry of Truth.

The revolution against Big Brother will rely largely on proles, young people, and people who do not work in government ministries. How can we make this manifesto accessible to people who are less intelligent, less knowledgeable, or less educated? That's where you come in!

1) THEORY AND PRACTICE

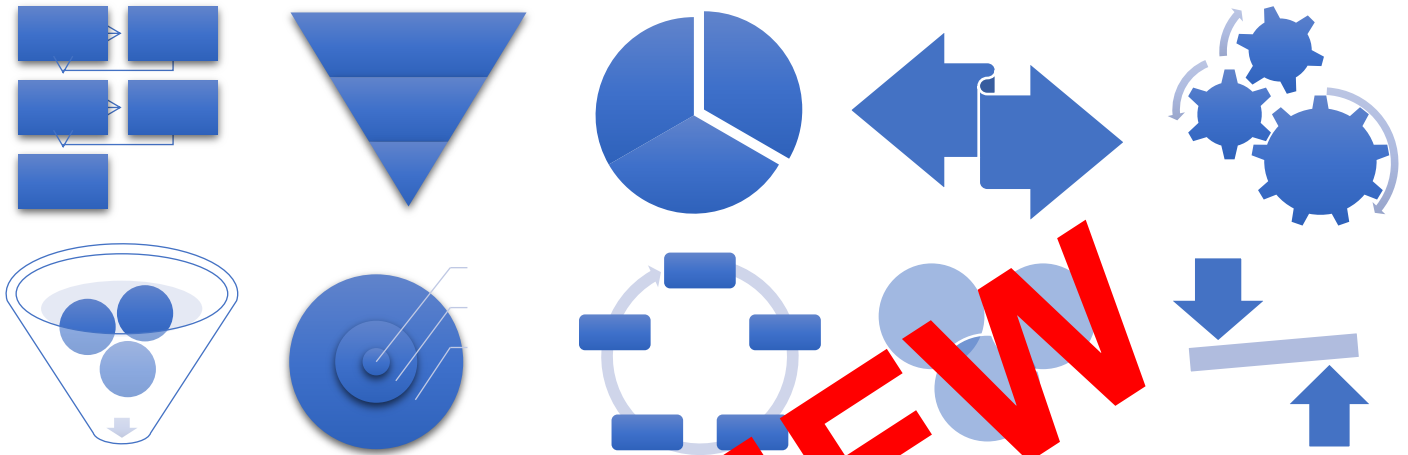
What are the big idea concepts explained in the book by the Brotherhood? List the topics and principles that must be addressed in adapting the book for a larger audience.

The cycle of revolutions is over	

2) Choose ONE concept: _____

3) INFOGRAPHIC / DIAGRAM/ ILLUSTRATION:

Help visual learners by providing an infographic. The graphic that you use will depend on the concept and its relationships. (These are just examples. There are many more.)



YOUR VISUAL:

PREVIEW ONLY

4) ANECDOTE / FABLE / PARABLE / ALLEGORY / EXAMPLE:

Use a simple story or example to model the concept.

"Oranges and Lemons" is by no means original to 1984. The first written evidence of the rhyme dates to 1744. The "Oranges and Lemons" dance/game appears as early as 1665. When an author uses a well-known work or cultural touchstone as a reference, it is called an **allusion**.

Before we think about the original meaning of "Oranges and Lemons" or the meaning of Orwell's allusion, it is critical that you know the melody and play the game.



"Oranges And Lemons" by Nicolai Bouvier, 1874

1) SING THE MELODY (<https://youtu.be/1v...Cya57IQ>)

Oranges and lemons,
Say the bells of St. Clement's.

You owe me five farthings,
Say the bells of St. Martin's.

When will you pay me?
Say the bells of Old Bailey.

When I grow rich,
Say the bells of St. Peter's.

What will that be?
Say the bells of Stepney.

I do not know,
Says the great bell of Bow.

Here comes a candle
To light you to bed,

And here comes a chopper
To chop off your head!

Chip chop chip chop,
The last man is dead.

2) PLAY THE GAME

- 1) Identify two people as the "gatekeepers." The gatekeepers join hands and face each other. They need to agree privately who is to be "Oranges" and who is to be "Lemons."
- 2) The rest of the party forms a long line, standing one behind the other. Each of these players rests their hands on the shoulders of the person in front of them.
- 3) The gatekeepers raise their hands to form an arch, and the players in line move briskly through the arch as they sing. The line circles around to continue passing through the arch.
- 4) At the word "dead," the archway descends and arrests the player passing through. He/she is asked in a whisper, "Oranges or Lemons?" The captured person goes behind the "oranges" gatekeeper or the "lemons" gatekeeper. It is key that the sides remain secret.
- 5) The game continues until all the players have been caught and have chosen a side.
- 6) Tug-of-war. Each player clasps the player in front of him/her tightly, and the two gatekeepers pull with all their might. Don't let go! May the best fruit win!

