

1984



Nineteen Eighty-Four

Activity Pack for
AS and A Level English Literature

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Teacher's Introduction

This resource has been designed to support the study of *Nineteen Eighty-Four* by George Orwell as part of the OCR AS and A Level English Literature course. The edition of the novel used for this resource is the Penguin Modern Classics edition, ISBN: 9780141393049.

Dystopian literature is often praised for its apparent prescience when it comes to identifying developments and sociopolitical issues that will arise in the future. *Nineteen Eighty-Four* is no exception, providing cutting insights into society that still apply over 70 years after its publication. Its pertinent themes and the way it uses the conventions of the genre, as well as pioneering many new ones, also keep it relevant to modern audiences. With a terrifying setting and a heart of human resilience, even in the face of failure, all this combines to make *Nineteen Eighty-Four* an ideal text to study when exploring the genre of dystopia.

This resource contains a variety of activities that can be completed alongside the study of the text. There are three main sections: Before-reading, During-reading, and Whole-text activities. The Before-reading section has been designed to introduce the text and its background before students begin reading. The During-reading activities can be used as students move through the text and help consolidate knowledge of key events and themes. The Whole-text section is designed to be used once students have read the full text. It covers a range of topics to consolidate student knowledge and help them consider the ways meaning is shaped within the text, how different interpretations are formed, and how context informs writing.

The resource also contains an Essay Practice section, which features a range of practice questions for students to work with. This may be planning essays, writing paragraphs, or practising writing full essays. At the end of the resource there is a section for Indicative Content, which includes suggested answers for all activities. Due to the subjective nature of English Literature studies, answers in this section are not definitive and work more as suggestions to help teachers and guide student responses. There are also Food for Thought sections throughout, intended to encourage students to consider different ideas and develop their interpretations.

Specification Information

Nineteen Eighty-Four is one of the core texts for the 'Dystopia' section of Component 02 – Comparative and contextual study. This is a written exam worth 60 marks and 40% of A Level grades. Students are given two tasks: a close reading of an unseen text, worth 30 marks, and a comparative essay, also worth 30 marks; students have 2 hours and 30 minutes to complete both tasks. For the comparative essay, students are given a choice of three questions and must answer one, comparing the core text (*Nineteen Eighty-Four*) to at least one other full text. In the unseen close reading, student responses will be marked against three assessment objectives (AOs), AO1, AO2 and AO3, while the comparative essay will be marked against AO1, AO3, AO4 and AO5.

These AOs are:

- **AO1** – Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- **AO2** – Analyse ways in which meanings are shaped in literary texts.
- **AO3** – Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- **AO4** – Explore connections across literary texts.
- **AO5** – Explore literary texts informed by different interpretations.

A cross-reference table has been included to show which AOs each of the activities within this activity pack covers.



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at [zzed.uk/12692](https://www.zzed.uk/12692)

You may find this helpful for accessing the websites rather than typing in each URL.

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| | | Building Character |

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| Section | Subsection | Activity |
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| Section | Subsection | Activity |
|-----------------------|--------------------------|--------------------------|
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| Essay Practice | 10 Practice Questions | |

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Before-reading Activities

George Orwell

Building a Biography

Research and answer the following questions about George Orwell, the author of

1. When was he born and when did he die?

.....

2. What was his real name?

.....

3. Who were his parents?

.....

4. Was he married? If so, to whom?

.....

5. What wars did he serve in and what was his position?

.....

.....

6. How would his religious beliefs be described?

.....

.....

7. How would his personal politics be described?

.....

.....

8. What other works did he write?

.....

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9. What are some common themes in his work?

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10. Have any of his works been adapted? If so, how have they been adapted?

.....

.....

.....

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Background

Wartime Politics

There were several wars during Orwell's lifetime, some of which he took part in as a soldier. His personal experiences with these wars and the political regimes surrounding them have a clear influence on his writing, including *Animal Farm* and *Nineteen Eighty-Four*.

In groups, choose one of the bullet points below and create a short presentation or video about it.

- The Republican faction of the Spanish Civil War (1936–1939)
- The Nationalist faction of the Spanish Civil War (1936–1939)
- Nazi Germany during World War II (1939–1945)
- Stalinism during World War II (1939–1945)

Personal Politics

*'Every line of serious work that I have written since 1936 has been written, directly or indirectly, in opposition to totalitarianism and for democratic socialism, as I understand it.'*¹ (Orwell, 1946)

This quotation comes from 'Why I Write', an essay written by Orwell in 1946, three years after the publication of *Nineteen Eighty-Four* would be published. One distinguishing feature of Orwell's work is his social and political commentary, both in his non-fictional and his fictional work.

In pairs, complete the table below. Research each of the concepts listed and make notes on your own attitudes towards the idea in 1940s Britain.

- Attitudes towards the idea in 1940s Britain
- Orwell's personal attitude towards the idea

Some links to get you started include:

- <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-writings/why-i-write/>
- <https://oureverydaylife.com/husband-wife-relationships-1940s-8728178.htm>
- <https://www.tandfonline.com/doi/full/10.1080/13619462.2016.1180982>

| | 1940s attitudes | Orwell's attitudes |
|----------------------|-----------------|--------------------|
| Totalitarianism | | |
| Democratic socialism | | |
| Marriage | | |
| Anti-Semitism | | |
| Sexuality | | |

Food for Thought

When conducting research, it is always good to think about the sources you are using. Have you checked if the source has written or compiled them, and why, and what biases or blind spots might play a role in the information they put forward. What do you think makes a source trustworthy or not?

¹ Taken from The Orwell Foundation site: <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-writings/why-i-write/> [Accessed: 26/09/2024]

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Considering Genre

Dystopian Fiction

Dystopian fiction saw a huge boom in the 2010s following the publication of *Suzanne Collins' The Hunger Games*. However, dystopias were being written about and explored long before this, with the 1500s.² As with any literary genre, dystopian fiction is made up of certain conventions that authors may use and subvert throughout their work.

Split the class into five groups and have each group choose one of the following dystopian novels to research:

- *The Memoirs of a Survivor*, Doris Lessing
- *Parable of the Sower*, Octavia Butler
- *The Handmaid's Tale*, Margaret Atwood
- *The Power*, Naomi Alderman
- *The Hunger Games*, Suzanne Collins

In your groups, research your chosen novel and make a list of the elements – such as technology, government, and social structure – that make up its dystopian society. Then, feed back your ideas to the rest of the class to create a list of conventions for dystopian fiction, seeing where the ideas in the novels overlap and differ.

Extension

On your own, research another dystopian novel and compare its genre conventions to the ones you have created.

Orwell's Dystopia

In *Nineteen Eighty-Four*, the dystopian society is an alternative London in the year 1984, under the control of 'the Party' in a regime that is described as *totalitarian* and *authoritarian*.

1. First, research and define these terms:
 - Totalitarian
 - Authoritarian
2. Then, think about your previous research and knowledge about Orwell and his work. What kind of dystopia is the kind of dystopia he created? Write a paragraph explaining your opinion.

Creative Activity

Imagine you are creating a dystopian society for a story. What would your dystopian society be like? What would you be delivering with it, and why?

Cautionary Tales

Nineteen Eighty-Four is also often described as a cautionary or moral tale, which is a type of story where a character's actions lead to a negative outcome. In pairs, research cautionary tales, and fables fall under.

1. Decide on a definition of a *cautionary tale*.
2. Using research from previous activities, and any knowledge you have of the text, write a paragraph explaining what Orwell might have been cautioning against in *Nineteen Eighty-Four*.

Seeking Utopia

Often described as the opposite of a dystopian fiction, utopian fiction explores the ideal society, which usually aims for harmony and perfection, and what it would take to achieve it, even possible.

Using the list of conventions you created in the previous activity ('Dystopian Fiction'), think about what you think utopian fiction might use. Then, research the genre and see whether you can find any examples.

Food for Thought

Both utopias and dystopias are used to express an author's views on society and politics. Compare the messages between authors. Something to think about as you study this text is this context and how it might be conveyed in their work – and why they try to convey these messages.

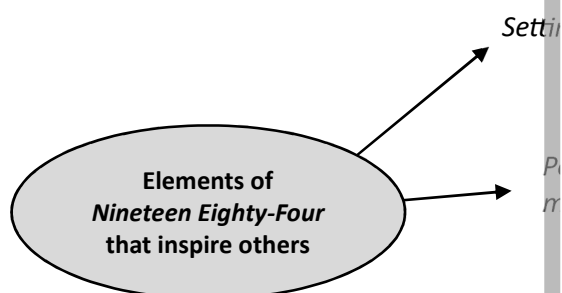
² Yvonne Shiao, 2017, <https://electricliterature.com/the-rise-of-dystopian-fiction-from-soviet-dissident-to-pop-culture>

Text Expectations

Influence

Since its publication in 1949, *Nineteen Eighty-Four* has been adapted in many ways, including film, television, and ballet. Many phrases from the novel are used in discussions about politics and 'Orwellian' used to describe authoritarian governments or strict regimes.

What do you think makes a story as influential as *Nineteen Eighty-Four*? What parts of the story create new stories or adaptations from it, and continue to resonate with modern audiences? Map the map below with your ideas.



Linguistic Impact

Many of the phrases and language used in the novel have become commonplace. In pairs, go through the list and define each word or concept, which you may have seen in *Nineteen Eighty-Four*, but which originated there.

- Big Brother
- Thoughtcrime
- Doublespeak
- Thought Police

What to Expect

As we've seen, *Nineteen Eighty-Four* is an enduring and influential text. Using any part of the story, and from research for previous activities, make a list of your ideas for what to expect from the novel. This could include:

- characters
- character arcs
- settings
- plot points
- themes
- any other ideas you have

Once you've done that, discuss your list in pairs or groups. See whether anyone's ideas are similar to or different from yours. Compare your expectations for the novel. You can come back to your ideas as you read the novel and see how similar to or different from its actual events they are.

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During-reading Activities

Part I

Chapter 1

This chapter introduces us to Winston Smith, our protagonist. He heads home to being constantly watched by the telescreen in the wall. Winston works at the Ministry of Truth, a place different from our own, and lives an unhappy life because he hates the regime he lives under. He keeps a diary, in which he writes down his thoughtcrimes. At work, he participates in an activity called a Two Minute Hate, which focuses on the number-one enemy of the regime. At the gathering, Winston sees a dark-haired woman who he hates, and a man named Mr. Parsons who believes shares his opinions about society.

FIRST LINES I

'It was a cold day in April, and the clocks were striking thirteen. Winston Smith took his cigarette into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of the Mansions, though not quickly enough to prevent a swirl of gritty dust from entering his mouth.' (Part I, p. 3)

This is the opening paragraph of *Nineteen Eighty-Four*. Analyse this passage. You could discuss:

- What it tells us about character and setting
- How it establishes tone or atmosphere
- Use of language or literary devices

Then, discuss your ideas in pairs, groups, or as a class.

FIRST LINES II

In pairs, compare the opening paragraph of *Nineteen Eighty-Four* to the opening of *Brave New World* by Aldous Huxley, which is written out below. You might refer to your previous activity in your comparison or explore any new ideas you have.

'A squat grey building of only thirty-four stories. Over the main entrance the words, in large, bold, LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield above the entrance, the Party motto, COMMUNITY, IDENTITY, STABILITY.' (*Brave New World*, p. 1)

Then, form a group with another pair who analysed a different novel to you, and compare your findings.

Extension I

Compare the motto in the quotation from *Brave New World* above – 'COMMUNITY, IDENTITY, STABILITY' (p. 1) – to the Party motto from *Nineteen Eighty-Four* (Part I, p. 6):

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH

A MILITARISTIC WORLD

The world presented to us in this chapter is bleak and highly militarised. Make a list of ways militaristic imagery is used to describe or inform the setting and characters.



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EXPLORING LANGUAGE

How is language used and presented in this chapter? Write 2–3 paragraphs exploring what you think about:

- How language has changed within the world of the novel
- How it is used in the novel's wider society
- How Winston uses it
- Language choice and its purpose or effect

NARRATOR AND NARRATION

In this chapter, Winston starts a diary and writes several passages in it. In groups, discuss the following questions:

1. How does his writing compare to the narration of the novel?
2. Choose another dystopian novel and compare its narration to the narrative style of this one.

MEET THE PLAYERS

In this chapter, we meet several key characters in the novel. For each character in the list, write down what we learn about them in Chapter 1.

- Winston
- O'Brien
- The dark-haired girl
- Big Brother
- Emmanuel Goldstein

THE SET-UP

1. As a class, list the themes and ideas introduced in this chapter and discuss how they relate to the story.
2. On your own, read the first chapter of another dystopian novel. Compare the themes and ideas to the ones you discussed as a class. What are the similarities and differences?

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Chapters 2 and 3

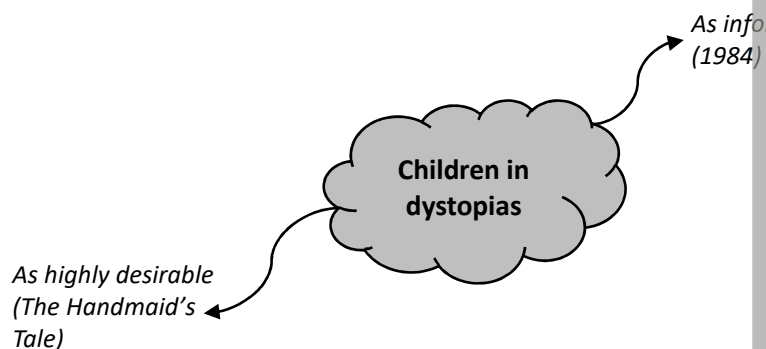
In Chapter 2, Winston goes to answer the door and realises he has left his diary open. His neighbour, Mrs Parsons, asks him to fix her sink. Winston goes reluctantly and works on it for hours. He has to leave his work at the Ministry of Love for his children as he works, and once back home he thinks about how children have been used as informants by the Party. He continues his diary while rocket bombs go off outside the city for. He hides the diary in a drawer and returns to work.

