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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.

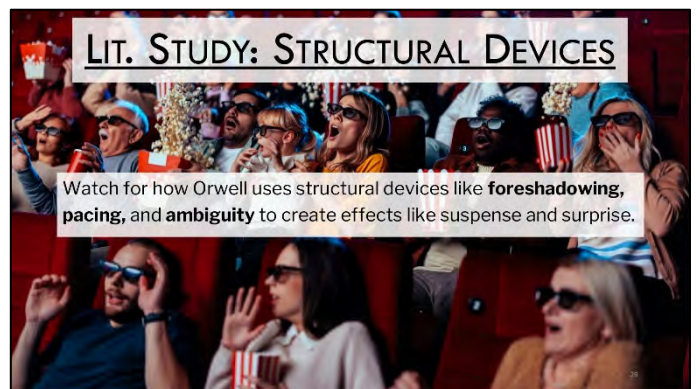
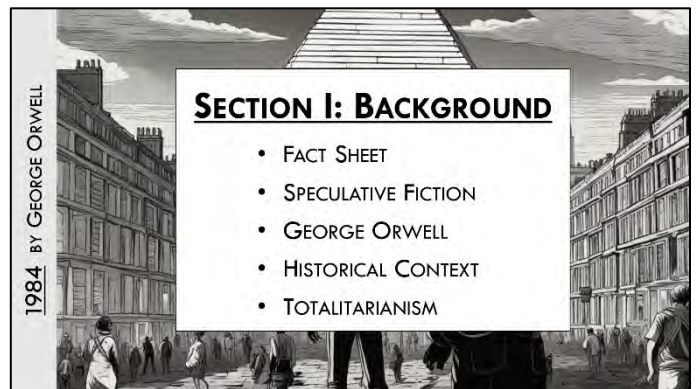
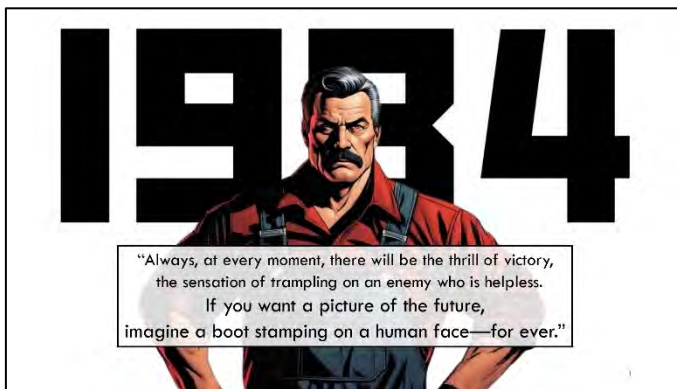
THROUGH:

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:

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

<u>SPANISH CIVIL WAR</u>	Why did other countries care about Spain's form of government? _____
<u>TOTALITARIANISM</u>	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	

<u>HISTORICAL CONTEXT & PROPAGANDA</u>	
<u>CHARACTER ARC</u>	
<u>STRUCTURAL DEVICES</u>	
<u>SYMBOLISM</u>	

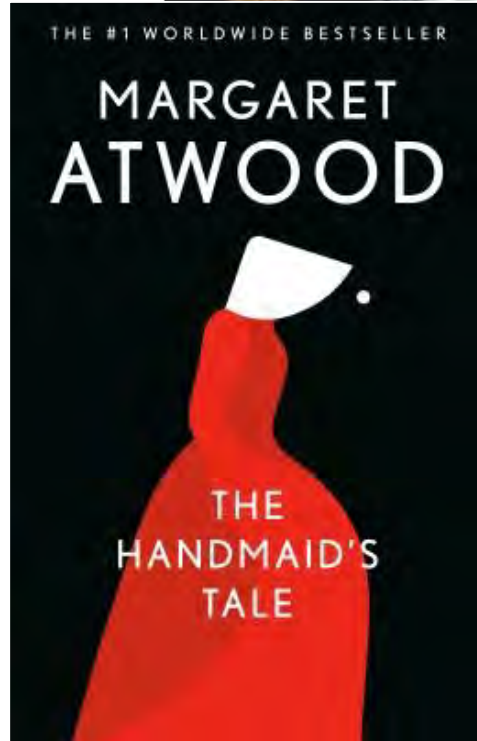
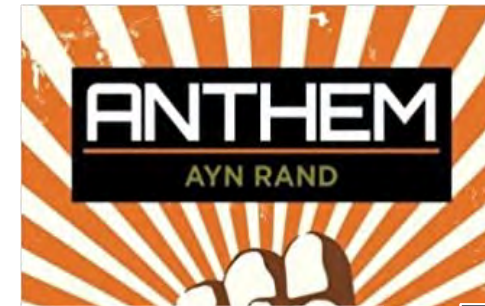
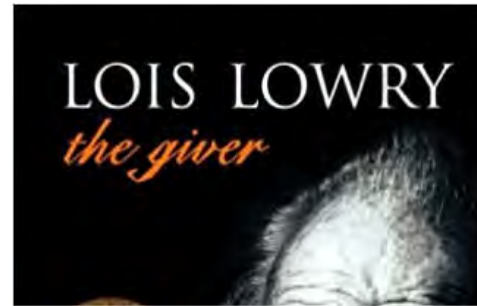
CLOSING: Based on this preview, which aspect of 1984 piques your interest? (Identify a theme subject, historical connection, or literary element.)

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. Tragically, 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 \(HANDOUT\)](#)

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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=fOQwM1JJU
(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 **dead** and not a person?

“The Profit Motive”

www.youtube.com/watch?v=EeFvOPpBVff0&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)

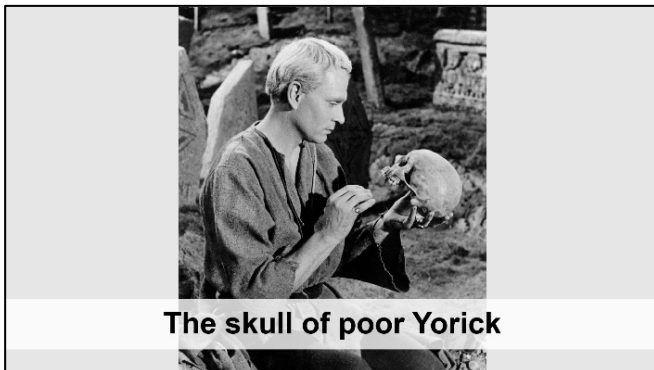
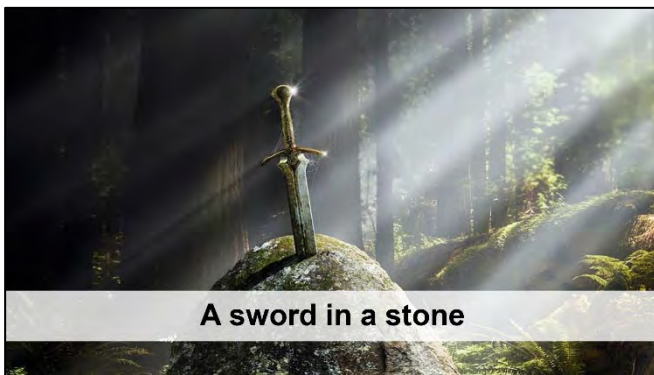
INTO: Symbols and Famous Titles Challenge!