3) GUESS THE HISTORICAL MEANING:

ANSWER: The rhyme starts as a mnemonic device to help youngsters learn the landmarks of London. For example, the fruits are sold by the docks near St. Clements. However, the rhyme takes a darker turn. If you were found guilty in the court (the Old Bailey) you might be sentenced to death by beheading. According to tradition, the condemned prisoners were notified by candlelight. The bells near the Old Bailey would also ring to announce a public execution.

4) EXPLAIN THE ALLUSION. (What's the meaning of this?)

“Oranges and Lemons” is mentioned six times in the novel. It often pops up apropos of nothing at important moments in the story. What are some of the possible reasons for this inclusion? (Think about **mood**, **symbolism**, **structure**, **theme**, and **characterization**.)

<u>Mood</u>	As horror movies like <u>Nightmare on Elm Street</u> have shown, nursery rhymes are just scary stories. They seem to remind us of a time when we felt vulnerable and first realized that the world was not all sunshine and rainbows.

24: Going Deep: Symbol and Motif (Follow-up)

STANDARD: RL1 Key Ideas and Details

RL 11-12.1 “Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.”

INTO: Orwell uses symbolism extensively in *1984*. Now that you have read the entire novel, which elements do you interpret as literary symbols?

(Remember that symbols are not always physical objects. An image, a particular phrase, a location, an act, or even a character may represent something else.)

THROUGH:

Symbols and motifs are similar in that they refer to specific elements used to add meaning. To be a symbol, an element must represent something other than its literal self. A motif adds meaning without representing something else.

Task: Use textual evidence to explain ONE symbol or motif in *1984*.

Do not get stuck on the semantics. Is Julia’s sash a symbol of her hidden sexuality, or is it is part of the motif of clothing and appearances? It does not matter if you use the “correct” label. What matters is that you know how the element impacts the telling.

SYMBOL	MOTIF
<div><input type="checkbox"/> The paperweight</div> <div><input type="checkbox"/> “Oranges and Lemons”</div> <div><input type="checkbox"/> The engraving of St. Clement’s</div> <div><input type="checkbox"/> The laundry woman</div> <div><input type="checkbox"/> “Where there is no darkness”</div> <div><input type="checkbox"/> The Chestnut Tree Cafe</div> <div><input type="checkbox"/> Chess problems</div> <div><input type="checkbox"/> Chocolate</div> <div><input type="checkbox"/> The Golden Country</div> <div><input type="checkbox"/> Birds / the thrush</div>	<div><input type="checkbox"/> Singing</div> <div><input type="checkbox"/> The memory hole</div> <div><input type="checkbox"/> Dreams</div> <div><input type="checkbox"/> Sinking / drowning / water</div> <div><input type="checkbox"/> Clothing / disguises / nudity</div> <div><input type="checkbox"/> Food / treats</div> <div><input type="checkbox"/> Doublethink / 2 + 2 = 5</div> <div><input type="checkbox"/> Journaling</div> <div><input type="checkbox"/> Big Brother</div> <div><input type="checkbox"/> Mother’s arms</div>

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Simple rule: If the representation is not exactly logical (e.g., a whale representing revenge), call it a symbol. If the connection is somewhat natural or self-explanatory (e.g., a journal representing personal expression), call it a motif.

SYMBOL AND MOTIF (HANDOUT)

1984 SYMBOL & MOTIF

Name: _____

In literature, a **symbol** is an object, person, image, place, or event that has a deeper meaning or meanings. For example, the whale in *Moby Dick* is more than just an ill-tempered aquatic mammal; it represents destiny, obsession, hatred, and revenge.

A **motif** is a recurring (shown more than once) element that the author uses to add meaning. It might be a line of dialogue, an object, a description, a comparison, an image, or an idea. For example, dreams and dreaming is a motif in *1984*. A motif adds meaning but does not represent something other than itself.



Task: Use textual evidence to explain the meanings attached to ONE symbol / motif in *1984*.