In Chapter 3, Winston dreams of his mother and younger sister, who vanished a long time ago. He is woken by the telescreen for morning exercises, the Physical Education. He tries to remember his childhood. As far back as he remembers, Oceania. Winston is frightened by the idea of the Party being able to manipulate the past and the present through doublethink.

CHILDREN

How are children presented in dystopian novels?

1. In pairs, discuss how children are presented in Chapter 2 of the novel.
2. In your pairs, create a mind map of how children are presented in dystopian novels. Use *Nineteen Eighty-Four* to at least one other text.



DISCONNECT

Using the table below, create a list of ways Winston is disconnected or isolated from other characters around him in chapters 2 and 3.

| Disconnected from the world | Isolated from other characters |
|---|---|
| <ul style="list-style-type: none"> • • • | <ul style="list-style-type: none"> • • • |

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CONNECTION

In Chapter 3, Winston dreams about his family.

1. Compare his dream (from the beginning of Chapter 3 to ‘... with the word “She” to the passage below, which is from *The Handmaid’s Tale*. In this extract, the narrator is thinking about her daughter.

‘I pull her to the ground and roll on top of her to cover her, shield her. Quiet, I don’t want to smother her, instead I curl myself around her, keeping my mouth off her, wet, sweat or tears, I feel calm and floating, as if I’m no longer in my body; close to the leaf, red, turned early, I can see every bright vein. It’s the most beautiful thing I’ve ever seen. I don’t want to smother her, instead I curl myself around her, keeping my mouth off her. There’s breath and the knocking of my heart, like pounding, at the door of a house you thought you would be safe. It’s all right, I’m here, I say, whisper, Please be quiet, she? She’s too young, it’s too late, we come apart, my arms are held, and the end of nothing is left but a little window, a very little window, like the wrong end of a Christmas card, an old one, night and ice outside, and within a cold family, I can hear the bells even, sleighbells, from the radio, old music, but there’s no one to see, small but very clear, I can see her, going away from me, through the trees turning, red and yellow, holding out her arms to me, being carried away.’

(*The Handmaid’s Tale*)

2. Then, discuss this question in pairs or groups: What is the purpose of telling these connections characters had in the past?

DEAD MAN WALKING

In these chapters, Winston positions himself as already dead, or doomed to die, because of his actions committed against the Party.

Do you think this will become a self-fulfilling prophecy, in which the punishment Winston receives later in the novel? As a class, discuss this question.

DOUBLETHINK

Split the class into five groups. In your groups, have a go at using doublethink. Talk about something – the topic can be anything – then, agree on a belief that contradicts itself and justify how you would believe both at the same time.

SURVEILLANCE

“Smith!” screamed the shrewish voice from the telescreen. “6079 Smith W! You’re not trying. Lower, please! You can do better than that. You’re not trying. Lower, please! That’s better. Stand at ease, the whole squad, and watch me.” (p. 42)

With the introduction of the telescreen, Winston and the other residents of London live with the paranoia of always *possibly* being watched. Imagine you are writing a comment thread on social media and discuss the effect of surveillance and its use in *Nineteen Eighty-Four* and other texts. Your comment you make should be limited to 280 characters.

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ESSAY PRACTICE I

Read the exam-style question below.

'In dystopian fiction, fear and paranoia are the most successful way to create division.'

Making comparisons between *Nineteen Eighty-Four* and one other dystopian text, to which you agree with this statement.

Then, plan an essay-style paragraph in response to this question. Use the template below.

Point:

.....

.....

.....

Evidence:

.....

.....

.....

.....

Explanation:

.....

.....

.....

.....

Extension II

Take the paragraph you planned in Essay Practice I and reverse it. For example, if 'the use of telescreens forces people to be obedient' it might become 'the use of telescreens creates a sense of paranoia'.

Then, plan a second essay-style paragraph exploring this new interpretation.

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Chapters 4 and 5

In Chapter 4, Winston heads to work at the Records Department. There, his job is to check the party line and remove any evidence of the Party being wrong about the past. Texts are then destroyed. Winston describes two of his co-workers, Tillotson and Parsons, and other areas of the Department. He receives a news article to revise and takes great care to do so. He creates an entirely fictional person to focus on who then, because of the way the Party works, is never mentioned again.

In Chapter 5, Winston visits the canteen and shares a table with another co-worker. They discuss the dictionary and how to condense it down until it contains only Newspeak. They discuss recent events and Winston is sure Syme will be vaporised and vanish. They are joined by Parsons, an enthusiastic member of the Party. Winston once again dwells on his unhappy life and the propaganda, and notices the dark-haired girl that he hates staring at him.

SUMMARISING...

Write a short summary of:

- Winston's job at the Department of Records
- The purpose of the Department of Records

AMENDING TEXTS

Choose another dystopian novel you have read or studied. Write a summary for the novel. Then, imagine you are in the Department of Records and are amending the story and its content to fit with the Party's current needs. Think about what might change and what might stay the same, depending on the Party's attitudes and values.

CREATIVE ACTIVITY I

Write a paragraph about a non-fiction topic you are interested in, as if you are a journalist. Then, swap your paragraph with a partner. Amend your partner's paragraph as if you were in the Party, then discuss what you have changed, and why.

CHARACTERISATION

For each of the bullet points, write a short description of the character in Orwell's *1984*.

- Your favourite fictional character
- Your least favourite fictional character
- The protagonist from another dystopian novel you have read or studied

COMRADE OGILVY

What does Winston's creation of the character of Comrade Ogilvy tell us about the Party? Discuss this question in groups and make notes of your ideas.

ON SETTING

'In the low-ceilinged canteen, deep underground, the lunch queue jerked slowly forward. It was already very full and deafeningly noisy. From the grille at the counter the soup was pouring forth, with a sour metallic smell which did not quite overcome the funereal stench of the place. On the far side of the room there was a small bar, a mere hole in the wall, where given ten cents the large nip.' (p. 56)

Examine how Orwell portrays setting in this chapter, and how he uses it to:

- Create atmosphere
- Explore theme
- Show character

Write 2–3 paragraphs discussing your ideas.

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Extension III

Consider all the settings Orwell has introduced so far. Overall, they create a very bleak atmosphere. Do you think the purpose of Orwell using these settings is, and what messages is he trying to convey through them?

INVESTIGATIONS

Imagine you are a member of the Thought Police, investigating people on suspicion of dissent. For each of the following characters, use what you learn about them in Chapter 5 to create a profile and give your own opinions. Then, decide whether they ought to be vaporised or not.

- Syme
- Parsons

As a class, discuss whether you chose to vaporise, or not vaporise, each character, and why.

THE PROLES

“‘The proles are not human beings.’” (p. 61)

The proles, or the proletariat, are the working class – sometimes specifically the poor – in a capitalist society.

Consider any mention of them earlier in the novel and, in groups, discuss what Syme means by ‘not human beings’ and why he might claim this. You might think about ideas such as the role of the proles in context, or the use of social classes in the novel.

Considering Class

When it comes to thinking about and interpreting the presentation of class in texts, we often look at it through the lens of *Marxism*. If you are unfamiliar with the term, an introduction to the concept can be found at <https://www.literatureandcriticism.com/fundamental-principles-of-marxism/>

In a 2017 article on Medium, Kelsi Lynelle writes:

‘From a Marxist perspective, it is clear to see that the world of *1984* has spiraled out of control for many readers as something to fear, and they realize that it not only means being controlled by the state, but also represents losing a part of one’s self and becoming just another part of an alienating system.’

The full text can be found here (though beware spoilers!): <https://medium.com/@kelsilynelle/theoretical-views-an-essay-638b5b1f8850>

Research the concept of Marxism and consider how this lens can be applied to the presentation of class in the five chapters of *Nineteen Eighty-Four*. Write 1–2 paragraphs exploring your ideas.

- The origins of Marxism
- The time period Orwell was writing in
- The context of Orwell’s political views and how he might have responded to the situation in 1949
- The purpose of *Nineteen Eighty-Four* as a text

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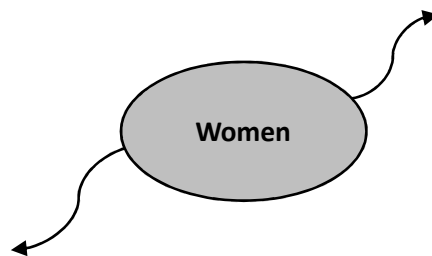
Chapters 6 and 7

In Chapter 6, Winston writes in his diary about an encounter he had with a sex worker, about his wife, who has left, and the Party's approach to marriage, sex and reproduction. The Party's aim is to remove humanity's sex drive altogether. Katharine was dedicated to the Party, which disturbed Winston more than anything. He does not find writing in his diary.

In Chapter 7, Winston hopes that the proles will be the saviours of society. They are the only ones who have rules, and Winston is sure they have a revolutionary power they just aren't aware of. He writes a book about capitalists into his diary and wonders about the disconnect between what the Party claims and how nothing the Party claims can be disproved. Winston recalls a time he saw two proles who were caught by the Thought Police. He thinks of O'Brien and is sure he is another.

ON WOMEN I

Using quotations from the text, create a mind map exploring how women have been presented throughout the novel.



ON WOMEN II

Choose a second dystopian novel you have read or studied. For each point you made in the first activity, compare it to how women are presented in this second dystopian novel.

Extension IV

Consider your responses to the two previous activities. Now, consider how men are presented in *1984* and the second novel you compared it to. What do you think creates the difference between the two novels? You might think about ideas such as: the texts' time of writing, the authors' attitudes and values, or the authors' intentions.

Food for Thought

A question that comes up in modern analyses of dystopian fiction, particularly *The Handmaid's Tale*, is the place of people outside the gender binary in their dystopian worlds. Some novels, like *The Handmaid's Tale*, touch on the topic ('gender traitors' are executed in the novel). In Naomi Alderman's *The Power*, ignore it. Why do you think this might be? Can you think of any other dystopian fiction that explores the topic?

PROLES VS PARTY

Compare Winston's encounters with his wife, Katharine, and the prole sex worker.

- Language choice
- Literary devices used
- Imagery used
- Context
- Attitudes and values (in-text and authorial)

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THE HUMAN ANIMAL

1. Throughout Chapter 7, the proles are described using animalistic imagery. M discuss in pairs what the purpose of this analogy is.
2. How does Winston's presentation of the Party ideal contrast with this analogy? 'It was something huge, terrible, and glittering—' [p. 85])

CAPITALISM

In Chapter 7, Orwell makes a clear critique of capitalism, though he uses the satirical language produced by the Party, to make it.

Read the passage Winston copies from the book and annotate it for correct and incorrect (and falsehoods). Then, in pairs, decide:

- Why the Party presents capitalism in this way
- Why Orwell presents capitalism in this way

DRINKS AT THE CHESTNUT TREE

In pairs, discuss what you think the significance and purpose is, or might be, of Winston's meeting with the three released prisoners at the Chestnut Tree.

YES OR NO

Assign one side of your classroom as 'Yes' and the other as 'No'. Then, move to the side that represents your answer to this question:

Do you think O'Brien is to be trusted?

Once everyone has chosen their side, have a debate or discussion about why you chose that side, using evidence from the text to support your ideas.

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Chapter 8

Winston goes for a walk. He witnesses a bomb dropping on a prole street and is in the middle of destruction, then walks among the proles for a while longer until he arrives at a bar and buys him a drink. Winston questions him about life before the Revolution and the answers he wants, claiming he wouldn't want to return to a time before the Revolution. He goes to the shop where he bought his diary and goes in, talking to the shopkeeper and buying a paper. They discuss the rhyme 'Oranges and Lemons' and the locations it talks about, before he looks at a red-haired girl through a window. He considers murdering her then hurries home, with a sense of his inevitable fate once he is caught by the Thought Police – which he knows he will be.

DOUBLE STANDARDS

'To do anything that suggested a taste for solitude, even to go for a walk by yourself was slightly dangerous.' (p. 94)

At the beginning of this chapter, we are told Party members are always supposed to be in their downtime. However, we have also been shown how incredibly divided Party members are.

1. Make a list of ways they are divided.
2. Then, choose two other dystopian novels and research how the people in the novels are divided. What are the similarities and differences between the novels you chose?

Extension V

Read the following statement: 'Dystopias only succeed by dividing society into distinct groups.'

Split the class into two sides: *Agree* and *Disagree*. Then, have a whole-class debate about whether or not this statement relates to *Nineteen Eighty-Four*. Depending on your side of the class, you should agree or disagree with the statement – using evidence from the text to support your ideas. Discuss the ways in which the themes and ideas of *Nineteen Eighty-Four* can be interpreted.

VIOLENCE

Read from "'Steamer' was a nickname..." (p. 96) to '... going on as though nothing had happened.' How does Orwell present violence and death in this passage, and elsewhere in the novel?

- Language choice
- Imagery
- Literary devices
- Context (in-world and real-world)

THE LOTTO

What do you think the relevance and significance of the proles' passion for the Lottery is? Explore your ideas. You might think about ideas such as:

- Themes
- Character
- Foreshadowing
- Context

CONSIDERING ACCENTS

Why do you think Orwell chose to write the proles' accents in the way he does?

CREATIVE ACTIVITY II

Write a short creative piece which explores the old prole man's encounter with Winston.