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 doused 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 that 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 cheap 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

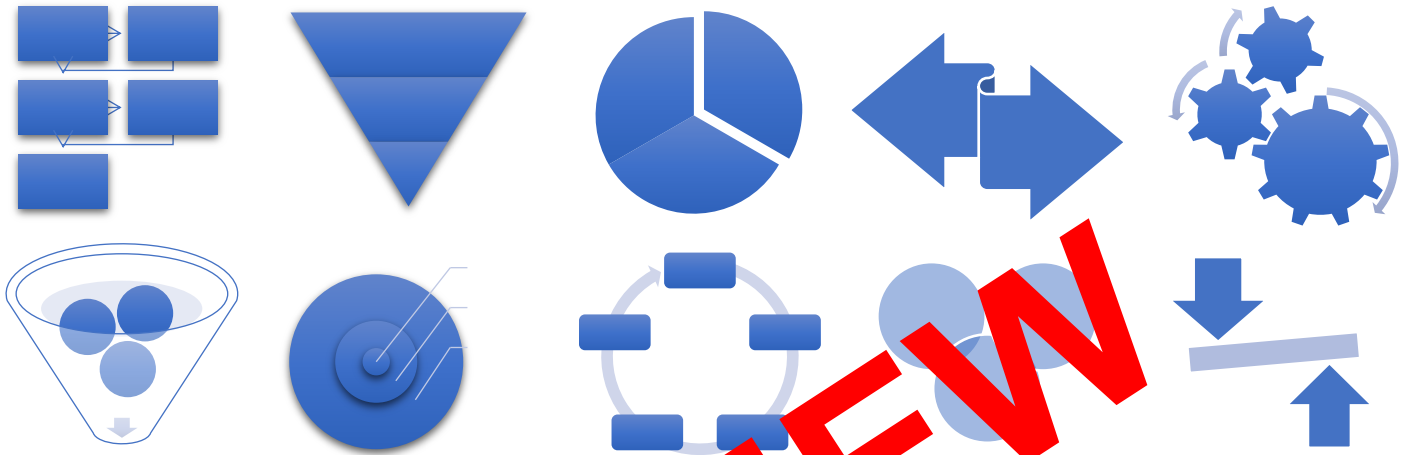
What are the big idea concepts explained in the book by the Brotherhood? List the topics and principles that must be addressed in adapting the book for a larger audience.

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 Nicholl 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 come?
Say the bells of Old Bailey.

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

When 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"/> Capitalism |
| <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"/> Friendship | <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
<u>Hidden</u>	<u>Subtle</u>	<u>Clear</u>	<u>Obvious</u>	<u>Overstated</u>							
1	2	3	4	5							

- 1) Which choice accurately describes Winston Smith's residence (where he lives)?
 - A. A rural (country) farmhouse
 - B. A military dormitory
 - C. A beat-up apartment building
 - D. A luxurious mansion
- 2) Which choice is an accurate description of Winston Smith?
 - A. A tall, lanky (long limbs) teenager
 - B. Plain, small, and middle-aged
 - C. A short, chubby senior citizen
 - D. Big and strong but unattractive
- 3) What is the source of the persistent noise in Winston Smith's residence?
 - A. A dripping leak from the ceiling
 - B. Tractors driving down the road
 - C. Audio from the telescreen
 - D. Crackling COMM-wires in the walls
- 4) What is the name of the ultimate authority in Winston's society?
 - A. Big Brother
 - B. The Agency of Order
 - C. COMINTERN (The World Council)
 - D. Trick question! There is no authority.
- 5) What is Winston Smith's occupation?
 - A. He fixes machinery in a factory.
 - B. He works in massive fields of plants that are used to make cloth.
 - C. He has an office job with a government agency.
 - D. Trick question! The Development Office rates him "X-B, unemployable."
- 6) Which choice describes the hierarchy (levels) of the society in 1984?
 - A. Intelligencia (top), Functionary, and Laborer (bottom)
 - B. Delegates (top), citizens, and subcaste
 - C. Inner Party (top), Outer Party, and proles (bottom)
 - D. Trick question! Everyone is equal.
- 7) Why is Emmanuel Goldstein celebrated in Winston's society?
 - A. He oversees The Agency of Order.
 - B. He designed the COMM-wire system.
 - C. He gave his life to save the country.
 - D. Trick Question! He is hated and vilified.
- 8) What is the name of the daily ceremony in which Winston must participate?
 - A. The Prayer of Allegiance
 - B. The Love of Sacrifice
 - C. The Two Minutes Hate
 - D. The Ten State Sacraments
- 9) What crime does Winston Smith commit in the first reading?
 - A. He refuses to take his pills.
 - B. He pretends to be sick to miss work.
 - C. He eats in the wrong cafeteria.
 - D. He writes in a journal.
- 10) What favor does Winston's neighbor, Mrs. Parsons, ask of him?
 - A. To watch her children
 - B. To lie to the police
 - C. To hide contraband (illegal items)
 - D. To fix the sink

11) To what youth organization do the Parson children belong?

- A. The Future Business Leaders of Oceania
- B. The Spies
- C. The 4H Club
- D. The Crimson Hornets

12) Winston Smith has a vivid dream about...

- A. Dying in a burning building.
- B. His family sinking into the ocean.
- C. A snake that has been crushed by the wheels of a train.
- D. Being a bomb that is falling.

13) Winston recalls that for several decades the government has...

- A. Promised to hold elections "soon."
- B. Been in a state of war.
- C. Built fences around certain neighborhoods and villages.
- D. Bribe the public with lavish (fancy) foods and entertainment.

14) The act of conquering your thoughts to believe a clear contradiction or lie is called...

- A. "Doublethink."
- B. "Programma."
- C. "Hypnocracy."
- D. "Retro-memory."

15) Winston knew only one person who was "disappeared." That person's name was...

- A. Jenna Annebaum.
- B. James Tiberious Kirk.
- C. Alonzo Cappirone.
- D. Trick question! He has known many people who were "disappeared."

16) Winston decides that the government should give a speech about...

- A. A young mother named Annebaum.
- B. Personal hygiene (cleanliness).
- C. How traitors caused a fuel shortage.
- D. A war hero named Ogilvy.

SHORT ANSWER:

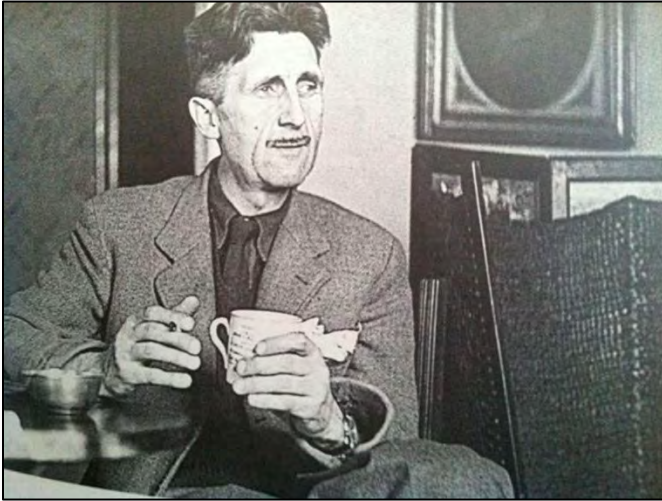
Describe life for the people in Winston's society. Include general observations and specifics.

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1984 THEME DEVELOPMENT

Name: _____



RL2 Key Ideas and Details: Theme Development
W2B Informative Writing: Evidence
W2C Informative Writing: Transitions

Some of Orwell's warnings and predictions have lost relevance over time. However, his messages about surveillance, control of information, and our rights and freedoms are as critical as ever. The author's message is called the theme. A novel like *1984* covers multiple themes, and some themes receive more attention than others.

Note: A theme is always expressed as a complete sentence.

Theme subject: <u>love</u>	Theme: <u>Love stinks.</u>
Theme subject: <u>revenge</u>	Theme: <u>Seeking revenge who punishes the seeker.</u>

Select one theme subject explored in *1984* and analyze how Orwell develops the message. You will be graded on how you **identify a theme, analyze theme development** (evidence from the text) and **use transitions** to connect the ideas.

1) CHOOSE A THEME SUBJECT

<input type="checkbox"/> Surveillance / privacy <input type="checkbox"/> Freedom of speech <input type="checkbox"/> Love / intimacy <input type="checkbox"/> Motherhood <input type="checkbox"/> Revolution <input type="checkbox"/> Capitalism <input type="checkbox"/> Communism <input type="checkbox"/> Power <input type="checkbox"/> Nationalism <input type="checkbox"/> Natural beauty <input type="checkbox"/> Lotteries	<input type="checkbox"/> War <input type="checkbox"/> Appearance <input type="checkbox"/> Psychological manipulation <input type="checkbox"/> Social class / hierarchy <input type="checkbox"/> History / memory / records <input type="checkbox"/> Propaganda <input type="checkbox"/> Censorship <input type="checkbox"/> Language / doublethink <input type="checkbox"/> Doctrine / ideology <input type="checkbox"/> Government <input type="checkbox"/> Truth / reality	<input type="checkbox"/> Totalitarianism <input type="checkbox"/> Betrayal <input type="checkbox"/> Torture / suffering <input type="checkbox"/> Nostalgia <input type="checkbox"/> Alcohol abuse <input type="checkbox"/> Intelligence <input type="checkbox"/> Critical thinking <input type="checkbox"/> Fear <input type="checkbox"/> Resistance / compliance <input type="checkbox"/> Individuality / conformity <input type="checkbox"/> Cafeteria food
---	--	---

2) WHICH ELEMENTS ARE CLOSELY TIED TO (THEME SUBJECT HERE)?