1) ELEMENT SELECTION:

SYMBOL	MOTIF
<input type="checkbox"/> The paperweight <input type="checkbox"/> "Oranges and Lemons" <input type="checkbox"/> The engraving of St. Clement's <input type="checkbox"/> The laundry woman <input type="checkbox"/> "Where there is no darkness" <input type="checkbox"/> The Chestnut Tree Cafe <input type="checkbox"/> Chess problems <input type="checkbox"/> Chocolate <input type="checkbox"/> The Golden Country <input type="checkbox"/> Birds / the thrush	<input type="checkbox"/> Singing <input type="checkbox"/> The memory hole <input type="checkbox"/> Dreams <input type="checkbox"/> Sinking / drowning / water <input type="checkbox"/> Clothing / disguises / nudity <input type="checkbox"/> Food / treats <input type="checkbox"/> Doublethink / $2 + 2 = 5$ <input type="checkbox"/> Journaling <input type="checkbox"/> Big Brother <input type="checkbox"/> Mother's arms

2) SEARCH TERMS:

Find evidence using a [searchable copy of 1984](#) and the Google chrome "FIND" feature.
 HTML: <https://www.planetebook.com/free-ebooks/1984.pdf>

What words and phrases might you seek in connection to your symbol / motif?
 For example, for food / treats you might look for cafeteria, chocolate, wine, sugar, coffee, etc.

3) TEXTUAL EVIDENCE:

Analysis: _____

Analysis: _____

Analysis: _____

4) CONCLUSIONS:

CONNECTED ELEMENTS: What other elements in *1984* relate to this symbol or motif?
 (Characters, points of view, plot events, conflicts, settings, other symbols, or other motifs)

MEANING / PURPOSE:

What does the **SYMBOL** represent? OR Why does Orwell give the **MOTIF** such emphasis?

Have students share their interpretation and one key excerpt if time allows.

BEYOND:

What larger message (theme) does Orwell develop through this particular symbol or motif?
 (Remember that a theme must be stated as a complete sentence.)

[RETURN TO MENU](#)

A literary work's message about life is called the theme.
As a complete thought, a theme is always expressed as a complete sentence. The message may be stated directly (as in a morality story for children) or developed subtly and gradually by interacting literary elements.

Analyze George Orwell's development of a theme in *1984*.
Start by choosing an important theme subject from the novel and thinking about how elements of the novel relate to it.



THEME SUBJECTS IN 1984:

- | | | |
|---|---|---|
| <input type="checkbox"/> Surveillance / privacy | <input type="checkbox"/> War | <input type="checkbox"/> Totalitarianism |
| <input type="checkbox"/> Freedom of speech | <input type="checkbox"/> Psychological manipulation | <input type="checkbox"/> Betrayal |
| <input type="checkbox"/> Love / intimacy | <input type="checkbox"/> Social class / hierarchy | <input type="checkbox"/> Torture / suffering |
| <input type="checkbox"/> Motherhood | <input type="checkbox"/> History / memory / records | <input type="checkbox"/> Intelligence |
| <input type="checkbox"/> Revolution | <input type="checkbox"/> Propaganda | <input type="checkbox"/> Appearances |
| <input type="checkbox"/> Economics | <input type="checkbox"/> Obedience | <input type="checkbox"/> Critical thinking |
| <input type="checkbox"/> Power | <input type="checkbox"/> Language / doublethink | <input type="checkbox"/> Resistance / compliance |
| <input type="checkbox"/> Nationalism | <input type="checkbox"/> Dogma / ideology | <input type="checkbox"/> Individuality / conformity |
| <input type="checkbox"/> Natural beauty | <input type="checkbox"/> Truth / reality | <input type="checkbox"/> Government |

SELECTED SUBJECT: _____

ELEMENT	EXPLANATION
KEY CHARACTER: <hr/> (The character that relates to this subject.)	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
KEY POINT OF VIEW on this subject. A character's? The narrator's? The reader's? The author's?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

<p>KEY QUOTE:</p> <p>This need <u>not</u> be dialogue (a character speaking). Any words from the book can be a quotation.</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>										
<p>KEY PLOT MOMENT:</p>	<hr/> <hr/> <hr/> <hr/>										
<p>KEY CONFLICT: (Internal or external)</p>	<hr/> <hr/> <hr/> <hr/>										
<p>KEY SETTING / LOCATION:</p>	<hr/> <hr/> <hr/> <hr/>										
<p>SYMBOL OR MOTIF</p> <ul style="list-style-type: none"> ▪ The paperweight ▪ “Oranges and Lemons” ▪ The laundry woman ▪ Chess problems ▪ The Golden Country ▪ Clothing / disguises ▪ Doublethink / $2 + 2 = 5$ ▪ Big Brother ▪ Mother’s arms ▪ Other: _____ 	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>										
<p>Theme Statement: (Complete sentence)</p>	<hr/> <hr/> <hr/> <hr/>										
<p>Inference: How apparent does the author make this message? (Circle one.)</p> <table style="width: 100%; text-align: center;"> <tr> <td><u>Hidden</u></td> <td><u>Subtle</u></td> <td><u>Clear</u></td> <td><u>Obvious</u></td> <td><u>Overstated</u></td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> </table>		<u>Hidden</u>	<u>Subtle</u>	<u>Clear</u>	<u>Obvious</u>	<u>Overstated</u>	1	2	3	4	5
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