CROSS PURPOSES

Write a short summary of Winston's and the old man's conversation, thinking about their understanding (or lack thereof) of one another.

Then, choose a second dystopian novel and write a conversation between its protagonist (real or made up) who remembers the 'times before', in which they discuss the regime.

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BUILDING CHARACTER

'The proprietor had just lighted a hanging oil lamp which gave off an unclear glow. He was a man of perhaps sixty, frail and bowed, with a long, benevolent nose, and thick spectacles. His hair was almost white, but his eyebrows were bushy and dark. His spectacles, his gentle, fussy movements, and the fact that he was wearing an antique velvet, gave him a vague air of intellectuality, as though he had been some kind of perhaps a musician. His voice was soft, as though faded, and his accent less deplorable than the majority of proles.' (pp. 107–108)

What do we learn about the shopkeeper (Mr Charrington) from his introductory description? Annotate the extract.

REVIEWING VOCAB

Write a short definition for each of the Newspeak terms below that we are introduced to.

- Newspeak
- Thoughtcrime
- Vaporisation
- Bellyfeel
- Facecrime
- Duckspeak
- Doublespeak
- Ownlife

EXPECTATIONS

Divide the class into groups. For each of the concepts or elements in the table, discuss its purpose in the wider story and how it might, or might not, reappear in parts of the story that you think this will be.

| Element | Predictions |
|----------------------|-------------|
| Mr Charrington | |
| Winston's diary | |
| O'Brien | |
| The paperweight | |
| The dark-haired girl | |
| Charrington's shop | |

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Part II**Chapters 1 and 2**

In Chapter 1, Winston encounters the dark-haired girl. After helping her up from a fall, he gives her a note. He thinks it might be political or revolutionary, but when he opens it, he finds it is a love letter. Winston attempts to meet secretly with her several times, finally managing to meet her at the cafeteria. They set up a meeting in Victory Square during a procession. After the meeting, they set up *another* meeting for the weekend which will be much more private. Winston watches the procession go by.

In Chapter 2, Winston goes to meet the girl, whose name he learns is Julia. They go to a room in the Ministry of Love. Winston discovers Julia is very outspoken and hates the Party fiercely, though she is still loyal to the Party. They go for a walk and see a thrush singing. Julia reveals she has had sex many times, which thrills Winston, as he sees it as the ultimate rebellion against the Party. The Party describes it as a political act.

THE MESSAGE

In groups, discuss these questions:

- Were you surprised that the message from the dark-haired girl was a declaration of love?
- Did you believe her (before reading Chapter 2)?

Then, think about how Orwell influenced your answers to these questions through language choice, form, literary devices, or how the world of the novel has been seen.

BUILDING TENSION

How does Orwell build tension:

- for the reveal of the note's content?
- for Winston's meetings with Julia?

Write 1–2 paragraphs exploring your answer for each bullet point.

THE DARK-HAIRED GIRL

'He thought of her naked, youthful body, as he had seen it in his dream. He had seen it all the rest of them, her head stuffed with lies and hatred, her belly full of ice. He had seen it at the thought that he might lose her, the white youthful body might slip away from him.'

In pairs, discuss and answer these questions:

- How is the dark-haired girl presented in Chapter 1 of Part II compared to in part II?
- To what extent do you think Winston's views on women are informed by in-world context, i.e. are Winston's views distinct from or influenced by Orwell's own views?

ENCOUNTERS

Compare Julia and Winston's encounter in the countryside to the extract below, with Yevgeny Zamyatin. In this extract, the narrator, D-503, sneaks away from work with I-330.

I could not hear what I-330 told him; I merely saw her lips when she was talking. She was smiling, irrepressibly, blissfully. The scissors-like lips glittered and the doctor said that was the most dangerous disease. I know of nothing more dangerous." And he laughed. With his papery hand he wrote something on a piece of paper and gave it to I-330; he wrote something on a piece of paper and handed it over to me. He had given us certificates, testifying that we were unable to go to work. Thus I stole my work from the United State; I was a thief. I was a thief beneath the Machine of the Well-Doer. Yet I was indifferent to this thought; it did not trouble me as though it were written in a novel. I took the certificate without an instant's hesitation. My being, my eyes, my lips, my hands... knew it was as it should be.

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At the corner, from a half empty garage we took an aero. I-330 took the wheel and pressed the starter and we tore away from the earth. We soared. Behind us the thin, blade-like profile of the doctor seemed to me suddenly so dear, so beloved. Everything was revolving around the Sun. Now I knew everything was revolving. Slowly, blissfully, with half-closed eyes...

At the gate of the Ancient House we found the same old woman. What a dear old woman together and ray-like wrinkles around it! Probably those lips have remained good days; but now they parted and smiled:

"Ah! you mischievous girl, you! Work is too much for you? Well, all right, all happens I'll run up and warn you."

A heavy, squeaky, opaque door. It closed behind us, and at once my heart opened still wider... My lips... hers... I drank and drank from them. I tore myself away into her widely open eyes, and then again...

The room in half dusk... Blue and saffron-yellow lights, dark green morocco leather of Buddha, a wide mahogany bed, a glimmer of mirrors... And my dream of a life so comprehensible, so clear to me; everything seemed saturated with the golden and it seemed that I was overflowing with it, —one second more and it would become a loadstone, in sweet submission to the precise and unchangeable law, in her... There was no pink check, no counting, no United State; I myself was not together, the tenderly-sharp teeth were there, only her golden, widely open eye saw deeper, within... And silence... Only somewhere in a corner, thousands of drops of water were dripping from the faucet of the washstand. I was the United

We, Yevgeny Zamyatin, <https://www.gutenberg.org/files/619>

Food for Thought

When comparing texts (and when thinking about any art) it's always useful to consider where they were produced. The author's experiences, personal politics, society, and many other factors can influence the way they use language and present ideas or messages. For example, an author from a society that is more reserved (e.g. when it comes to expressing romantic feelings) might present love differently from an author raised in a society that expresses these feelings more openly.

POLITICS VS PLEASURE

In pairs, choose either Winston or Julia. Then, write a soliloquy or monologue expressing their thoughts about their budding relationship.

Form groups of four by joining up with another pair who wrote a monologue for the other character. Then, perform the monologues for each other, discussing your ideas about the characters' thoughts.

ESSAY PRACTICE II

'In dystopian fiction, nature is often presented in opposition to the artificiality of the society.'

Plan an essay-style response to this statement, choosing at least one other dystopian text (e.g. *Nineteen Eighty-Four* to *The Handmaid's Tale*). Plan 3–4 paragraphs (along with an introduction and a conclusion) and include at least one quotation you would use in the essay, and summarise the point and analysis of the quotation(s) to make.

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Chapters 3 and 4

In Chapter 3, Julia and Winston part ways but plan to see each other again. As the meetings, Winston learns more about Julia, her opinions on the Party, and her thoughts. Winston recalls a time he went on a walk with his wife, Katharine, and considered. He regrets not doing it. When Winston talks fatalistically about their future, Julia

In Chapter 4, Winston rents the room above Mr Charrington's shop for him and Julia. Their feelings for Julia deepen, and Julia brings various contraband to their next meeting. Julia does her make-up. After spotting a rat in the room, Winston is terrified, then embarrassed and reluctantly part ways.

HOUSE OF GOD

Examine the setting of the run-down church that Winston and Julia meet in. Think about:

- How it is described / imagery
- How it relates to wider themes
- Its significance as a location
- Its position (or the position of religion) within this dystopian society

JULIA

What do we learn about Julia in these chapters? Think about:

- Her character
- Her job
- Her politics
- The contrast in her presentation with the presentation of Winston
- Her role in the novel and what Orwell is using her to say

CREATIVE ACTIVITY II

Write a short piece of creative writing in which you reimagine one of Winston and Julia's meetings or Chapter 4 from Julia's perspective.

CHARACTER POLITICS

Using quotations, complete the table below by exploring the politics of: the old prole in Chapter 8; Winston; and Julia. These characters cover three generations and three classes of the Party – how does this change or inform their views?

| The old man | Winston | |
|-------------|---------|--|
| | | |

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FORMING OPINIONS

‘Winston and Julia are foolish to keep meeting despite being well aware of the consequences.’

Do you agree with this statement? Why or why not? As a class, discuss your opinion.

PRESCIENCE

Dystopian fiction is often praised for seeming to predict future developments and totalitarian and authoritarian regimes. In pairs, discuss the idea of the *versificator* ‘without any human intervention whatsoever’ (p. 159) and the rise of AI being used in modern-day real life.

To what extent do you think Orwell was being prescient, and what does this say about anything at all?

TRANSFORMATION

Compare the scene in Chapter 4, in which Julia puts on make-up, to the following scene in *Tale of Two Cities*, in which the protagonist, Offred, gets dressed up for an illegal evening out.

‘I tell him I don’t want him to watch me while I put this thing on; I’m still shy of my body. He says he will turn his back, and does so, and I take off my shoes and my cotton underpants and slide the feathers on, under the tent of my dress. Then I slip the thin sequined straps over my shoulders. There are shoes, too, made of high heels. Nothing quite fits; the shoes are a little too big, the waist on the corset it will do.

“There,” I say, and he turns around. I feel stupid; I want to see myself in a mirror.

ROLES

1. Consider the presentation of Julia and Winston in chapters 1–4 of Part II and how they are away from traditional gender roles. Think about how this relates to the attitudes of:
 - Party members in the world of the novel
 - 1940s Britain
 - Modern day
2. Choose at least one other dystopian novel and consider how it presents gender roles. Keep in mind the time period it was written in, the author, the purpose of the novel and what they were trying to convey in their work.

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Chapters 5 and 6

In Chapter 5, Winston's co-worker, Syme, is vaporised. Preparations for Hate Week continues to meet Julia in the room above the shop. He finds himself much happier with Mr Charrington, talking about the contents of his shop. He and Julia discuss their feelings about the Party's regime; she is generally uninterested in the idea of overthrowing the Party, and she believes that the Party benefits her.

In Chapter 6, O'Brien approaches Winston. They discuss Winston's work, and O'Brien asks Winston to visit him at his house. This confirms for Winston that O'Brien shares his feelings about the Party and is afraid of the consequences of their actions. He knows he will visit O'Brien anyway.

POWER OF COMMUNITY

Examine how the Party members and proles rally around Hate Week at the beginning of Chapter 5. How do they tie into Winston's ideas about the power of the people? Write 1–2 paragraphs explaining your response to each group.

- Party members
- Proles

RACISM

'A new poster had suddenly appeared all over London. It had no caption, and it depicted a monstrous figure of a Eurasian soldier, three or four metres high, striding forward with an expressionless Mongolian face and enormous boots, a submachine gun pointed at the ground.'

Whenever Eurasian peoples are mentioned in the novel, there is often some comment which generally presents a racist view towards Asian people. To what extent do you think this was influenced by the text or influenced by Orwell's personal opinions and the attitudes or values of his time?

SEX AS REBELLION

'You're only a rebel from the waist downwards' (p. 179)

Do you agree with this statement about Julia? Why or why not?

ORTHODOXY

'Talking to her, he realised how easy it was to present an appearance of orthodoxy and to grasp whatever of what orthodoxy meant.'

Research and define the term *orthodox*. Then, decide what an orthodox Party member would think of Julia's actions.

OBSERVING O'BRIEN

Create a series of flash cards examining how O'Brien is presented in Chapter 6. On one side of the card, write a quotation from or about O'Brien. On the other side of the card, explain what this quotation tells you about Winston.

In pairs, test each other using your flash cards.

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FORESHADOWING

1. Reread the final paragraph of Chapter 6. What do you think this could be for exploring your opinion.
2. Then, complete the table by choosing four other quotations from Chapter 5 that could be foreshadowing, and explain why you think this and what might be about.

| Quotation | What it might be for |
|-----------|----------------------|
| | |
| | |
| | |
| | |

TRUST

Throughout chapters 5 and 6, Winston interacts with Mr Charrington and O'Brien, co-conspirators.

1. For each of these characters, choose two quotations:
 - One that suggests he is trustworthy
 - One that suggests he isn't to be trusted
2. Then, using these quotations and any others you think are relevant, decide if the characters. Why or why not? Do you think Winston's narration influences the

For each character, write 2–3 paragraphs exploring these ideas and explaining

Chapters 7 and 8

In Chapter 7, Winston wakes up from a dream about his family and finally remembers his mother's and sister's disappearance. He thinks about his mother and the proles, and how they are kept away from the Party. He and Julia discuss what they will do when they are caught. One way they can truly betray each other is by not loving the other anymore – which they decide to do, as it can't control the mind or heart.

In Chapter 8, Winston and Julia go to O'Brien's house. He reveals he is with the Brotherhood and their loyalty to Goldstein and the cause. Winston states his willingness to do anything for the cause, but refuses to be separated from Julia. O'Brien tells them he will give them the Brotherhood's manifesto – and outlines what their existence as part of the resistance will be like.

DREAMING

1. Using quotations from the novel, create a timeline of Winston's childhood. Use what you know from the text and any knowledge you have from previous chapters.
2. To what extent do you believe he is responsible for his mother's and sister's disappearance? Give a response explaining your answer to this question.

THE POWER OF LOVE I

In groups, choose one of the following:

- Hate
- Fear
- Indifference

Read the following question and imagine you are creating a podcast episode for it. Compare the power of love presented in Chapter 7 versus the power of the option you chose (e.g. Love vs Hate). Write your answer and ideas. You might examine:

- Characters
- Theme
- Context
- Orwell's use of language
- Orwell's use of symbolism

THE POWER OF LOVE II

'Love and human connection are key to overcoming authoritarian regimes in dystopian fiction.'