When it comes to this subject, identify the key...

CHARACTER MOTIVATION	(Character X is driven by a desire to...)
POINT OF VIEW	(This might be the narrator, the reader, or a specific character.)
PLOT EVENT / CONFLICT	
ALLUSION OR REFERENCE	
DESCRIPTION / IMAGE	
SYMBOL OR MOTIF	

3) COLLECT TEXTUAL EVIDENCE.

Find the excerpts that develop the theme and [take notes](#). It helps to have a searchable version of the novel: <http://www.anetebok.com/free-ebooks/1984.pdf>.

4) FORM A THEME STATEMENT. *Orwell develops the theme that...*

5) ORGANIZE YOUR IDEAS AND EVIDENCE.

Use an [ESSAY ORGANIZER](#). Focus each section or paragraph on a key element in the theme development (a symbol, a point of view, a character arc, a plot event, an allusion, etc.).

6) DRAFT YOUR COMPOSITION USING APPROPRIATE TRANSITIONS.

Firstly, Secondly, Lastly, Conversely, This idea is shown when... In conclusion, One effect of... With this in mind,	This does not change the fact that... As a result of... These examples show.... One example of this is... Compare this to... Given these points, Since... The most important aspect...	Nevertheless, In addition, Furthermore, At the same time, For the purpose of... Another key point... Due to... In spite of...
---	---	--

1984

LAYERS OF MEANING SYMBOL AND MOTIF

NAME: _____

RL2 Main Ideas and Details (theme) | W2B Informative (evidence) | SL5 Presentation (media)

A motif is a recurring element in a piece of literature that has added significance or meaning. If an element represents something other than its literal self, we call it a symbol. (Technically, a symbol is a type of motif.)

Orwell uses motifs and symbols to add depth and complexity. The layers of meaning can add understanding or emotional weight. For example, the symbol of the paperweight helps us understand Winston's private thoughts and feelings (characterization) and the fragility of the authentic and personal world he and Julia have created (theme).



Choose one symbol or motif from 1984 to analyze. Present your analysis in a polished slideshow to explain how and why Orwell adds meaning and/or importance to the element. **Organize your presentation** logically and **include digital media** (e.g., textual, graphical, audio, video, or interactive elements) to add interest and aid understanding.

1) CHOOSE A SYMBOL OR MOTIF TO ANALYZE.

- | | |
|---|---|
| <input type="checkbox"/> The paperweight | <input type="checkbox"/> Singing |
| <input type="checkbox"/> "Oranges and Lemons" | <input type="checkbox"/> Dreams |
| <input type="checkbox"/> The engraving of St. Clement's | <input type="checkbox"/> The Golden Country |
| <input type="checkbox"/> The laundry woman | <input type="checkbox"/> Clothing / disguises |
| <input type="checkbox"/> "Where there is no darkness" | <input type="checkbox"/> $2 + 2 = 5$ |
| <input type="checkbox"/> The Chestnut Tree Café | <input type="checkbox"/> The diary / journaling |
| <input type="checkbox"/> Chess problems | <input type="checkbox"/> Big Brother |
| <input type="checkbox"/> Chocolate / treats | <input type="checkbox"/> Mother's arms |

3) COLLECT EVIDENCE. Find excerpts from *1984* that connect to the selected element. Use the [TEXTUAL EVIDENCE ANALYSIS](#) page to record your findings. It helps to have a searchable version of the novel: <https://www.planetebook.com/free-ebooks/1984.pdf>.

4) ORGANIZE YOUR PRESENTATION. A presentation is [organized like an essay](#), and each slide is like a paragraph. However, a slide should never look like a paragraph. Informational slides should look like a main idea/topic and a list of details that the speaker will explain. The presenter should use the slides as an outline of reminders, not a script to read.

Introduction (Grab attention, state the main idea, and preview supporting ideas.) What meanings are attached to the motif / symbol? What ideas are developed by it?	
	Supporting idea or example:
Body slide 1	
Body slide 2	
Body slide 3	
Body slide 4	
Body slide 5	
Body slide 6	
Body slide 7	
Body slide 8	
Use additional pages as needed.	
Conclusion (Restate main idea, review supporting ideas, and make a connection.)	

5) COMPOSE YOUR PRESENTATION AND INCLUDE MEDIA ELEMENTS.

- | | | |
|--------------------------------------|--------------------------------------|---|
| <input type="checkbox"/> Video | <input type="checkbox"/> Graphics | <input type="checkbox"/> Illustrations |
| <input type="checkbox"/> Animations | <input type="checkbox"/> Photos | <input type="checkbox"/> Models |
| <input type="checkbox"/> Transitions | <input type="checkbox"/> Tables | <input type="checkbox"/> Audio clips |
| <input type="checkbox"/> Graphs | <input type="checkbox"/> Flow charts | <input type="checkbox"/> Text hierarchy |

1984

BROTHER VS. BROTHERHOOD

PROPAGANDA BATTLE

NAME: _____

W1 Writing Argument | SL3 Presentation of Ideas: Point of view, Reasons, and Rhetoric

The Party and its Ministry of Truth use censorship and propaganda to indoctrinate (brainwash) the people of Oceania.

Propagandistic messages pervade newspapers, novels, textbooks, slogans, rallies, music, fraternal organizations, and broadcasts like the Two Minutes Hate. The Brotherhood, if it actually exists at all, must rely on the secretive transmission of subversive missives.

Taking a step back from the story, the novel itself can be viewed as propaganda. Orwell, a democratic socialist, uses this hypothetical future to reject Soviet-style communism and, to a lesser extent, exploit capitalism. Recognizing the potential benefits of capitalism or the successes of the current system do not serve his goals.



PROPAGANDA ASSIGNMENT:

You have been taught to be balanced, logical, unbiased, and honest when persuading others. Well, forget all that. You will take the side of **Brother and The Ministry of Truth** OR **Emmanuel Goldstein and The Brotherhood** and garner the support of the populace. Remember that your reasons and methods should be unfair, biased, and fallacious.

You will be graded on how well you create propaganda materials for one of the sides, present your materials to the class, and explain [propaganda techniques](#) that you used.

Writing UN Fair Argument:

- Organize (*biased*) claims, (*fallacious*) reasons, and (*faulty or absent*) evidence.
- Address ~~counter~~claims.
- Develop claims ~~fairly~~.
- Show a ~~formal~~ style and ~~objective~~ tone.

PROPAGANDA PLAN:

POSITION:	<u>THE MINISTRY OF TRUTH</u>	<u>THE BROTHERHOOD</u>																											
PURPOSE:																													
MAIN POINTS:																													
FORM:	<input type="checkbox"/> Pamphlet <input type="checkbox"/> Novel or film (outline) <input type="checkbox"/> Poster <input type="checkbox"/> Two Minutes Hate <input type="checkbox"/> Cheer, chant, or song <input type="checkbox"/> Speech <input type="checkbox"/> Essay / article / editorial <input type="checkbox"/> Recorded announcement <input type="checkbox"/> Skit / performance <input type="checkbox"/> Children's book																												
STYLE / TONE																													
TECHNIQUES: <table border="0"> <tr> <td><input type="checkbox"/> Ad hominem</td> <td><input type="checkbox"/> Slippery slope</td> <td><input type="checkbox"/> Oversimplification</td> </tr> <tr> <td><input type="checkbox"/> Appeal to authority</td> <td><input type="checkbox"/> Appeal to emotions</td> <td><input type="checkbox"/> Intentional vagueness</td> </tr> <tr> <td><input type="checkbox"/> Bandwagon</td> <td><input type="checkbox"/> Glittering generalities</td> <td><input type="checkbox"/> Scapegoating</td> </tr> <tr> <td><input type="checkbox"/> False dilemma</td> <td><input type="checkbox"/> Red herring</td> <td><input type="checkbox"/> Straw man argument</td> </tr> <tr> <td><input type="checkbox"/> Loaded language</td> <td><input type="checkbox"/> Transfer</td> <td><input type="checkbox"/> Circular reasoning</td> </tr> <tr> <td><input type="checkbox"/> Name-calling</td> <td><input type="checkbox"/> Fear</td> <td><input type="checkbox"/> Gaslighting</td> </tr> <tr> <td><input type="checkbox"/> Scare tactics</td> <td><input type="checkbox"/> Appeal to tradition</td> <td><input type="checkbox"/> Repetition / slogans</td> </tr> <tr> <td><input type="checkbox"/> False cause-and-effect</td> <td><input type="checkbox"/> Cherry-picking</td> <td><input type="checkbox"/> Loaded questions</td> </tr> <tr> <td><input type="checkbox"/> Hasty generalization</td> <td><input type="checkbox"/> False analogy</td> <td><input type="checkbox"/> Other: _____</td> </tr> </table>			<input type="checkbox"/> Ad hominem	<input type="checkbox"/> Slippery slope	<input type="checkbox"/> Oversimplification	<input type="checkbox"/> Appeal to authority	<input type="checkbox"/> Appeal to emotions	<input type="checkbox"/> Intentional vagueness	<input type="checkbox"/> Bandwagon	<input type="checkbox"/> Glittering generalities	<input type="checkbox"/> Scapegoating	<input type="checkbox"/> False dilemma	<input type="checkbox"/> Red herring	<input type="checkbox"/> Straw man argument	<input type="checkbox"/> Loaded language	<input type="checkbox"/> Transfer	<input type="checkbox"/> Circular reasoning	<input type="checkbox"/> Name-calling	<input type="checkbox"/> Fear	<input type="checkbox"/> Gaslighting	<input type="checkbox"/> Scare tactics	<input type="checkbox"/> Appeal to tradition	<input type="checkbox"/> Repetition / slogans	<input type="checkbox"/> False cause-and-effect	<input type="checkbox"/> Cherry-picking	<input type="checkbox"/> Loaded questions	<input type="checkbox"/> Hasty generalization	<input type="checkbox"/> False analogy	<input type="checkbox"/> Other: _____
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DEFINITIONS

Propaganda: Information of a biased or misleading nature, used to a particular point of view.

Fallacy: Faulty reasoning; misleading or unsound argument.

Bias: An unfair prejudice (pre-judging) toward or against one side of an issue.

Rhetoric: Language crafted to have a persuasive or effect on its audience.

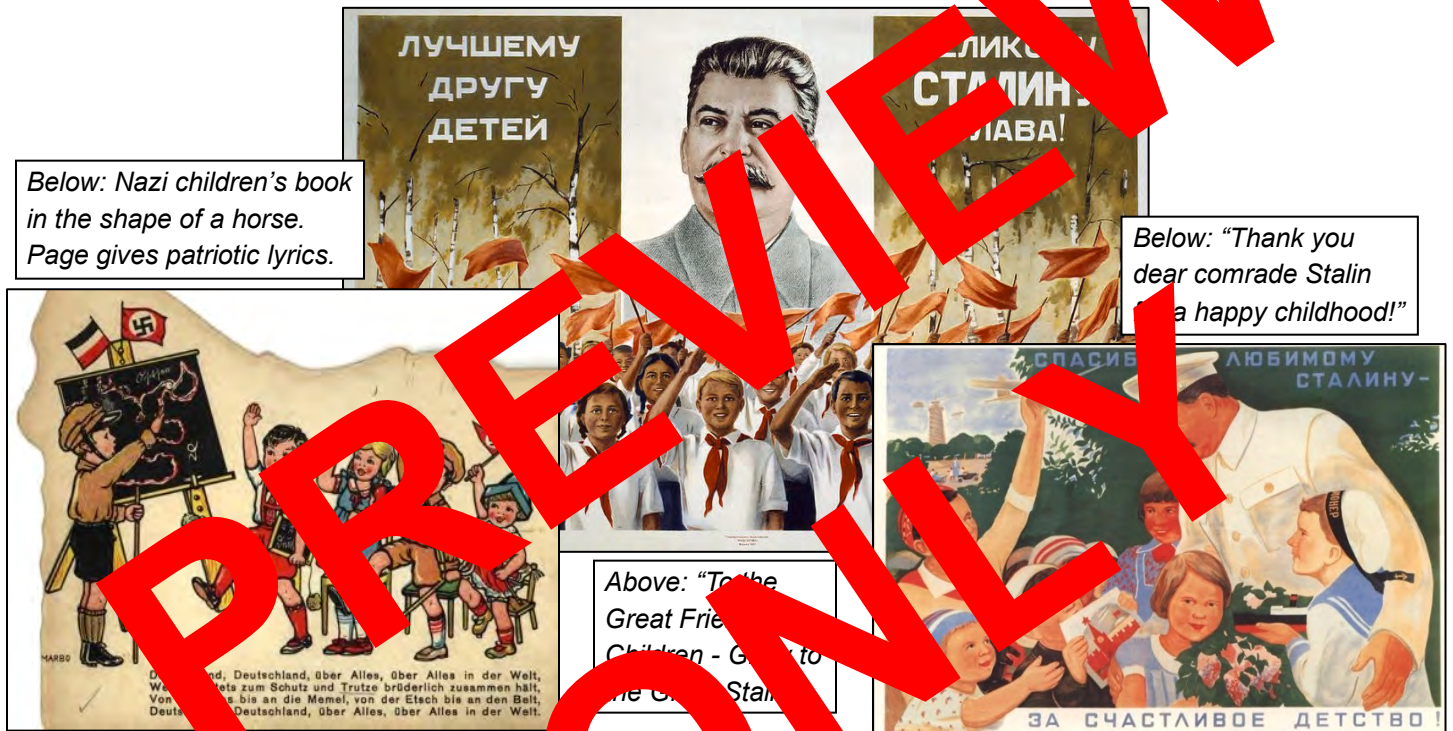
Appeals: The three ways that you can persuade people (ethical appeals, emotional appeals, and logical appeals).

1984 INGSOC FOR **KIDS!** NAME: _____

PRIMARY PROPAGANDA

W4 Production and Distribution (purpose and audience) | RI6 Craft and Structure (purpose and rhetoric)

Totalitarian regimes benefit from indoctrinating (brainwashing) the citizenry from an early age, and this can be accomplished in part through youth groups. The Hitler Youth, the Young Pioneers (USSR), and the Socialist Patriotic Youth League (North Korea) reflect this concept. The fictional Party of 1984 follows this approach as Party youngsters move from the Spies, to the Youth League, to the Junior Anti-Sex League as they grow up.



ATTN: MINI-TRUE EMPLOYER 2919-06, RE: NEW ASSIGNMENT

The Party is pleased with the progress made in altering the textbooks to support INGSOC (English Socialism) and with the enthusiasm and malice being instilled through the Spies. However, the Inner Party feels that the Ministry of Truth can do more with the children in homes and Reclamation Centres that are too young to join the Spies.

As an Outer Party member working in the Ministry of Truth, you have been assigned to a new division called INGSOC for KIDS! It is your task to create a book priming children to embrace newspeak, crimestop, Thought Police surveillance, love of Big Brother, social hierarchy, the dress code, physical fitness, the war effort, and all the glorious principles of INGSOC. You might tell a typical story (e.g., *Goldilocks and the Three Proles*) or you might take a non-narrative approach (e.g., *B is for Big Brother: The INGSOC alphabet*).

1) LIST THE PRINCIPLES OF INGSOC AND MAKE YOUR CHOICE.

2) FIND DETAILS IN THE NOVEL that illustrate this principle.

3) OUTLINE YOUR STORY OR IDEA.

NOTE: Do not think too much about the intended message. We will need books for all of them.

- Setting:
- Characters:
- Conflict:
- Plot: (beginning, middle, and end)
- Theme:

4) IDENTIFY 3 PROPAGANDA TECHNIQUES THAT YOU WILL INCLUDE.