Consider this statement and compare Winston and Julia's relationship, and its presentation in *Nineteen Eighty-Four* to another dystopian novel.

Extension VI

'Dehumanisation is a common theme in dystopian fiction.'

1. Decide whether you agree with this statement, comparing *Nineteen Eighty-Four* to another dystopian novel.
2. In pairs or groups, choose one of the following methods of literary criticism and analyse the theme of dehumanisation and its presentation in *Nineteen Eighty-Four*.
 - Marxist
 - Feminist
 - Psychoanalytical

INNER VS OUTER

Compare O'Brien's residence and existence (as a member of the Inner Party) with Winston's.

- Class/social divides
- The Party's hypocrisy
- Language choice and literary devices
- Winston's influence as narrator
- Context

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EXAMINING THE MEETING

Consider the significance, purpose and relevance of:

- O'Brien switching off the telescreen
- Julia and Winston refusing to be separated
- Winston swearing to commit all kinds of heinous acts for the Brotherhood

PERFORMANCES

'It struck him that the man's whole life was playing a part.' (p. 197)

How does this apply to all the novel's characters? For each character in the list below, describe them describing the role they play in society and whether they are playing a part or not.

- Winston
- Julia
- O'Brien
- Mr Charrington
- Parsons
- Big Brother
- Emmanuel Goldstein

THE BROTHERHOOD

1. Compare what O'Brien asks Winston and Julia to swear to do as members of the Brotherhood with the expectations of the Party, which the Party currently operates.

| The Brotherhood's expectations | The Party's expectations |
|--|--------------------------|
| To give their lives | |
| To commit sabotage that might kill innocent people | |
| To betray Airstrip One to foreign powers | |
| To give up their identities | |
| To commit suicide | |
| To be separated from one another | |

2. Once you have finished your comparisons, decide on an answer to this question: Do you believe that defecting to the Brotherhood would be an improvement, or not?

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Chapter 9

Hate Week finally begins. Towards the end, it is announced that Oceania is at war and that Eurasia is an ally, and nobody but Winston seems to notice this change. He is amending all texts and literature so that no record of any war with Eurasia exists. He finds the book O'Brien gave him, which theorises about the Party's goals, set-up, and so on, but Julia arrives and tries to share the book with her, but she falls asleep as he reads.

EXTRACT ANALYSIS

'Winston was gelatinous with fatigue. Gelatinous was the right word. It had come over him spontaneously. His body seemed to have not only the weakness of jelly, but its transparency, that if he held up his hand he would be able to see the light through it. All the strength had been drained out of him by an enormous debauch of work, leaving only a frail skeleton of bones, and skin. All sensations seemed to be magnified. His overalls fretted his arms, the pavement tickled his feet, even the opening and closing of a hand was an effort and a creak.' (p. 208)

Annotate and analyse the opening paragraph of this chapter and explore how Orwell uses language to create a sense of Winston's physical and mental state.

HATE WEEK

1. Draw or otherwise recreate a scene from Hate Week in this chapter, then annotate and explain the choices you made.
2. Think about the presentation of Hate Week. Does it match the expectations of 'Hate Week'? Why or why not?

THE BOOK

1. Write a short summary or a list of bullet points summarising each of the chapters of the Brotherhood's book.
2. Then, make notes on how each chapter ties into or supports Winston's own views on the Party.

PARTY HISTORY

1. Create a timeline of Oceania's history and rise to power, as outlined in the Brotherhood's book. For each event you chart, find a quotation from the text that demonstrates or explains the event.
2. In pairs or groups, discuss any similarities to real historic events and make notes on the text to support your ideas.

DENSE LITERATURE

In groups, discuss the Brotherhood's book and its contents. Think about:

- The purpose of including it
- Its relevance to the plot, characters and wider themes
- How it relates to context and the place and time period *Nineteen Eighty-Four*

Then, scramble the groups and form new ones so that one person from every group is in each new group. In the new groups, discuss your ideas about the book and its significance.

TO SLEEP, TO READ

How do Winston and Julia's responses to the book (him reading eagerly, her falling asleep) represent the characters, what they represent, and their presentation of gender roles?

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Chapter 10

Julia wakes up and starts to make coffee. Winston watches the washerwoman from admiring her in a way he never has before. As he considers the importance of the overthrowing of the Party, he and Julia are startled by a voice. It is coming from a Soldiers swarm the room and drag Julia away, leaving Winston alone as Mr Charrington member of the Thought Police.

BEFORE THE ARREST

How does Orwell build up to the reveal and the arrest in Chapter 10? Write 2–3 paragraphs, asking a question, thinking about ideas such as:

- Tension
- Foreshadowing
- Literary and linguistic devices

TARGETED VIOLENCE

Throughout the novel, violence and death have had little effect on Winston and his relationship with Julia. How is violence presented when it's happening directly to him?

THE CHOPPER

Return to your answers in the activity 'Trust' (Chapters 5 and 6) – how did you respond to Charrington being a member of the Thought Police? How is this reveal presented to Winston? Did you expect him to be a member of the Thought Police? Write a paragraph.

EXPLORING SYMBOLISM

Complete the table by exploring the symbolism throughout the chapter of each of the symbols listed in the table. Use quotations to support your ideas.

| Symbol | Symbolism |
|-----------------|-----------|
| The sky | |
| The paperweight | |
| The thrush | |
| The prole woman | |

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THE TRAP

Did you see this ending (Winston and Julia being arrested) coming? Was it a surprise? Which elements of the set-up and arrest still surprising?

Thinking about these questions, make a list of ways this outcome was foreshadowed up to this point.

ORANGES AND LEMONS

Split the class into four groups. Assign each group one of the lines of the rhyme 'Oranges and Lemons' revealed to Winston throughout the novel:

- The first by Mr Charrington in Part I, Chapter 8
- The second by Julia in Part II, Chapter 4
- The third by O'Brien in Part II, Chapter 8
- The fourth by Charrington in Part II, Chapter 10

In your group, examine the significance of each part of the song being revealed, what it relates to the wider events and themes of the novel. Then, rearrange the groups into new groups of at least one member from each of the previous groups. In your new groups, share your findings. You were given until you have analysed the whole rhyme.

ESSAY PRACTICE III

'Authorities in dystopian societies can only stay in power through the threat of violence.'

Plan an essay-style response to this statement, thinking about at least one other dystopian text.

Extension VII

You will have thought about different ways of interpreting the text in 'Essay Practice II'. Consider different types and methods of literary criticism. Choose three and write a short paragraph explaining how each critical lens could be applied to the essay question above.

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Part III**Chapter 1**

Winston has been arrested by the Thought Police and is being held in a place he has never been to before. First, he spends time in a crowded cell full of political prisoners and proles. Then, he is moved to a new cell. Over time, other prisoners arrive, including his co-workers Ampleforth and Parsons. Finally, he is taken out and sent to Room 101, which appears to be a terrible place, though Winston has never been there. O'Brien arrives with a guard who beats Winston with a truncheon.

EMOTIONAL JOURNEYS

Create a graph tracking Winston's emotional state throughout this chapter, choosing a scale and explaining what it shows.

CREATIVE ACTIVITY III

Choose one of the cells Winston is kept in and draw a rendition of it, then annotate your choices.

PROLES VS PARTY II

Compare the actions of the proles and Party members in the first cell; how do they differ? What are their thoughts about the two groups? Write 1–2 paragraphs exploring each group, examining their actions and its impact on the reader.

CO-WORKERS

In groups, choose one of these characters:

- Ampleforth
- Parsons

Then, write a short script in which your chosen character is arrested and interrogated. You might think about ideas such as: what we know about the character, their position in the Party, whether they are guilty of any crimes, or any relevant context.

THE PURPOSE OF VIOLENCE

1. Examine how violence is used in this chapter.
2. Choose another dystopian novel and explore how it uses state violence – is it more subtle and insidious?

MIXING WORLDS

Place the protagonist from another dystopian novel you have read or studied in Winston's world. How would they respond to the situation and write a short creative piece exploring your ideas about the context of their character and the dystopian world they come from.

PREDICTIONS

Have everyone in the class write down one prediction for what Room 101 is or could be. Put all the predictions in a hat. Split the class into groups of five and have each group pull one prediction.

Then, in your groups, write and present a speech exploring the prediction you chose. Refer back to the predictions presented in the novel, thinking about:

- Foreshadowing
- Context
- Themes
- Character
- Messaging

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Chapter 2

Winston is tortured physically and psychologically, and confesses to crimes both real and imagined. He is convinced O'Brien is overseeing the torment, and his feelings about O'Brien are complex. Winston wakes up strapped to a bed with O'Brien beside him; he seems to be convinced that O'Brien uses it to torture Winston, though he claims he is trying to cure him of a 'crime' of opposition to the Party. He uses various methods to cure Winston, who wishes he could die but always has some doubts or reason to oppose what O'Brien tells him.

TORTURE

Write 2–3 paragraphs comparing the way the physical beatings are presented (pp. 277–278) and the way psychological torment is presented (pp. 277–278).

THE PHILOSOPHY OF MEMORY

Read the following extract from *The Memory Police* by Yoko Ogawa (1994). In this extract, the narrator reflects on how, in the society she lives in, concepts such as birds and perfume can disappear. This causes everyone to forget them, and the narrator considers how this affects the world.

I think it's fortunate that the birds were not disappeared until after my father had left the island found some other line of work quickly when a disappearance affected him. I think that would have been the case for him. Identifying those wild creatures and their habits. When the hats were disappeared, the milliner who lived across the street began to sell shoes. My nurse's husband, who had been a mechanic on the ferryboat, became a security guard at a warehouse. A girl who was a few years ahead of me in school had been employed as a model but she quickly found work as a midwife. None of them said a word about it. Even when they were less well paid, they seemed to have no regrets about losing the old one. Of course, if they complained, they might have attracted the attention of the Memory Police. People—and I'm no exception—seem capable of forgetting almost anything, no matter how important it was. We were unable to float in anything but an expanse of totally empty sea. The disappearance of the birds, as with so many other things, happened suddenly. One day, when I opened my eyes, I could sense something strange, almost rough, about the world. The sign of a disappearance. Still wrapped in my blanket, I looked carefully at the cosmetics on my dressing table, the paper clips and notes scattered on my desk, the curtains, the record shelf—it could be anything. It took patience and concentration to remember what was gone. I got up, put on a sweater, and went out into the garden. The dog was barking outside, too, peering around anxiously. The dog in the next yard was growling.

1. Analyse this passage, forming a critical appreciation of it that relates to your text.
2. As a class, discuss O'Brien's debates with Winston in this chapter. Think about the role of memory and records in the construction of reality. If nobody remembers an event and it is not recorded, can the event ever exist? Why? Discuss the philosophy that reality is simply an illusion.

Food for Thought

The extract above from *The Memory Police* is a translation from Japanese. When you read a translation, it is always worth spending a moment thinking about who is translating it, why, and how. Emily Wilson has become well known in recent years for her translations of famous Greek texts, including the *Iliad*. She is the first woman to publish an English translation of the former, and her work has been praised for its clarity and how male classicists approach the texts differently.

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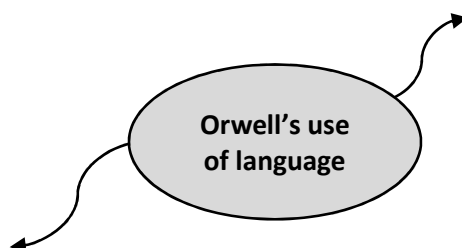
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READER RESPONSE

How do you feel about Winston in this chapter? Sympathetic, uncomfortable, disgusted or something else? How does Orwell's writing achieve this effect or alter its impact?

Create a mind map exploring the use of language in this chapter and how it influences your perception of Winston.



ANALYSING O'BRIEN

Give your opinion on the following statements by marking how strongly you agree or disagree. Then, find a relevant quotation for each and explain how it supports your opinion.

| | | Strongly agree | Agree | Neutral |
|---|--|----------------|-------|---------|
| 1 | O'Brien is presented positively in this chapter. | | | |
| 2 | Winston loves O'Brien. | | | |
| 3 | O'Brien can read Winston's mind. | | | |
| 4 | The Party wasted resources setting up a seven-year sting to catch Winston. | | | |
| 5 | O'Brien is a fanatic. | | | |

SANITY

In this chapter, O'Brien says that Winston is a lunatic. Winston, however, thinks O'Brien is a lunatic. Assign half of the class to O'Brien and the other half to Winston. Debate, where your goal is to defend your assigned character as being perfectly sane.

Have one person make a statement, using evidence from the text, either defending or attacking the other character. Then, a person from the other half of the class should argue with their own. Continue until everyone has made at least one point.

PUNISHMENT AND REWARD

Create a graph tracking how pain and pleasure / punishment and reward are used in this chapter. Every point you track, include a quotation from the text that supports the point and explain its effect.

ESSAY PRACTICE IV

How is the theme of power presented in this chapter and elsewhere in the novel?

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Chapter 3

Winston is still not fully indoctrinated. To help him, O'Brien lays out the Party's mission for the pursuit of power. He is disdainful about previous totalitarian regimes and enthusiastically defines reality and its goal of turning the population into a never-ending machine for the connection beyond hatred and fear. O'Brien shows Winston his reflection, where a battered he is, and Winston weeps. However, he points out to O'Brien that he still

STRIPPED BARE

1. In groups, condense and summarise O'Brien's explanations of the Party's goals by reimagining them as a series of tweets on X (formerly Twitter). Think about how the audience will change how the information is presented.
2. Then, in your groups, read the following extract from *The Sleeper Awakes* by H. G. Wells from Victorian Britain, Graham, sleeps for two centuries and wakes up to a dystopian world. A former revolutionary Ostrog defends the exploitative system put in place following his

Ostrog took a pace, seemed to think, and turned on Graham. "I can imagine how your state of ours seems to a Victorian Englishman. You regret all the old forms of government—their spectres still haunt the world, the voting councils, and parliamentary eighteenth century tomfoolery. You feel moved against our Pleasure Cities. I know that, —had I not been busy. But you will learn better. The people are mad with sympathy with you. Even in the streets now, they clamour to destroy the Pleasure Cities. Pleasure Cities are the excretory organs of the State, attractive places that year together all that is weak and vicious, all that is lascivious and lazy, all the easy to a graceful destruction. They go there, they have their time, they die childless. Lascivious women die childless, and mankind is the better. If the people were so they would envy the rich their way of death. And you would emancipate the silly brainless enslaved, and try to make their lives easy and pleasant again. Just as they have done fit for." He smiled a smile that irritated Graham oddly. "You will learn better. In my boyhood I read your Shelley and dreamt of Liberty. There is no liberty, save control. Liberty is within—not without. It is each man's own affair. Suppose—that these swarming yelping fools in blue get the upper hand of us, what then? Other masters. So long as there are sheep Nature will insist on beasts of prey. A few hundred years' delay. The coming of the aristocrat is fatal and assured. The man—for all the mad protests of humanity. Let them revolt, let them win and Others will arise—other masters. The end will be the same."

The Sleeper Awakes, H G Wells, <https://www.gutenberg.org/files/12163>

- Discuss and analyse this passage, developing a critical appreciation of it
- Compare this passage to O'Brien's discussions with Winston in Chapter 3

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STRIPPED HUMANITY

Consider the theme of dehumanisation in this chapter in relation to:

- The Party's plans for the population
- Winston's appearance in the mirror

Write 2–3 paragraphs exploring your ideas about each bullet point, examining Orwell's use of language and how meaning is shaped in this chapter.

NIHILISM

The future O'Brien proposes is bleak and terrible. In pairs, discuss:

- Why you think the Party would pursue that kind of existence
- Whether you think the Party's plans would ever succeed, and why or why not
- What Orwell is trying to say with O'Brien's ranting

REALITY

Winston and O'Brien continue to debate reality and how the Party can or can't shape it. Write a debate, with one side representing O'Brien's views and the other representing Winston's. Decide which is correct and why.

POWER

Using a table like below, make a list of five ways O'Brien has or uses power over Winston. If you can find a way Winston counters or refutes it, using quotations from the text, add it to the second column.

| O'Brien's power | Winston's response |
|-----------------|--------------------|
| | |
| | |
| | |
| | |
| | |

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Chapters 4 and 5

In Chapter 4, Winston is no longer being tortured and is recovering in solitary confinement, his strength improves, and he is working on his belief in the Party and his hope for a better world and crimestop. He dreams he is walking through nature and wakes in horror, calling for Julia. He will be punished for this and, sure enough, O'Brien arrives soon afterwards and seizes him.

In Chapter 5, Winston is taken to Room 101, which is where – O'Brien finally tells him – the worst of the world awaits him. Winston is strapped to a table, and a cage with two rats in it is placed over his head. Horrified, he pleads with O'Brien, who is unmoved. Finally, as Winston is faced with the cage for the rats to eat, he snaps and begs them to do it to Julia instead.

UPGRADES

Think about Winston's improved situation in Chapter 4. By bending to the Party's demands, he has regained a sense of humanity.

1. As a class, discuss this question: What did Winston's transformation cost, and what did it gain him?
2. In groups, discuss this question: Throughout Part III, a cycle of punishment and redemption is shown as part of Winston's indoctrination. How does Winston's situation in Chapter 4 fit into this cycle?
3. In pairs, discuss other dystopian novels you have read or studied. Can you find examples of characters who undergo transformations – where characters' lives improve on the condition that they accept the rules of the regime in any other novels?
4. On your own, write 2–3 paragraphs responding to this statement: The benefits of living under totalitarian regimes in dystopian fiction outweigh the costs. Use evidence from *Nineteen Eighty-Four* and another dystopian novel in your response.

CREATIVE ACTIVITY IV

Imagine you are O'Brien. Write a report for the Thought Police about Winston that includes the following:

- Your reasoning for spending so much time and effort on 'curing' Winston
- Your progress in curing him
- Your plans for him once he is cured and released back into society

NATURAL IMAGERY

1. Complete the table by analysing each quotation and examining how the theme of nature is explored in the novel.

| Quotation | Analysis |
|--|----------|
| <i>'He was in the Golden Country, or he was sitting among enormous glorious, sunlit ruins, with his mother, with Julia, with O'Brien...'</i> (p. 316) | |
| <i>'Suddenly, like a lump of submerged wreckage breaking the surface of water, the thought burst into his mind...'</i> (p. 319) | |
| <i>'At the edge of the field were the elm trees, faintly stirring, and somewhere beyond that was the stream where the dace lay in the green pools under the willows.'</i> (p. 321) | |

2. Then, find three more quotations from elsewhere in the novel that explore the theme of nature as well.

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ROOM 101

In Chapter 5, we finally see Room 101 and the horrors it contains. Write 1–2 paragraphs answering these questions:

1. Is Room 101 what you expected?
2. How did Orwell build up to Winston finally being sent there and what he finds there?
3. Did you find this build-up effective? Why or why not?
4. Did you find the horror of Chapter 5 effective? Why or why not?

SENSORY DETAIL

Reread Chapter 5. How are sensory details used to heighten tension and horror? Assign each person one of the senses (touch, sight, sound, taste and smell).

For your assigned sense, find one quotation that represents it and analyse how it creates tension and horror. Feed back your ideas to your group, making notes on each other's analyses, so that you can all improve.

| Sense | Quotation | Analysis |
|-------|-----------|----------|
| Touch | | |
| Sight | | |
| Sound | | |
| Taste | | |
| Smell | | |

THE BETRAYAL

In groups, discuss and make notes on these questions:

- How was Winston's betrayal of Julia built up to?
- Was his betrayal inevitable? Would it always have been?
- What exactly makes *this* the betrayal of Julia?

CREATIVE ACTIVITY V

Imagine you are adapting the scene in Room 101 from Chapter 5 for either:

- A radio drama
- A stage play
- A film

How would you adapt the scene for your chosen medium? Research existing adaptations and explain the choices you would make and why, thinking about how different mediums affect an adaptation.

INSPIRATIONS

What do you think inspired Room 101? Make a list of your ideas, thinking about the historical context. Then, visit this archive page: <https://web.archive.org/web/20070105132434/http://bbcfour/documentaries/features/room-101.shtml>

What do you think of the (alleged) inspirations for Room 101, as stated on this page? How does the way you interpret the text? In pairs, discuss your responses to these questions.

ALL THAT CAME BEFORE

In pairs or groups, create a flow chart that demonstrates how Winston's experience in Room 101 is foreshadowed throughout the novel.

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Chapter 6 and Appendix

Sometime later, Winston has been released from the Ministry of Love. He spends and playing chess, being avoided by everyone. He is traumatised by his encounter moments of uncertainty about his support of the Party. Since his release, he has they met to talk, their relationship was broken; both betrayed the other in Room 101. Winston eventually lets them get separated in a crowd, never to return. In the battle for the great victory for Oceania, and Winston realises he loves Big Brother.

In the Appendix, an unknown narrator, seemingly narrating from the future, outlines Newspeak. They break it down into three categories and suggest that the failure of Oldspeak into Newspeak had a direct impact on its downfall.

A REPEATING CYCLE

In Chapter 6, Winston's time in the Chestnut Tree perfectly matches the memory of – of seeing the political prisoners at the very same bar. As a class, discuss this statement or disagree with it:

'The events of the novel were inevitable and would never have happened any other way, no matter what the characters did or changed.'

TRACKING WINSTON

Create a chart or table that compares Winston's physical, mental and emotional state at different points in the novel.

- The beginning of the novel
- During his relationship with Julia
- His time at the Ministry of Love

Use quotations from the text to support your ideas. In your comparisons, think about the state of being to create meaning, e.g. how it reflects themes and messages or how it changes.

ON WINSTON

What do you think about Winston in Chapter 6, and how do you feel towards him?

In pairs, discuss your ideas about this question, thinking about how Orwell's presentation has, or hasn't, influenced reader opinion.

REUNIONS

1. Annotate Winston and Julia's reunion in Chapter 6 – from "They can't get into the room" to "He had wished that she and not he should be delivered over to the –" (p. 30). Discuss how the characters have changed and how Orwell shows this.
2. Then, in pairs or groups, discuss these questions:
 - Did you expect Winston and Julia to both survive the Ministry of Love?
 - To what extent has the Party succeeded/triumphed over them?

CREATIVE ACTIVITY VI

Rewrite Winston's reunion with Julia from Julia's perspective, thinking about her feelings, what has been through, and her position within the text.

Food for Thought

In 2023, *Julia* by Sandra Newman was published. This book retells *Nineteen Eighty-Four* from the perspective of Julia and you may be interested in researching it as you complete Creative Activity VI.

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THE BULLET

'Winston, sitting in a blissful dream, paid no attention as his glass was filled and he continued to run, not running or cheering any longer. He was back in the Ministry of Love, with eyes as white as snow. He was in the public dock, confessing everything, implicating himself, walking down the white-tiled corridor, with the feeling of walking in sunlight, and the feeling of a bullet at his back. The long-hoped-for bullet was entering his brain.' (p. 342)

Explore the final moments of Chapter 6 and the significance of the bullet finally hitting Winston's brain. What themes and messages does this relate to?

DOUBLED THINKING

Throughout Part III, we get to see the process and purpose of doublethink in action and how it is used effectively.

1. Read one of the following essays about doublethink:
 - <https://web.archive.org/web/20081201101621/http://www.trincoll.edu/tj/tj10.01.98/articles/cover.html>
 - <https://thepsychologynotes.com/what-is-the-concept-of-doublethink-and-how-does-it-relate-to-the-themes-in-the-novel>
 - <https://boydrinksink.com/doublethink-the-psychology-of-fear-in-orwells-1984>
2. Decide whether you agree or disagree with the author, or which parts of their argument you agree with.
3. Write 2–3 paragraphs exploring and explaining your own interpretation of doublethink and its relevance to wider society. Consider how it is used in the text and how it is used in the world.

THE END

Have a whole-class discussion about Chapter 6 and the end of Winston's story. You could discuss:

- The impact it has
- Your own personal response to it
- How form and structure are used
- How language is used
- Your ideas about what happens to Winston after this
- Your ideas about what happens to the Party after this

THE TRUE END

Nineteen Eighty-Four closes on an Appendix, seemingly written after the Party collude to achieve their goals. Discuss these questions in pairs or groups, and write 1–2 paragraphs answering each.

1. How do you feel about this ending?
2. What do you think the purpose of the Appendix is?
3. Why do you think Orwell chose to end the novel this way?
4. Why do you think the novel is as popular and enduring as it is?

APPENDIX

In groups, write a short summary of each of the three vocabularies the Appendix contains.

SUMMARISING

In your own words, write three summaries of *Nineteen Eighty-Four*:

- One that is 10–15 words
- One that is 30–50 words
- One that is 75–100 words

ESSAY PRACTICE V

'Dystopian fiction often ends with the protagonist trying to fight the system and fail, or through dying.'

Write a full essay-style response to this statement and how far you agree with it by referring to *Nineteen Eighty-Four* and at least one other dystopian novel.

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Whole-text Activities

Context

Airstrip One

Art isn't created in a vacuum and, as we have seen, this is true for *Nineteen Eighty-Four*. Think about the inspirations and commentary. Thinking about context and the novel as a whole, what do you think Airstrip One (what was once the UK) represents.

Revisiting Context

Revisit your answers to the 'Wartime Politics' and 'Personal Politics' activities in the resource. Now that you have finished the novel, use your knowledge of the text to explore how the concepts in the table influenced *Nineteen Eighty-Four*.

If you feel you need to do further research, some links to get you started include:

- <https://www.theholocaustexplained.org/the-nazi-rise-to-power/how-did-the-nazis-rise-to-power/>
- <https://www.britannica.com/topic/Stalinism>
- <https://www.striking-women.org/module/women-and-work/inter-war-years-1918-1945/>

| Concept | Influence |
|---------------------------------------|-----------|
| Nazism | |
| 1940s attitudes towards marriage | |
| Stalinism | |
| 1940s attitudes towards men and women | |
| Capitalism | |

Extension 1

Choose two more elements from your research, Orwell's life, or 1940s society and culture that influenced Orwell and the writing of *Nineteen Eighty-Four*, e.g. WWI and WWII, dehumanisation, attitudes towards infidelity, etc.

Predecessors

Nineteen Eighty-Four is one in a long and rich history of dystopian literature, with many novels published before and after it. In pairs, choose one of the following novels:

- *The Last Man*, Mary Shelley (1826)
- *The Republic of the Future*, Anna Bowman Dodd (1887)
- *We*, Yevgeny Zamyatin (1921)
- *Brave New World*, Aldous Huxley (1932)

Research and write an article (as if for a blog, journal or magazine) on your chosen dystopia, and use of dystopian conventions (many of which these texts may have taken from). Explore how these may have influenced, inspired or informed *Nineteen Eighty-Four*. The texts are available at Project Gutenberg.

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Considering Context

Reread the first page of *Nineteen Eighty-Four*. Then, read the passages below. Analyse the passages to explore the context of each one, thinking about how context informs style and other elements you can think of. You may want to research the book each passage is from to gain a better understanding of its context.