<input type="checkbox"/> Ad hominem	<input type="checkbox"/> Slippery slope	<input type="checkbox"/> Oversimplification
<input type="checkbox"/> Appeal to authority	<input type="checkbox"/> Appeal to emotions	<input type="checkbox"/> Intentional vagueness
<input type="checkbox"/> Bandwagon	<input type="checkbox"/> Exaggeration	<input type="checkbox"/> Scapegoating
<input type="checkbox"/> False dilemma	<input type="checkbox"/> Red herring	<input type="checkbox"/> Straw man argument
<input type="checkbox"/> Loaded language	<input type="checkbox"/> Transfer	<input type="checkbox"/> Circular reasoning
<input type="checkbox"/> Name-calling	<input type="checkbox"/> Plain folks	<input type="checkbox"/> Gaslighting
<input type="checkbox"/> Scare tactics	<input type="checkbox"/> Appeal to tradition	<input type="checkbox"/> Repetition / slogans
<input type="checkbox"/> False cause-and-effect	<input type="checkbox"/> Cherry-picking	<input type="checkbox"/> Loaded questions
<input type="checkbox"/> Hasty generalization	<input type="checkbox"/> False analogy	<input type="checkbox"/> Other: _____

5) WRITE THE BOOK.

You may want to include illustrations, diagrams, maps, or other visuals. If you are not a great artist, you can sketch out the basic idea or simply write down what will be shown in the space.

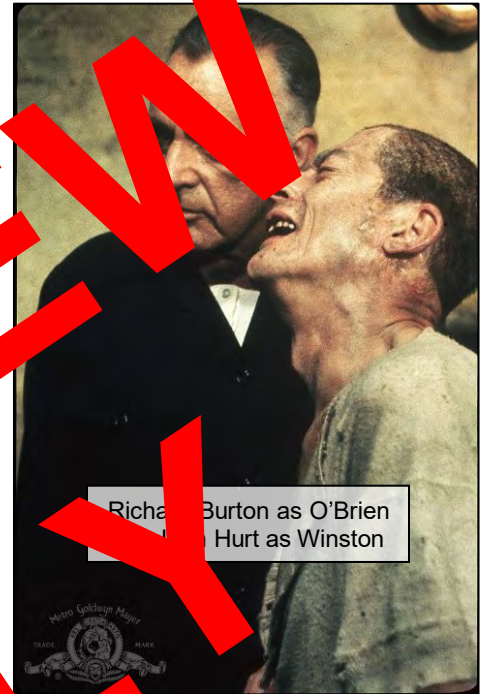
1984 FREE THE PROLES!

NAME: _____

Included in the many forms of indoctrination used by the Party in 1984 are public speeches. Winston witnesses a typical example as a part of Hate Week. Later in the novel, O'Brien delivers a more intimate oratory within the walls of the Ministry of Love.

Read this excerpt aloud and pay attention to any public speaking devices:

... A world of fear and treachery and torment, a world of trampling and being trampled upon, a world which will grow not less but more merciless as it refines itself. Progress in our world will be progress towards more pain. The old civilizations claimed that they were founded on love or justice. Ours is founded upon hatred. In our world there will be no emotions except fear, triumph, and self-abasement. Everything else will be destroyed — everything. Already we are breaking down the habits of thought which have survived from before the Revolution. We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. In the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card. We shall abolish the orgasm. Our neurologists are at work upon it now. There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. When we are omnipotent we shall have no more need of science. ... Always, at every moment, there will be the thrill of victory, the sensation of trampling on an enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face — forever.'



What public speaking devices do you notice?

- | | | |
|--|--|--|
| <input type="checkbox"/> Sound devices | <input type="checkbox"/> Figurative language / imagery | <input type="checkbox"/> Humor |
| <input type="checkbox"/> Repetition (slogans) | <input type="checkbox"/> Tone / voice modulation | <input type="checkbox"/> Analogy |
| <input type="checkbox"/> Rhyming | <input type="checkbox"/> Physical movement | <input type="checkbox"/> Allusion |
| <input type="checkbox"/> Rhythm | <input type="checkbox"/> Demonstration / performance | <input type="checkbox"/> Symbolism |
| <input type="checkbox"/> Alliteration | <input type="checkbox"/> Anecdote / story | <input type="checkbox"/> Famous examples |
| <input type="checkbox"/> Onomatopoeia | <input type="checkbox"/> Audience participation | <input type="checkbox"/> Dramatic pause |
| <input type="checkbox"/> Parallel construction | <input type="checkbox"/> Rhetorical questions | <input type="checkbox"/> Pacing |

1984 DIY TOTALITARIAN

NAME: _____

"IT'S YOUR PARTY, AND WE'LL CRY IF YOU WANT US TO."

At long last, the Revolution is over. You are the undisputed leader of the victorious uprising. Your forces have crushed your enemies and silenced the critics. You hold absolute authority and possess total control. You can make the society whatever you want it to be. Will you try to make a life a utopia for all? Will you make life a dystopic nightmare for everyone but yourself?

OCEANIA IN 1984

Name of your society: _____

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p><u>IDEOLOGY / DOCTRINE</u></p> <p>What idea form the foundation of society?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
	<p><u>EMBLEM / SYMBOL</u></p> <p>This is not necessarily a logo. It could also be a person, event, object or place.</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p><u>VALUES</u></p> <p>What does this society want its children to care about?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

	<p><u>SLOGAN</u></p> <p>This could be a formal motto or just a common expression.</p>	
	<p><u>LEADERSHIP / GOVERNANCE</u></p> <p>Who makes the decision and how do they make them?</p>	
	<p><u>SOCIAL STRUCTURE</u></p> <p>Are there different groups that serve different functions? Are they equal? Explain.</p>	
	<p><u>MISCELLANEOUS:</u></p> <p>Provide any additional explanation needed to understand your social vision.</p> <ul style="list-style-type: none"> -ECONOMY -ARTS & CULTURE -TECHNOLOGY -EDUCATION -LANGUAGE -DRESS CODE -LIFESTYLE -TRADITIONS 	

Reflect: Imagine a totalitarian state that provided a fabulous standard of living for everyone. Would people willingly trade their freedom of speech and individuality for comfort and wealth?

1984 MAPPING 1984

NAME: _____

In the aftermath of WWII, communist governments had been established in Poland, Czechoslovakia, Hungary, Bulgaria, Romania, and East Germany. All of these were loyal to Soviet leadership. Of course, many nations were already formal states of the USSR (Estonia, Latvia, Lithuania, Ukraine, Moldova, Belarus, Azerbaijan, and so on).

While Orwell was writing 1984, countries concerned by the specter of Soviet domination were forming NATO, the North Atlantic Treaty Organization. The twelve founding nations signed the alliance on April 4, 1949 (Belgium, Canada, Denmark, France, Iceland, Italy, Luxembourg, the Netherlands, Norway, Portugal, the United Kingdom, and the United States).

It is easy to see how these political developments shaped Orwell's pessimism in 1984.

MAP CHALLENGE: Use details from 1984 to create a map that reflects Orwell's speculation.

1) **COLLECT TEXTUAL EVIDENCE** regarding Orwell's hypothetical political map.

(Page # and paragraph #)		

2) **COMPLETE THE MAP ON THE OTHER SIDE** to reflect the information in the novel.

3) **LOOK IT UP AND THINK ABOUT IT**

How many countries <i>actually</i> existed in the year 1984?	
How many independent countries were there in the year 1900?	
How many countries exist today?	
How many countries are members of the European Union?	
How many independent countries do you think there will be in 2084? Explain.	

POLITICAL MAP OF 1984



KEY

OCEANIA =		AIRSTRIIP 1 =	
EASTASIA =		LONDON =	
EURASIA =		WAR ZONES =	

1984 STRUCTURE: DEVICES & EFFECTS

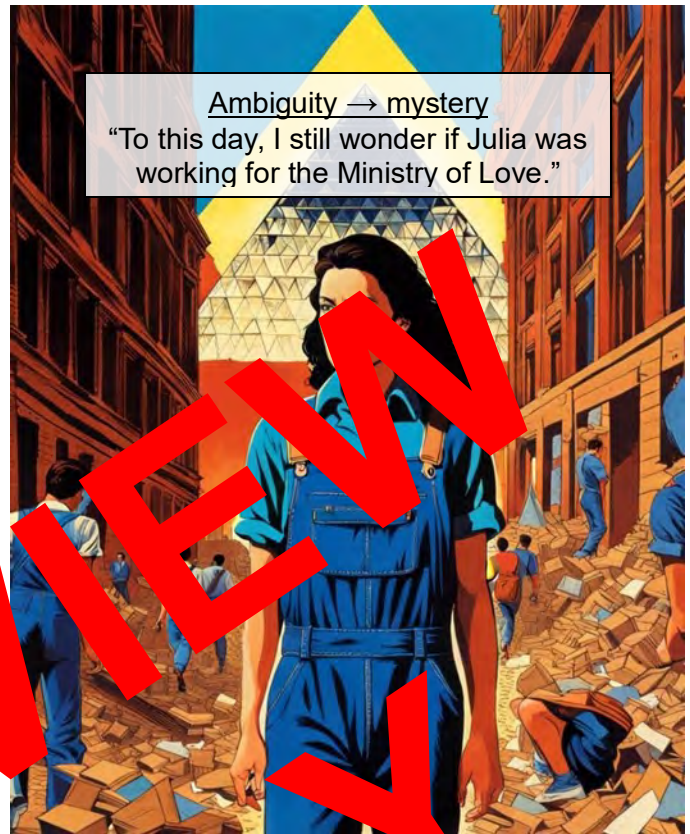
NAME: _____

RL11-12.5 Craft and Structure (structure & impact)
W11-12.2b Informative (topic development)

What makes *1984* a masterpiece of literature in the view of so many over the decades?