[Passage 1]

Imagine, if you can, a small room, hexagonal in shape, like the cell of a bee. It has no window nor by lamp, yet it is filled with a soft radiance. There are no apertures, and the air is fresh. There are no musical instruments, and yet, at the moment that you enter this room is throbbing with melodious sounds. An arm-chair is in the centre, but no desk—that is all the furniture. And in the arm-chair there sits a swaddled lump about five feet high, with a face as white as a fungus. It is to her that the little girl is talking. An electric bell rang.

The woman touched a switch and the music was silent.

"I suppose I must see who it is," she thought, and set her chair in motion. The chair was worked by machinery, and it rolled her to the other side of the room, where she stood importunately.

"Who is it?" she called. Her voice was irritable, for she had been interrupted often. It began. She knew several thousand people; in certain directions human intercourse was enormous.

(The Machine Stops, E M Forster, <https://www.gutenberg.org/cache/epub/72222/72222-h/72222-h.htm>)

[Passage 2]

I am the native of a sea-surrounded nook, a cloud-enshadowed land, which, with the rest of the globe, with its shoreless ocean and trackless continents, presents itself to my native eyes as an inconsiderable speck in the immense whole; and yet, when balanced in the scale, is far outweighed by countries of larger extent and more numerous population. So the mind alone was the creator of all that was good or great to man, and that Nature was his first minister. England, seated far north in the turbid sea, now visits my dream as the semblance of a vast and well-manned ship, which mastered the winds and rode the waves. In my boyish days she was the universe to me. When I stood on my native plain and mountain stretch out to the utmost limits of my vision, speckled by the dwellings of my countrymen, and subdued to fertility by their labours, the earth's very centre was that spot, and the rest of her orb was as a fable, to have forgotten which would be a failure of imagination nor understanding an effort.

(The Last Man, Mary Shelley, <https://www.gutenberg.org/cache/epub/18272/18272-h/18272-h.htm>)

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Genre**Building a Dystopia**

In a previous activity (Before-reading – ‘Orwell’s Dystopia’), you thought about what you might write about a dystopia like the one in *Nineteen Eighty-Four*. Now that you’ve seen the novel and Orwell’s dystopia, think about its purpose, point and author. Why is this dystopia written to write about and explore, and what might a different author focus on?

In pairs, choose another dystopian novel. Then, compare its author, messages and themes with *Nineteen Eighty-Four*, thinking about how and why dystopias are built in fiction and the context in which they were written.

Dystopian Conventions

Choose one of the conventions of dystopian literature from the list below. Create a presentation (e.g. using PowerPoint or Prezi) on how it is presented in *Nineteen Eighty-Four*, using evidence from the text to support your ideas.

- Control of information
- Lack of bodily autonomy
- Oppressive/totalitarian authorities
- Inequality / class disparity
- Control through technology
- Propaganda
- Censorship
- Abuse of power by authority / State violence
- Mass surveillance
- Post-apocalyptic setting

Cautionary Tales

Nineteen Eighty-Four is categorised as a cautionary tale.

1. In the Before-reading activity ‘Cautionary Tales’ you were asked to decide what you were cautioning against in the text. Having now read the novel, update your answers.
2. In groups, discuss this question: How effective is *Nineteen Eighty-Four* as a cautionary tale?
3. As times and contexts change, so do the ways readers respond to literature. How might the response of readers in the 1940s to the text might have been different from how modern readers respond? Write 1–2 paragraphs exploring your ideas.

Extension II

If you were writing a cautionary tale about society, what would you caution against? Write 1–2 paragraphs exploring your ideas, then discuss them in groups.

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Characterisation

In Summary...

Thinking back over the novel, what would you say is the key characteristic of each character, find a quotation that demonstrates your answer.

| Character | Key characteristic | Quotation |
|--------------------|--------------------|-----------|
| Winston | | |
| Julia | | |
| O'Brien | | |
| Mr Charrington | | |
| Parsons | | |
| Ampleforth | | |
| Syme | | |
| Big Brother | | |
| Emmanuel Goldstein | | |

Extension III

Return to Part I, Chapter 4, and the fictional character of Comrade Ogilvy that Winston has read the full novel, what is the significance of this character?

CREATIVE ACTIVITY I

For each of the novel's key characters (listed in the table above), choose a song you like. Explain your choices.

Discussing Dystopia

Form pairs. In your pairs, choose a second dystopian novel you have read or studied from that story meeting Winston and create a script in which they sit down and have a conversation about their lives and the dystopian regimes they live under.

Food for Thought

When creating your scripts, you might think about how each protagonist develops and changes depending on where you imagine them being in their respective stories within the novel. For example, a Winston from the beginning of *Nineteen Eighty-Four* might have different characteristics to a Winston from the end of the novel.

Narrator

- Using quotations, identify what you feel are the key elements of Winston's narration.
- Once your list is complete, write 1–2 paragraphs exploring how Orwell shows the world through Winston's narration.

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Characterising Gender

1. Make a list of all male and female characters in the novel (named or not).

| Male characters | Female characters |
|-----------------|-------------------|
| | |

2. Then, using quotations, examine Orwell's presentation of male and female characters into context – either Orwell's values, societal values, or the values he puts forth for the purpose of these presentations.

Building Interpretations

The topic of gender and its presentation comes up often in critical analyses of texts. Scholars have discussed the presentation of women in *Nineteen Eighty-Four*. Read <https://medium.com/@Meia/it-was-always-the-women-misogyny-in-1984-5bb92>.

1. Decide whether you agree with the author and their interpretation of the text, explaining what you agree or disagree with.
2. Read the existing reviews for this article. What do you think prompts these reviews? How do people develop different interpretations of a text?
3. Consider the context of this article and its author. How do these elements affect your interpretation?

Characterising Class

Throughout previous activities, you have been examining the concept of the Party.

Now, summarise all your ideas, examining Orwell's presentation of these different social classes and how they shape meaning in the text. Consider how this presentation ties into context – either Orwell's values, or the values he puts forth for his dystopian world, and the purpose of the text.

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Relationships

Key Relationships

Nineteen Eighty-Four has a small cast and a smaller number of key relationships than *The Handmaid's Tale*. Explore these relationships through the questions and activities below that explore these relationships.

Ill-fated Lovers

- Using quotations, create a chart that tracks Winston's feelings towards Julia throughout the novel.
- Compare Winston's relationship with Julia to his relationship with Katharine, and the relationship between Mr and Mrs Parsons.

Misplaced Trust

- In groups, discuss your opinions on Winston's love for O'Brien. Do you think it is misplaced? What else could it be?
- In Part III, it seems like O'Brien really can read Winston's mind – do you think he has that technology? Write 1–2 paragraphs exploring your ideas.

Mother and Son

- Write a short creative piece from the point of view of Winston's mother, exploring her childhood.
- In pairs, create a script that imagines a reunion between Winston and his mother.
- What is the purpose of Winston's mother being included in the text? In groups, write 2–3 paragraphs exploring them.

Deceiver and Deceived

- How does Charrington lull Winston into a false sense of security? What does this reveal about Charrington's characters?
- Imagine you are Charrington – a member of the Thought Police taking part in Winston's 're-education'. Write a short speech or creative piece exploring Charrington's opinions on catching them.

Twisted Devotion

- 'Big Brother is not real.' How do you think Winston would react to this statement? Write three parts and write a short discussion on Winston's reaction, thinking about how he is in his journey through the novel.

Divisions

Dystopian novels often feature highly regimented social classes, from the Handmaids in *The Handmaid's Tale* to the factions (Dauntless, Erudite, etc.) in Veronica Roth's *Divergent*. In *Nineteen Eighty-Four*, these divisions are manufactured by the Party to create a warmonger.

Write 1–2 paragraphs, each exploring the presentation of the sources of division in the novel.

- Emmanuel Goldstein
- Men vs women
- Eurasia and the Other
- Social classes

Human Connection

Consider the Party's efforts to break the bonds between families and lovers. Consider the characters below and write a short paragraph exploring how each one supports the Party.

- Winston and Julia
- Winston and his mother
- Mr and Mrs Parsons
- Winston and Katharine

Office Working

Examine how the themes of paranoia and surveillance are presented through Winston's work in the Records Department. Plan 3–4 essay-style paragraphs exploring the themes.

Essay Practice 1

'Love and romantic relationships are a key component of dystopian fiction.'

Plan an essay response to the statement, using evidence from the text and from another dystopian novel.

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Setting

War

What is the purpose and significance of the Party's goal of a world always at war?

- Real-world context
- O'Brien's explanations in Part III
- *Nineteen Eighty-Four* as a cautionary tale

Write 2–3 paragraphs exploring this question.

CREATIVE ACTIVITY II

Design a leaflet or brochure advertising Airstrip One.

Novel Setting

Consider how settings are presented throughout the novel. For each of the sections, write down quotations that explore the setting they are labelled with.

| | |
|------------|----------|
| NATURAL | |
| INDUSTRIAL | MILITARY |

Reality

Dystopian fiction often explores a future version of the author's own country (or a country you think this is, comparing *Nineteen Eighty-Four* to at least one other dystopian novel).

Essay Practice II

'A dystopian society must be cut off from its past in order to function / for its survival.'

Explore this statement, comparing *Nineteen Eighty-Four* to at least one other dystopian novel.

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Themes

Introducing Theme

As a class, place the following list of themes in a hat:

- | | | |
|----------------|-------------------|---|
| • Surveillance | • Humanity | • |
| • Fear | • Division | • |
| • Paranoia | • Totalitarianism | • |
| • Trust | • Communism | • |
| • Loyalty | • Capitalism | • |
| • Independence | • Love | • |
| • Identity | • Class | • |
| • Language | • Power | • |
| • Technology | • Resistance | • |
| | | • |

Everyone in the class stands up, then takes turns drawing a theme from the hat. You then stand and how it relates to and is presented in *Nineteen Eighty-Four* for 30 seconds. If you are the last one standing, you are down. This continues until everyone in the class is sitting down. If the theme you draw is about, you should try not to repeat any points other students have made.

Presenting Theme

In pairs, choose one of the themes from the list in the previous activity. Create a presentation that is presented in *Nineteen Eighty-Four*, using 3–4 scenes from the novel. Use PowerPoint or a similar tool to create your presentation, then present it to your class. You should make notes on the presentation.

Diving Deeper

As you can see, there are many themes covered in *Nineteen Eighty-Four*. The following are some of them, and you may have come across even more while reading the novel, during the previous activities. In groups, discuss and answer the questions below, using evidence from the novel in your answers.

Trust

- When first encountering each of the other characters in the novel, who did you trust? Find a quotation for each character that supports your opinion.
- In groups, discuss the ways in which Winston's narration affected your opinion of the other characters.

Control

- Make a list of the ways the Party controls its members.
- How is setting used to emphasise the theme of control? Write 2–3 paragraphs.

Language

- In groups, discuss the following question and make notes on your ideas: What is the role of language in *Nineteen Eighty-Four*?
- How is the development of language used in dystopian fiction? Compare *Nineteen Eighty-Four* with another text.

Identity

- How does the Party create conformity among its members?
- Compare the characters of Winston, Julia, O'Brien and Charrington at the beginning of the novel with the characters at the end of it. How do their characters and the changes they go through affect their individuality and conformity?

Surveillance

- What is the effect of constant surveillance on the characters of the novel?

Love

- 'Love conquers all.' To what degree do you feel this statement is supported by the novel?

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A Spectrum of Ideologies

There are many ideologies presented in *Nineteen Eighty-Four*. Go back through the evidence of where capitalist, communist, socialist and totalitarian ideologies are presented in the table.

| | |
|--------------|-----------|
| CAPITALIST | SOCIALIST |
| TOTALITARIAN | COMMUNIST |

Focusing Themes

Depending on your reading of *Nineteen Eighty-Four*, or the lens through which you read it, the themes you focus on in an analysis might change. Research one of the following themes and discuss which themes in *Nineteen Eighty-Four* would be important to that critical analysis.

- Feminist
- Cultural studies
- Psychoanalytical

Here are some links to get you started on your research:

- <https://www.britannica.com/art/literary-criticism>
- <https://www.masterclass.com/articles/literary-criticism>

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Attitudes and Values

Research

In groups, create a new shared document (e.g. in Google Docs) and choose one of the points below. Then, on your own, research your chosen topic and what attitudes it reflected in Britain. You might want to revisit any research you did during the Before-reading activity and add your research to the Google Doc (don't forget to include your sources!).

- Mass surveillance
- Science and technology
- The military
- Class
- Revolution
- Reproduction
- War

After 20 minutes, stop researching. Then, still in the Google Doc, write your ideas about how the attitudes presented in *Nineteen Eighty-Four*. Without talking out loud in your group, decide which attitudes you agree with each other's ideas and add your arguments to the Google Doc.

Finally, come together as a group and discuss all your ideas out loud.

Splendid Isolation

In groups, choose one of the following:

- 1940s British attitudes towards foreigners
- Camaraderie and its place in war

Discuss how your chosen bullet point is presented or discussed in *Nineteen Eighty-Four*. You may want to use any previous research you have done for other activities.

Some links to get you started include:

- <https://www.theholocaustexplained.org/resistance-responses-collaboration/>
- <https://thecarcosanherald.medium.com/all-quiet-on-the-western-front-discussed-in-the-first-world-war-387ccc67b967>
- <https://ghil.hypotheses.org/783>

Then, mix all the groups in the class. In your new groups, feed back your ideas and see if everyone has notes on both bullet points.

What Is It Good For

Nineteen Eighty-Four was written a few years after the end of World War II. In groups, discuss the question and make notes on your ideas:

How do you think British attitudes towards war (following WWI and WWII) and Orwell's experiences fed into or influenced the Party's warmongering schemes in the novel?