Certainly its themes about government power, surveillance, human rights, and personal connections continue to resonate. However, the text could not have achieved its profound impact without literary excellence.

One powerful aspect of Orwell's writing is his use of **structural devices** to create specific effects. For many, Orwell's use of pacing, ambiguity, foreshadowing, and revelation hold them in the palm of his figurative hand. So readers feel tension, mystery, suspense, and surprise just as Orwell intended.



What is structure in literature?

Literary structure includes the way an author divides the book into sections and chapters, the point of view of the telling, the unfolding of the plot, and the specific **structural devices**.

When it comes to **structural devices**, it's about **how a reader receives information**.

Does the author want you to see the result coming or do they want you to be surprised? Does the author want you to have more information than the characters or less? Does the author want you to wonder what happened even after you have finished reading?

WHICH STRUCTURAL DEVICES DOES ORWELL USE IN 1984?

- ☐ **Plot twist / revelation:** When the events take a unexpected or profound turn.
- ☐ **Narrative interruption:** The telling stops for information of a different sort. This may be a tangential explanation, a reproduced document, verses of poetry, or an authorial intrusion.
- ☐ **Subplot / parallel plots:** A smaller story (with a beginning, middle, and end) within the main story. Subplots typically have relevance to the main plot.
- ☐ **Frame / frame tale:** The story is set (framed) within an outer story. For example, the story of *Frankenstein* is actually related by a sea captain who finds the doctor on an iceberg.
- ☐ **Ambiguity:** When the meaning or result is unclear.

1984 "OCEANIA THE BEAUTIFUL"

NAME: _____

W4 Production of Writing: Point of View | W10 Range of Writing

1. "Victory Brands Jingle"

2. "The Inner Party Blues" - O'Brien

3. "INGSOC Schoolhouse Rock" – Big B

4. "My Sugar Was Real" - The Julia Project

5. "An 'Opeless Fancy" - The Washerwomen

6. "I Can't Find the Words" - The Newspeaks

7. "Thought Criminal in My Bed" – Parsons

8. "Betrayal 101" – The Ministry of Love

9. "War is Peace" – Thought Police

10. "Floating Fortress Fight Song"

Apply your understanding of Orwell's novel by writing lyrics for a 1984-inspired song. The song must reflect a specific **point of view** and **position** in relation to the novel. Perhaps your composition is a national anthem praising Oceania, a protest song for The Brotherhood, a ballad from one of the characters, or something else entirely. You may want to choose a song you know and replace the lyrics (karaoke-style).

From the 1984 film

Brotherhood Karaoke (old-school hip hop)

"OCEANIA, 'TIS FOR THEE"

<https://www.youtube.com/watch?v=WDoU6W>

Musical by Dominic Muldowney
Lyrics by Jonathan Gems

Strong and peaceful, wise and brave;
Fighting the fight for the whole world to save.
We the people will ceaselessly strive
To keep our great revolution alive.
Unfurl the banners, look at the screen;
Never before has such glory been seen.

Oceania, Oceania, Oceania, 'tis for thee.
Every deed, every thought 'tis for thee.
Every deed, every thought 'tis for thee.

"Triumph of Goldstein"

In the state of Oceania, Big Brother reigns supreme,
Underneath the watchful eye of the telescreens' regime.
INGSOC's grip is tight, thought police patrol the streets,
But we won't bow down, won't kneel in defeat.

Sabotage the system, break the chains of control,
Refuse to conform, lose the stains on your soul.
Goldstein's voice whispers, dissent is in the air,
We rise against oppression; don't dare to despair.

Air Strip 1, Oceania, where your nightmares unfold,
We'll resist the Party, our spirits can't be sold.
Mini-Love is watching every move we make,
But our minds have a freedom Room 101 can't take.

DYSTOPIA PREVIEW

Name: _____

IN A WORLD WHERE... you make a movie trailer.



"In a world where freedom is barely a memory, one child defies an empire and teaches a merciless legion of robot overlords the power of love."

"This summer, buckle in for a mind-bending adventure for the whole family – except for Bernice, who is not invited."

RL3 Interacting Elements (setting, genre, and theme)

W3A-B Writing Narrative (elements and techniques)

SL5 Presentation of Knowledge and Ideas (digital media)

Many of our favorite movies start as the author's idea for a short story, novella, or novel. When filmmakers turn pieces of literature into a movie, we call it an adaptation. (The telling has been adapted for a different medium.) Sometimes the original author is personally involved in making the movie and other times the author is just paid for their idea.

You will be making [a film trailer \(preview\)](#) to create excitement and interest for a new movie. This will be a [dystopia movie](#) set in a speculative human existence that is terrible to imagine.

PRESENTATION OPTIONS:

In the interest of practicality, your trailer should mainly rely on images paired with narration. (However, if you want to take it to a higher level, have at it, Spielberg.)

A) LOW-TECH: Simply show your selected images and read the narration live to the class.

B) MEDIUM-TECH: Use Google Slides, SlideShare, or PowerPoint. Add titles (text) and fancy transitions. You might even record narration and slide timings in advance.

C) HIGH-TECH: Edit clips and images using iMovie (Mac), the video editor of the Photos App (Windows), or any editing software that suits you. This allows for music and special effects!

PREMISE OPTIONS: **A)** ADAPTATION OF 1984 **B)** ORIGINAL DYSTOPIA IDEA

PREWRITING / PLANNING:

SETTING TIME	ALTERNATE HISTORY	PRESENT DAY	NEAR FUTURE	DISTANT FUTURE
LOCATION				
SPECULATIVE PREMISE				
FORM OF DYSTOPIA	<div><input type="checkbox"/> Ecological</div> <div><input type="checkbox"/> Social</div> <div><input type="checkbox"/> Preindustrial</div> <div><input type="checkbox"/> Governmental</div> <div><input type="checkbox"/> Technological</div> <div><input type="checkbox"/> Post-apocalyptic</div> <div><input type="checkbox"/> Corporate</div> <div><input type="checkbox"/> Genetic</div> <div><input type="checkbox"/> Surveillance</div> <div><input type="checkbox"/> Medical</div> <div><input type="checkbox"/> Economic</div> <div><input type="checkbox"/> Educational</div> <div><input type="checkbox"/> Cultural</div> <div><input type="checkbox"/> Resource scarcity</div> <div><input type="checkbox"/> Information control</div> <div><input type="checkbox"/> Other: _____</div>			
EXPLAIN What's bad about it				
PROTAGONIST				
CENTRAL CONFLICT				
MOOD & THEME				
TITLE				

1984 JUDGING A COVER BY ITS BOOK NAME: _____

RL7 Knowledge and Ideas: Analyze Representations
W2D Informative Writing: Specific Language
NCAS8 (art) Responding: Interpretation and Meaning

VISUAL ARTS CHALLENGE: Turn your expert understanding of 1984 into original artwork.

With hundreds of editions and adaptations over the decades, 1984 has worn a wide variety of cover art. Some publications keep it simple and display little more than the title in a bold font and a giant eyeball. Other 1984 covers are packed with ideas and elements expressed in creative and inspired ways.

1) CRITIQUE EXISTING ARTWORK

Choose one of the examples on the right to analyze.
What does the artist try to express or emphasize?
What visual techniques does the artist use? Do you
find the work effective? (Helpful text on next page.)



Spanish edition by Zorros Del, 2021



Image credit: Andrija Vučković

1984 FILM CRITIQUE

NAME: _____

(Virgin Films. 1984; Rated R for violence, nudity, and sex; 1 hour and 48 minutes)

NOT APPROPRIATE FOR SOME VIEWERS!