Essay Practice III

'Men often fare better than women under authoritarian regimes in the past.'

Write an essay-style response to this statement, comparing *Nineteen Eighty-Four* to a historical novel.

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Writer's Use of Language

Language Choice

At the time of writing this resource, *Nineteen Eighty-Four* has been out for 75 years. The language of the novel can be considered more approachable than that of earlier works, language is evolving. In pairs, discuss and answer these questions:

1. How did you find the language in *Nineteen Eighty-Four* compared to modern novels?
2. What do Orwell's language choices tell us about the characters?
3. How is the language used to enhance imagery and evoke emotion?

Interpreting Language

When critically analysing *Nineteen Eighty-Four*, an essay that is often cited is Jennifer Berkes' "Ultimate Weapon" in *Nineteen Eighty-Four*. The full text can be found here:

https://berkes.ca/archive/berkes_1984_language.html

Read each of the quotes from this essay below, then decide whether you agree or disagree with each paragraph explaining each of your answers, using evidence from the text to support your answer.

1. '[George Orwell] realises that language has the power in politics to mask the truth. He wishes to increase public awareness of this power. He accomplishes this through the use of Newspeak and the media in his novel *Nineteen Eighty-Four*.'
2. 'By design, Newspeak narrows the range of thought and shortens people's memory. It is a totalitarian system, in which the government has to rely on a passive public and which has a great tolerance for mistakes, both past and present.'
3. 'Orwell's novel paints a nightmarish picture of a totalitarian system gone too far. The novel that is fundamentally about psychological control of the public. Of course, it is as part of its control regimen, but the psychological control tactics are the dominant feature.'

Below the Surface

Write 1–2 paragraphs answering this question:

What do you think the purpose, relevance or significance is of the underwater imagery in *Nineteen Eighty-Four*?

Exploring Symbolism

Complete the table below by exploring the symbolism in *Nineteen Eighty-Four*. For each symbol, find a quotation and analyse how the symbolism is used in the novel. Then, choose one symbol from *Nineteen Eighty-Four* and explain how it is used.

| Symbol | Quotation | |
|-----------------|-----------|--|
| Bullets | | |
| The telescreens | | |
| The thrush | | |
| | | |

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The Language of Dystopia

Dystopian fiction is often set in the future, or in alternative versions of our world. It often features systems of language that are unfamiliar or strange to the reader, but have significant meaning.

For each of the terms below, research its meaning in the text it is from and compare it to its use in *Nineteen Eighty-Four* (e.g. its portmanteaus and neologisms):

- Unperson (*The Handmaid's Tale*, Margaret Atwood)
- Salvaging (*The Handmaid's Tale*)
- Particution (*The Handmaid's Tale*)
- Peacekeepers (*The Hunger Games*, Suzanne Collins)
- The Reaping (*The Hunger Games*)
- The Mechanical Hound (*Fahrenheit 451*, Ray Bradbury)

Extension IV

Choose another dystopian novel you have read or studied and see whether you can find examples of the terms above, or any new language in its dystopia that parallels language in *Nineteen Eighty-Four*.

Environmental Language

Orwell makes clear juxtapositions between the urban and militaristic setting of London and the natural setting of the countryside. Complete the tables below by selecting two quotations each for natural and urban settings. Your choices to examine how imagery is used in each.

NATURAL

| Quotation | Analysis |
|-----------|----------|
| | |
| | |

URBAN

| Quotation | Analysis |
|-----------|----------|
| | |
| | |

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Form and Structure

Framing

While the novel is told from Winston's point of view, it is framed as being presented to a party, who provides a footnote and appendix commenting on the text.

1. Why do you think Orwell chose to frame the novel in this way?
2. In the context of the story, who do you think is recording or compiling Winston's story?

On Structure

Dystopian fiction often operates as a historical account or diary, with the story being set in a future point.

1. In groups, discuss this question: Why do you think authors of dystopian fiction choose to write in this way?
2. Make a list or mind map of dystopian novels and identify the form and structure of each.
3. Choose one novel from your list and compare its form and structure to that of *Nineteen Eighty-Four*, considering the effect choices about form and structure have.

On Endings

While hope is a prevalent theme in dystopian fiction, books in the genre often feature a protagonist who fails or dies, such as in *Nineteen Eighty-Four*. Compare the two extracts from *Nineteen Eighty-Four*, both of which are endings to other dystopian novels.

Then, in groups, discuss the purpose and effect of bleak endings in dystopian fiction.

In this extract from *Brave New World* by Aldous Huxley, the novel ends with the protagonist, John, reflecting on the state of society and his actions within it, hanging himself.

That evening the swarm of helicopters that came buzzing across the Hog's Back was a kilometre long. The description of last night's orgy of atonement had been in the papers. 'Savage!' called the first arrivals, as they alighted from their machine. 'Mr Savage! There was no answer.

The door of the lighthouse was ajar. They pushed it open and walked into a shaft of light. Through an archway on the further side of the room they could see the bottom of the stairs up to the higher floors. Just under the crown of the arch dangled a pair of feet. 'Mr Savage!'

Slowly, very slowly, like two unhurried compass needles, the feet turned towards the north-east, east, south-east, south, south-southwest; then paused, and, after a moment, turned unhurriedly back towards the left. South-southwest, south, south-east, east...

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In this extract, from *The Sleeper Awakes* by H G Wells, the main character Graham enters the dystopian regime, but his aircraft crashes before he can take out their leader.

As suddenly a second flash and grey shape sprang up from the Norwood stage at this came a dead report; and the air wave of the first explosion struck him. He fell sideways.

For a moment his monoplane fell nearly edgewise with her nose down, and she seemed to wobble whether to overset altogether. He stood on his wind-shield, wrenching the wheel to keep her head. And then the shock of the second explosion took his machine sideways. He found himself clinging to one of the ribs of his machine, and the air was blowing upward. He seemed to be hanging quite still in the air, with the wind blowing. It occurred to him that he was falling. Then he was sure that he was falling. He closed his eyes. He found himself recapitulating with incredible swiftness all that had happened in the days of doubt, the days of Empire, and at last the tumultuous discovery of treachery.

The vision had a quality of utter unreality. Who was he? Why was he holding his hands? Why could he not let go? In such a fall as this countless dreams have come to him he would wake...

His thoughts ran swifter and swifter. He wondered if he should see Helen again. It was unreasonable that he should not see her again. It must be a dream! Yet surely at least was real. She was real. He would wake and meet her.

Although he could not look at it, he was suddenly aware that the earth was very

Forming Choices

In pairs or groups, discuss and answer these questions:

1. What is the purpose of using a third-person narrative?
2. Why do you think Orwell chose to write *Nineteen Eighty-Four* in third-person?
3. How can a narrative and the reader's response to it be influenced by the narrator? how does the narrator's point of view influence the reader?

Breaks from Form

Consider the purpose and impact of Orwell breaking from established form through

- Footnotes and the appendix
- Winston's diary
- The Brotherhood's book

Write 1–2 paragraphs exploring each of these bullet points.

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Critical Reception

1940s vs Modern Day

Label two sides of your classroom as 'Agree' and 'Disagree'. For each of the quotations, agree or disagree with the reviewers and move to that side of the classroom. Be ready to debate with your classmates.

- 'By now, it must be clear that "Nineteen Eighty-four" is, in large part, an attack on the delusive comfort of moral superiority to an antagonist. He does not separate the tendency of the world today.' (Lionel Trilling, 1949) <https://www.newyorker.com/magazine/1949/06/18/orwell-on-the-future>
- 'In 1984... there is not a smile or a jest that does not add bitterness to Orwell's vision of what the world may be in 35 years' time.' (Brace Harcourt, 1949) <https://time.com/20/spread/94/>
- 'It has its defects, of course. Generations of young readers, and not just them, have at least some of the treatise by Emmanuel Goldstein, the Trotsky-esque dissident, as a forbidden work comes into Winston's hands. But little of that matters. The novel is so plausible, so complete that to read it is to experience another world.' (Jonathan Lethbridge, 2013) <https://www.independent.co.uk/arts-entertainment/books/reviews/1984-by-orwell-a-lifetime-an-absorbing-deeply-affecting-political-thriller-10360789.html>
- 'The first part of 1984 (which is divided into three sections) is an incredible achievement. Orwell sucks the reader right into the horrors of Winston's world by moving the story forward at a pace that is both relentless and compelling.' (Emma Baldwin, 2020) <https://bookanalysis.com/george-orwell/1984/review>

Reviewer Bias

Choose one of the quotations from the previous activity and read the full review it refers to. Consider the biases the writer of your chosen review might have had at the time of writing; who they were; what they liked, agreed or disagreed with, or what parts of the story they chose to focus on. What have been – when was the review written? *Who* wrote it? *Why* did they write it?

How do the authors' biases come across in their reviews? How might your own bias about *Nineteen Eighty-Four*? Write 2–3 paragraphs exploring these questions.

CREATIVE ACTIVITY III

Have a go at writing your own review of *Nineteen Eighty-Four*. For an extra challenge, write it in the style of a post or a newspaper article) or a publication (e.g. *The Guardian* or *The Bookseller*) in the same style as theirs.

Modern Writings

Search 'Literary criticisms of *Nineteen Eighty-Four*' on your preferred (or school-approved) search engine. Choose an article or essay that interests you (nothing from revision sites such as Studydrive). Summarise the themes, ideas and opinions covered in it.

Write a paragraph answering this question: To what extent do you agree or disagree with the author's opinion? Then, in groups, introduce your chosen article and explain your opinion on it. Go on to discuss what has spoken.

Carrying the Torch

In 2023, the book *Julia* was published by Sandra Newman. Imagine you are writing a new version of *Eighty-Four*, or retelling it from the point of view of another character. What ideas would you adapt and expand on the original text?

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Essay Practice

You have read *Nineteen Eighty-Four* for the 'Dystopia' section of Component 02 of Literature. For this component, you need to complete a close reading of an extract and a comparative study of two (or more) dystopian texts. You will need to demonstrate your understanding of dystopian fiction as well as interrogate the concept given in the question you choose.

To do this, you will need to work according to assessment objectives (AOs), so keep these in mind when you complete the exam tasks. These AOs are:

- AO1 – Articulate informed, personal and creative responses to literary texts, using appropriate terminology, and coherent, accurate written expression.
- AO2 – Analyse ways in which meanings are shaped in literary texts.
- AO3 – Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4 – Explore connections across literary texts.
- AO5 – Explore literary texts informed by different interpretations.

In Task 1, the close reading, you will be assessed against AO1, AO2 and AO3. In Task 2, the comparative essay, you will be assessed against AO1, AO3, AO4 and AO5.

In the comparative essay, which the questions in this section will help you practise, the questions are weighted as such:

- AO3: 50%
- AO4: 25%
- AO1: 12.5%
- AO5: 12.5%

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Practice Questions

Below, there is a selection of questions and statements for you to approach as you write the comparative essay. Use the knowledge you've built through previous activities to practice elsewhere in your studies to answer these questions. You might practise writing short paragraphs, or writing full essays. If writing full essays, you should set yourself a time limit of **10 minutes** to complete each one. This is the amount of time you'll have in your exam (2 hours and 30 minutes, evenly between the two tasks).

1. *For AS:* Discuss how the character of Julia is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Female characters in dystopian fiction are often framed through the male gaze.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
2. *For AS:* Discuss how the concept of an unreliable narrator is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Dystopian fiction often features unreliable narrators.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
3. *For AS:* Discuss how industrial settings are presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Industrial settings are a key component of dystopian literature.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
4. *For AS:* Discuss how natural settings are presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Natural settings are presented in direct opposition to the goals of dystopian literature.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
5. *For AS:* Discuss how relationships between characters are presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Under dystopian regimes, people will always turn on each other.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
6. *For AS:* Discuss how the past is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Exploring the past is crucial to developing a dystopian setting.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
7. *For AS:* Discuss how Winston and Julia's relationship is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Dystopian literature will always have a romantic relationship at its core.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
8. *For AS:* Discuss how the theme of language is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'In dystopian fiction, language is power.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
9. *For AS:* Discuss how the theme of human desire is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'Controlling human desire and reproduction is essential to the success of a dystopian regime.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.
10. *For AS:* Discuss how the theme of war is presented by Orwell in *Nineteen Eighty-Four*.
For A Level: 'In dystopian literature, the dystopian regime must always have a history of war.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare *Nineteen Eighty-Four* with at least one other text prescribed for this level.

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George Orwell

[illegible]

Background

Student responses will vary depending on where their research takes them. They should be encouraged to dig deeper, and should aim for 3–4 slides in their presentations.

Student responses will vary depending on their research and the sources they use or choose. An example of a response might look like:

| | 1940s attitudes | O'Shaughnessy's attitudes |
|----------|--|--|
| Marriage | <ul style="list-style-type: none"> Traditional views about marriage, married life, and the roles of husbands and wives were still widely held by the population Though women gained significant independence during WWI/WWII, they still had little control over aspects such as finances and work Divorce was possible, but still largely frowned upon | <ul style="list-style-type: none"> Made various points about marriage, but he was married to Eileen O'Shaughnessy His writing in particular supports traditional views |

Students may note Orwell's wish (in his will) to not have biographies written of him, which definitive statements about his views or personal politics.

Considering Genre

Student responses will vary depending on the novel they choose and where their research conventions they might list during the full-class discussion include:

- Oppressive/totalitarian authorities
- Caste systems / extreme divides in class
- Book burning
- Control or restriction of knowledge
- Control through technology
- Propaganda
- Abuse of power by authority
- State violence
- Destruction of the environment
- Lack of resources
- Survival
- Loss of individuality
- Loss of freedom
- Rebellion
- Anarchy
- Surveillance

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EXTENSION

There are many other titles students could choose, and as such their responses will vary.