- 1) (0:03:00) Was it effective to start the film with this imagining of the Two Minutes Hate rather than with Winston in his apartment? Explain.
- 2) (0:15:30) What is one detail from the novel that the filmmakers re-created brilliantly?
- 3) (0:34:30) What elements are the filmmakers using to create the mood?
- 4) (0:51:40) The references to electricity, stockpiling are more pronounced in the film. Why would this resonate with viewers when the film was released in 1984-1985?
- 5) (0:59:00) The film includes additional imagery and foreshadowing regarding the rats. Is this additional effective or heavy-handed?
- 6) (1:07:00) How is Winston's meeting with O'Brien different in the film?
- 7) (1:08:20) Describe the music used in this montage sequence. What is the effect?
- 8) (1:30:00) How do you rate the film's interpretation of the Ministry of Love? (A+ to F-)

9) (1:36:00) In the film the Golden Country takes on a new meaning in representing the joy of surrendering to the Party. Is this an effective change?

10) (1:44:30) How did the filmmakers use the presence of the telescreens creatively?

11) Which actors delivered the best performances? Assign a grade to each.

Character	Actor	Grade (A+ to F-)
Winston	John Hurt	
Julia	Suzanna Hamilton	
O'Brien	Richard Norton	
Parsons	Gregor Fisher	

12) Which literary symbol received the most attention in the film version?

13) Biggest win for the filmmakers:

14) Biggest fail for the filmmakers:

WRITE A REVIEW OF THE FILM

RL7 Integration of Knowledge and Ideas: Compare Interpretations

W1A Writing Argument: Organizing Information

Write a review of the 1984 film adaptation made in 1984 based on your expert knowledge of the novel 1984. As an expert on the novel, what grade (A+ to F-) would you give this movie? What did the filmmakers get right? What are the film's shortcomings?

Make sure to...

- [Organize an effective argument](#). Defend your judgement (A+ to F-).
- Compare the film adaptation to the original.
- Support your conclusions with details from the film and details from the novel.
- Use appropriate terms (theme, editing, effects, symbol, acting, camerawork, etc.)

1984 UNIT TEST

NAME: _____

COMPREHENSION / RECALL

- 1) What is the significance of the book's title?
 - A. 1984 is the current year in the story.
 - B. 1984 was the year of the revolutionary war that changed everything.
 - C. This is the main character's ID number.
 - D. This is the number of people that the government "disappears" every month.
- 2) Why is Emmanuel Goldstein celebrated in Winston's society?
 - A. He oversees The Agency of Order.
 - B. He designed the COMM-wire system.
 - C. He gave his life defending the country.
 - D. Trick Question! He is hated and vilified.
- 3) Which of these identifies a daily ceremony in which Winston must engage?
 - A. The Prayer of Allegiance
 - B. The Pain of Sacrifice
 - C. The Two Minutes Hate
 - D. The Ten Sacraments of UNI-POL
- 4) Why is Winston's telescreen always on?
 - A. It cannot be turned off.
 - B. He doesn't want his neighbors to hear his illegal activities.
 - C. He feels compelled to keep track of the official announcements.
 - D. Trick question! He turns it off sometimes.
- 5) The Party-endorsed form of language is found in the _____ Dictionary.
 - A. Ministry of Progress
 - B. Comrade Goldstein
 - C. Newspeak
 - D. Fraternal
- 6) How can one recognize Party members?
 - A. They have short hair or shaved heads.
 - B. All Party members have green eyes.
 - C. They have a tattoo on their right hand.
 - D. Party members wear blue overalls.
- 7) Winston feels confident that he can recognize agents of the Thought Police by...
 - A. The way that they walk.
 - B. Their peculiar habits and schedules.
 - C. Asking them one simple question.
 - D. Trick question! He is not confident at all.
- 8) Which of these is NOT included as evidence that the war is real?
 - A. Trucks full of enemy prisoners drive through the city.
 - B. Letters from Winston's friend in the army.
 - C. Exploding rockets hitting the city.
 - D. The news talks about battles, fortifications, deployments, etc.
- 9) When Winston and Julia finally decide about their future, they agree to...
 - A. Disguise their identities and run away.
 - B. Talk to O'Brien about joining the rebellion.
 - C. End their relationship on New Year's Day and forget it ever happened.
 - D. Petition for a marriage license.
- 10) How many independent countries exist in the fictional world of 1984?
 - A. 190
 - B. 90
 - C. 9
 - D. 3

11) Which choice is NOT a way that Winston tries to learn the truth about the past?

- A. He visits his childhood home to look for a box of newspapers.
- B. He borrows a book from his neighbors.
- C. He questions an elderly man in a bar.
- D. He looks at physical evidence in an antiques store.

12) Which choice accurately reflects the Party's view on sexual relations?

- A. Only a married couple should enjoy sex.
- B. Everyone should be promiscuous (many partners) and sexually liberated.
- C. Procreation (making babies) is appropriate; sexual pleasure is not.
- D. No natural pregnancies! Children must come from the Population Laboratory.

13) Winston's attitude toward the proles changes from _____ to _____.

- A. Disgust to admiration
- B. Pity to fear
- C. Appreciation to loathing
- D. Fascination to disinterest

14) Where is Julia when Winston goes to his meeting with O'Brien?

- A. She is at her job at the Ministry.
- B. She is at one of her charity clubs.
- C. She is at the secret apartment.
- D. She also goes to meet with O'Brien.

15) What sudden change does the Party make during Hate Week?

- A. The Party has a new leader.
- B. They have decided to tear down all the churches and places of worship.
- C. The war is now being fought with Eastasia.
- D. The proles will now be Party members.

16) *The Book of the Brotherhood* explains that the purpose of Oceania's war is...

- A. To make the members of the Party rich.
- B. To keep people in fear and hardship.
- C. To create one government for the world.
- D. Trick question! *The Book* explains that there is no war. It is a fraud.

17) How does Julia react when Winston reads *The Book of the Brotherhood* to her?

- A. She becomes angry and refuses to listen.
- B. She calmly disagrees with almost everything *The Book* has to say.
- C. She cries and feels overwhelming relief.
- D. She falls asleep.

18) Where is the last place anyone would want to be taken within the Ministry of Love?

- A. The principal's office
- B. Room 101
- C. The Absolution Chamber
- D. The Enhanced Education Chamber (EEC)

19) O'Brien explains that the cruelty inflicted by the Party will end when...

- A. The proles and the Party members unite and establish true equality.
- B. "There are no more 'Winston Smiths' left in the world."
- C. "Eastasia has been definitively wiped off the face of the Earth."
- D. Trick question! The cruelty will never end.

20) How does Winston finally convince O'Brien to show him mercy?

- A. He begs for death.
- B. He stops caring about Julia.
- C. He laughs in his face.
- D. He talks in his sleep.

21) Which of these characters turned out to be an operative of the Thought Police?

- A. Comrade Parsons
- B. Julia (no last name given)
- C. Mr. Charrington
- D. Trick question! None of these.

22) What happens when Julia and Winston reunite at the end of the novel?

- A. They talk briefly about what has changed.
- B. They act as if they have never met.
- C. They reaffirm their plan to run away.
- D. Trick question! They have no reunion.

23) Where is Winston spending his time in the final chapter of *1984*?

- A. The Red Eagle Social Club
- B. O'Brien's apartment
- C. The Chestnut Tree Café
- D. The cafeteria of the Ministry of Love

24) By the end of the novel, it is clear that...

- A. Winston will continue to fight the Party.
- B. Julia was working for the Thought Police.
- C. The Ministry of Love's methods work.
- D. The proles and the Outer Party are finally ready to fight back.

LITERARY KNOWLEDGE AND ANALYSIS

25) In what year did George Orwell write his novel *1984*?

- A. 1948
- B. 1984
- C. 1884
- D. 2004

26) Which choice accurately reflects the historical context of *1984*?

- A. During World War II
- B. During the Spanish Civil War
- C. During the rise of Nazism
- D. During the Cold War

27) Which choice does NOT belong within the genre of speculative fiction?

- A. A story about a woman who gains x-ray vision after an accident.
- B. A movie about Australia after World War III and environmental collapse.
- C. A novella about a community on Mars.
- D. A novel about a man who meets three very different spiritual leaders.

28) The hypothetical (imaginary) setting of *1984* is best described as...

- A. Realistic utopia.
- B. Totalitarian dystopia.
- C. Capitalist democracy.
- D. Religious collective.

29) The story focuses on Winston's thoughts and feelings, but Winston is not doing the telling. The narrator is actually...

- A. A newspaper reporter.
- B. A government official at a trial.
- C. Undefined. (The teller is not identified.)
- D. Trick question! Winston *is* narrating.

30) "_____ is information or messages of a biased or misleading nature intended to promote a particular viewpoint, agenda, or ideology."

- A. Slander
- B. Legislation
- C. Propaganda
- D. Censorship

31) Which choice is NOT associated with propaganda?

- A. Considering opposing arguments
- B. Logical fallacies / fallacious reasoning
- C. Appeals to emotion
- D. Posters and other print media

32) To which literary element does this excerpt relate?

... 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.

- A. Imagery
- B. Pacing
- C. Point of view
- D. External conflict

33) Which structural device does Orwell use to create mystery and suspense surrounding Julia and her intentions?

- A. Irony
- B. Neologism
- C. Ambiguity
- D. Parallel construction

34) Which of the following is NOT a function of the motif of dreaming in the novel?

- A. To foreshadow the importance O'Brien will have in Winston's life.
- B. To characterize Winston through his memories and emotions.
- C. To establish "The Golden Country" as a symbol of giving up.
- D. To connect images, events, symbols, and characters in the mind of the reader.

35) The name of Winston's building (Victory Mansions) and the name of the Ministry of Love are both examples of...

- A. False dichotomy.
- B. Verbal irony.
- C. Sensory details.
- D. Parallelism.

36) What is the significance of this excerpt?

... The great purges involving thousands of people, with public trials of traitors and thoughtcriminals who made abject confession of their crimes and were afterwards executed, were special show-pieces not occurring oftener than once in a couple of years. More commonly, people who had incurred the displeasure of the Party simply disappeared and were never heard of again. (44)

- A. Structural device (framing)
- B. Historical context (Stalinism)
- C. Characterization (traits)
- D. Genre study (magical realism)

37) Which of the following choices is NOT a form of foreshadowing?

- A. Concrete (Chekhov's gun)
- B. External conflict
- C. Word choice (connotations)
- D. Flashforward

38) Which choice accurately reflects Winston's character arc?

- A. His external conflict and his internal conflict led to unexpected consequences.
- B. He finds the love of his life while he is trying to join the rebellion.
- C. Fearful and wretched -> rebellious and heroic -> crushed and submissive
- D. He can trust no one (not even himself).

39) Which of these choices is an example of a dynamic character?

- A. O'Brien
- B. Julia
- C. Emmanuel Goldstein
- D. Syme

40) Which of the following best represents an allusion in the novel *1984*?

- A. The recitation of "Oranges and Lemons".
- B. O'Brien explains the Roman Empire.
- C. Winston buys a beautiful and rare diary.
- D. The reader believes (incorrectly) that O'Brien can be trusted.

41) Which choice relates LEAST to this quote from *1984*?

"Under the spreading chestnut tree
I sold you and you sold me:
There lie they, and here lie we
Under the spreading chestnut tree." (77)

- A. Symbol / motif
- B. Inciting incident (plot)
- C. Theme development (betrayal)
- D. Foreshadowing

42) Which of these was NOT an important life experience that influenced the views of Orwell?

- A. Serving in the colonial police
- B. Fleeing Germany to escape the Nazis
- C. Fighting in the Spanish Civil War
- D. Experiencing poverty and homelessness

43) Which choice is NOT an important element of the novel's historical context?

- A. The ascendancy (rising) of Joseph Stalin
- B. The aftermath of World War II
- C. Advances in communications technology
- D. The economic collapse of 1952

44) The inclusion of "bourgeoisie," "comrade," working class uniforms, and "proles" relate to which document?

- A. The Magna Carta
- B. The U.S. Constitution
- C. *The Communist Manifesto*
- D. Plato's *Republic*

45) Which character develops the theme that Party loyalty does not ensure one's safety?

- A. Julia
- B. Charrington
- C. Parsons
- D. O'Brien

46) Winston's dreams in *1984* are best identified as an example of...

- A. An authorial intrusion.
- B. A motif.
- C. A dynamic character.
- D. A parallel plot.

47) Which location is the best example of a symbol in *1984*?

- A. Winston's office
- B. The cafeteria
- C. The Chestnut Tree Café
- D. Winston's apartment

48) What role does the large woman singing outside the window play in *1984*?

- A. She serves as a symbol by representing the human spirit.
- B. She enables a plot twist.
- C. She is a character foil (opposite of Julia).
- D. She is an allegory representing the Party's oppression of individuality.

SHORT ANSWER:

49) Explain how the government in *1984* attempts to “control the past.”

50) Analyze this excerpt in terms of Orwell’s language style and word choice:

... As he looked at the woman in her characteristic attitude, her thick arms reaching up for the line, her powerful mare-like buttocks protruded, it struck him for the first time that she was beautiful. It had never before occurred to him that the body of a woman of fifty, blown up to monstrous dimensions by childbearing, then hardened, roughened by work till it was coarse in the grain like an over-ripe turnip, could be beautiful. But it was so, and after all, he thought, why not? The solid, contourless body, like a block of granite, and the rasping red skin, bore the same relation to the body of a girl as the rose-hip to the rose. Why should the fruit be held inferior to the flower? (219)

51) Characterization: Complete the table below to compare Winston and Julia. Address the more meaningful aspects of personality rather than basics such as age or occupation.

[illegible]

52) Matching: Pair each example to the appropriate propaganda technique.

EXAMPLE	ANSWER	TECHNIQUE
An advertisement for a popular smartphone brand says, "Join the millions who have already switched to the best smartphone in the world!"	_____	A. Transfer
A politician appears in a commercial standing in front of a national monument, such as the Lincoln Memorial or the Statue of Liberty. They talk about their policies while the background music plays the national anthem.	_____	B. Glittering generalities
A commercial for a weight loss pill features a person who says, "After taking this supplement for just two weeks, I lost 20 pounds, gained energy, and quit smoking!"	_____	C. Card stacking
A fast-food restaurant advertises a new burger, highlighting that it contains 100% beef, fresh vegetables, and no artificial preservatives. However, the advertisement fails to mention that the burger contains a high amount of unhealthy fats, sodium, and calories.	_____	D. Bandwagon
A political campaign slogan reads, "Vote for Change, Hope, and Prosperity!"	_____	E. Faulty cause-and-effect

53) Analyze the following excerpts together in terms of theme development:

He examined the chess problem and set out the pieces. It was a tricky ending, involving a couple of knights. "White to play and mate in two moves." Winston looked up at the portrait of Big Brother. White always mates, he thought with a sort of cloudy mysticism. Always, without exception, it is so arranged. In no chess problem since the beginning of the world has black ever won. Did it not symbolize the eternal, unvarying triumph of Good over Evil? The huge face gazed back at him, full of calm power. White always mates. (289)

...

... He could hear just enough of what was issuing from the telescreen to realize that it had all happened, as he had foreseen; a vast seaborne armada had secretly assembled a sudden blow in the enemy's rear, the white arrow tearing across the tail of the black. Fragments of triumphant phrases pushed themselves through the din: "Vast strategic maneuver—perfect co-ordination— utter rout—half a million prisoners—complete demoralization—control of the whole of Africa—bring the war within measurable distance of its end—victory—greatest victory in human history—victory, victory, victory!" (296-7)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

EXTENDED ANSWER

54) **Symbolism:** Complete the essay frame to analyze how and why Orwell uses symbolism. Explain three symbolic elements from *1984* and reach an overarching conclusion about how Orwell uses symbolism in the novel.

1	THESIS / MAIN IDEA	Orwell uses symbolism extensively in <i>1984</i> .
2	SYMBOL #1 _____	What does it mean? How is it developed? What purpose does it serve? _____ _____ _____ _____ _____
3	SYMBOL #2 _____	What does it mean? How is it developed? What purpose does it serve? _____ _____ _____ _____ _____
4	SYMBOL #3 _____	What does it mean? How is it developed? What purpose does it serve? _____ _____ _____ _____ _____
5	CONCLUSION	Orwell uses symbolism extensively and these symbols serve to... _____ _____ _____