ORWELL'S DYSTOPIA

1. A basic definition of each of these terms might be:
 - Totalitarian – A government that has total control over its country and citizens, and prevented from opposing the government or expressing themselves.
 - Authoritarian – A system or society in which the ruling body or governing party controls its citizens. This control is usually upheld through the use of force, e.g. corporal punishment.
2. This activity asks for a personal response from students.

CREATIVE ACTIVITY

This activity is designed to get students thinking about the craft behind writing dystopian fiction – write it – the ideas and messages they are trying to portray, or the elements of society they are encouraged to think about how dystopias vary depending on who is writing them and why.

CAUTIONARY TALES

1. A definition might look like: A story written with the purpose of giving a warning, which is usually a moral issue. A cautionary tale usually coincides with the taboos and attitudes of the regime it is created or told in.
2. This activity asks for a personal response from students, but some ideas they might consider include:

| | |
|--|---|
| • Authoritarianism | • War |
| • Totalitarianism | • Fascism |
| • The rise of regimes such as Nazism and Stalinism | • Dictatorships |
| • Mass surveillance | • Disconnect between technology and reality |

SEEKING UTOPIA

Student responses will vary depending on their thoughts about utopian fiction and the reasons for writing it, but some ideas they might think about include:

- | | |
|--|--|
| • Freedom (of movement/speech/personhood/etc.) | • The positive potential of technology |
| • Free access to information | • Individualism |
| • Equality among all people | • Environmentalism |
| • Advanced technology | • Propaganda |
| • Averting climate or environmental crises | • The cost of utopia |

Text Expectations**INFLUENCE**

Other elements students might consider include:

- | | |
|-------------------------|-------------------------|
| • Characters | • Horror elements |
| • Character motivations | • Tragic elements |
| • Character conflict | • Speculative elements |
| • Themes | • Atmosphere |
| • Motifs | • Aesthetics |
| • Symbolism | • Criticisms of society |
| • Dystopian elements | |

LINGUISTIC IMPACT

This activity asks for a personal response from students depending on their understanding of each term. They should discuss their ideas and what they think they mean – there is no need to agree on this point.

WHAT TO EXPECT

This activity asks for a personal response from students, which will vary depending on their understanding of the text.

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During-reading Activities

Part I

Chapter 1

FIRST LINES I

Students might consider elements such as:

- 'The clocks striking thirteen' is an alien phrase that immediately tells us we are in a different world, as they still have the month of April).
- Pathetic fallacy; 'vile wind', 'entering along with him' (p. 4)
- Language choice, e.g. 'vile' and 'gritty' (p. 4), to create tone and atmosphere
- 'To escape the vile wind' (p. 4) immediately sets Winston up as being opposed to his environment
- 'Victory Mansions' (p. 4) gives us our first indication of naming conventions in this re-

FIRST LINES II

Students might think about ideas such as:

- Both open by focusing on unappealing buildings
- Both have a dreary atmosphere – 'squat grey building' vs 'vile wind'
- *Nineteen Eighty-Four* opens on a character, while *Brave New World* is focused solely on the world
- 'Striking thirteen' and 'Hatchery and Conditioning Centre' both serve to establish weird or odd or unfamiliar phrasing
- The apparent harshness of the worlds in each opening

EXTENSION I

Some ideas students might consider include:

- *Brave New World* was published in 1932 – before *Nineteen Eighty-Four* – so Orwell might be reacting to Huxley's work or following the conventions *Brave New World* established
- Three words vs three statements – the rule of three is a common rhetorical device
- Both are political slogans
- *Brave New World* focuses on togetherness while *Nineteen Eighty-Four* focuses on control

A MILITARISTIC WORLD

Students might think about:

- The use of 'victory' in naming conventions (Victory Mansions, Victory Gin, etc.)
- The parallel between the Big Brother posters and WWI recruitment posters (pictured on p. 4)
- The regimented flats in Victory Mansions
- Blue overalls as a uniform
- Police patrols
- The guards outside the Ministry of Love
- The new name of Britain: Airstrip One
- The presence and structure of the three Ministry buildings
- The war film Winston writes about

EXPLORING LANGUAGE

Some ideas students might think about include:

- Winston acquiring language by buying the diary and writing in it
- Language being framed as secret/dangerous
- How language has changed or is used in this world (Newspeak)
- The compression of language in Newspeak, e.g. the ministries becoming Miniluv, etc.

NARRATOR AND NARRATION

1. Students might think about:
 - What each one tells the reader and/or what it shows us
 - Structure (e.g. Winston's lack of punctuation, capitalisation, sentences, etc.)
 - Form (e.g. diary entry vs novel)
 - Language choices
 - Literary devices
2. Student responses will vary depending on the novel they choose to use for comparison

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MEET THE PLAYERS

Student responses will vary depending on their reading of each character. However, an example of a response to the dark-haired girl: *Winston encounters her at the Two Minute Hate and hates her. During the Hate she is an eager supporter of the Party. It is notable that she (like other female characters in the novel) is not one of the male characters are.*

THE SET-UP

- Students are encouraged to explore their ideas without aiming to be accurate about the novel. In their discussion, they might think about ideas such as:
 - Mass surveillance
 - Paranoia
 - Propaganda
 - War
 - Winston's telescreen being faulty
 - Winston's understanding that he will be caught and punished
 - Winston's hatred of and desires around the dark-haired girl
 - The Brotherhood
 - O'Brien
 - Hatred and love
 - Big Brother
 - Sex and reproduction
 - Winston's relationship with Julia
 - Thoughtcrime
- Student responses will vary depending on the secondary novel they choose.

Chapters 2 and 3

CHILDREN

- Students might consider ideas such as:
 - As violent, savage or warmongering
 - As spies and sources of fear/paranoia
 - Devout believers in the Party
 - Unattached to their families – will turn them in to the Thought Police
 - Lacking in independent thought or individuality (e.g. Winston lumps all children together)
- Student responses will vary depending on the other novel(s) they choose to examine.

DISCONNECT

Some ideas students might think about include:

Disconnected from the world

- Physical distance, e.g. distant bombs dropping or Winston being physically/geographically isolated
- Emotional distance, e.g. the chocolate ration having more of an impact on Winston than the Party
- Winston going through the motions in day-to-day life and only being able to express himself in his thoughts

Isolated from other characters

- Isolation by design, e.g. the telescreens everywhere preventing genuine conversation
- Isolation from human connection, e.g. parents living in fear of their children accusing them of being Party members
- Winston's personal beliefs isolating him, e.g. his low opinion of Party members such as Mr. Parsons, the 'man of paralysing stupidity' (p. 26)

CONNECTION

- In their comparisons, students might think about:
 - Language choice, e.g. 'tall and statuesque' to describe Winston's mother (p. 34)
 - Literary devices, e.g. similes – for example, 'like the wrong end of the telescope' to describe the Party's wrongness in the scene and the distortion of Offred's dream
 - Form, e.g. past vs present tense; first-person vs third-person perspective
 - Structure, e.g. *The Handmaid's Tale* uses run-on sentences to convey a sense of urgency, while *Nineteen Eighty-Four* has a slower pace with more pauses, creating a reflective atmosphere
 - Content, e.g. both extracts are concerned with the loss of / separation from family
 - Imagery, e.g. both use natural imagery, but *The Handmaid's Tale* uses leaves which are cut off, while *Nineteen Eighty-Four* uses the image of a bird in a cage
- Student responses will vary depending on their ideas about this question, but they might include:
 - Creates a sense of loss and, therefore, sympathy for the characters
 - Shows how society has changed (before and after the dystopia was established)
 - Demonstrates the erasure of familial ties and their related emotions – as a goal of the dystopia
 - Shows the cruelty of each dystopian system – helps the reader root for the protagonists

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DEAD MAN WALKING

This question asks for a personal response from students, whose answers may vary depending on their own views as well as any pre-existing knowledge they have about the text.

DOUBLETHINK

This is a creative activity and student responses will vary depending on the ideas they explore and their understanding of the concept of doublethink.

SURVEILLANCE

Student responses will vary depending on the secondary novels they choose to use and the ideas they explore. However, some ideas they might consider include:

- Creates paranoia
- Creates fear from the constant threat of punishment or retaliation
- Limits the actions characters can, or will, take
- Reduces individuality
- How different characters react to surveillance
- Makes it harder for characters to be otherwise rebel

ESSAY PRACTICE I

Students could use the PEE framework given to plan their essay-style paragraph. They should choose a quote from each from *Nineteen Eighty-Four* and a second novel as evidence to support their answer, but they should be encouraged to use them more to analyse and explore in the explanation. Students shouldn't be penalised for not using the same chapters, as this is where the activities currently run to.

EXTENSION II

Student responses will vary depending on the ideas explored in 'Essay Practice I' as well as their own views on surveillance and how they conceptualise new or different interpretations.

Chapters 4 and 5**SUMMARISING...**

Student responses will vary depending on their reading of the text. They might be encouraged to use the text to consolidate their understanding.

AMENDING TEXTS

Student responses will vary depending on the secondary novel they choose to summarise. They should be encouraged to consider the in-world context of the Party and why it amends texts, as well as Orwell's intentions.

CREATIVE ACTIVITY I

Student responses will vary depending on the topic, as well as the ways they choose to amend the text.

CHARACTERISATION

Student responses will vary depending on the characters they choose to describe, but they should be encouraged to consider style, considering his language choices and use of literary devices, as well as their purpose in describing the character or the narrator describing them, and why.

COMRADE OGILVY

Student responses will vary depending on their interpretation of the character and their understanding of the text, but they might consider ideas such as:

- The type of character Winston creates, and why
- How it ties into themes such as control of information, war, the past, and memory
- The use of patriotism and warmongering and their relevance

ON SETTING

Students might consider ideas such as:

- Creating a claustrophobic atmosphere, e.g. 'deep underground' (p. 56) or 'mere hole as trapped and mole-like, existing in crowded holes underground.'
- Dreary descriptions highlight Winston's state of mind, e.g. 'filthy liquid mess' (p. 58) or 'the canteen was a vast, dimly lit hall' (p. 58)
- The crowded nature of the canteen tying into themes of individuality (or lack thereof)

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EXTENSION III

This activity asks for a personal response from students. However, they might consider ideas from the text (e.g. a cautionary tale), as well as the context in which Orwell was writing (e.g. his view on how the setting relates to character and theme).

INVESTIGATIONS

Student responses will vary depending on their reading of each character, as well as their interpretation of the concept of thoughtcrime. They should be able to explain their decisions during the discussion of the text where appropriate.

THE PROLES

In their discussions, students might consider ideas such as:

- The Party creating divisions between social classes and their motivations, e.g. control
- Dehumanisation of the working class and what this achieves
- The prole woman protesting the violent scenes at the movies in Chapter 1
- The media produced for the proletariat, as outlined in Chapter 4

CONSIDERING CLASS

This task asks students to explore their and other people's interpretations of the text, as well as the context. As such, responses will vary. If students are interested in the topic, they might explore the different ways *Nineteen Eighty-Four* has been interpreted since its publication.

Chapters 6 and 7**ON WOMEN I**

While creating their mind maps, students might consider ideas such as:

- No female characters being named
- Winston's hatred of the dark-haired girl
- Winston's violent sexual fantasies about the dark-haired girl
- The dark-haired girl as a source of paranoia
- The presentation of the dark- and sandy-haired women at the Two Minute Hate
- The distinction between girl and woman – the dark-haired woman, who Winston sexually fantasises about, is a girl. The sandy-haired woman, who he is uninterested in, is a woman. Alternatively, it ties into their difference in the presentation of young and old women.

ON WOMEN II

Student responses will vary depending on the second novel they choose to examine. In this task, students should consider contextual elements such as the author's own gender, the time of writing, or the setting, as well as exploring textual elements such as language choice and use of literary devices.

EXTENSION IV

Student responses will vary depending on the second novel they choose to examine, and the context in which they are writing. This activity is designed to help guide their ideas and responses.

PROLES VS PARTY

Students might consider ideas such as:

- Language choice, e.g. the 'rigidity' of Katharine (p. 77) vs the 'coarse' nature of the prole woman (p. 73)
- Literary devices used, e.g. triplets, 'to do any violent or noisy or painful thing' (p. 73) to emphasise Winston's feelings about his encounter with the prole woman
- Imagery used, e.g. 'villainous cheap scent' (p. 74) creates a negative and unpleasant image of the prole woman. Winston shows how desperate he is for human contact and how trapped he is in the Party's world.
- Context, e.g. how the Party's attitude towards sex and marriage ties into ideas of reality in Nazi Germany or Stalinism)
- Attitudes and values, e.g. in 1940s Britain, married couples were expected to perform domestic duties, and Katharine is in the novel

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THE HUMAN ANIMAL

1. Student lists will vary depending on the moments they choose to list and explore, and depending on their reading of and thoughts about the analogy. They might consider:
 - How it ties into Syme's claim of the proles 'not being human' and the theme of
 - How it ties into the presentation of sexuality and the Party's lack of it / goal of
2. Students might consider ideas such as:
 - The industrialised/militarised nature of the Party and the society it controls
 - Animalistic imagery for the proles vs mechanistic imagery for the Party, e.g. its g

CAPITALISM

This activity asks for a personal response from students, but they might think about ideas:

The Party

- The book is a piece of propaganda
- It creates a cartoonish villain that is easy to understand and dislike
- Deliberately misrepresents the past in its efforts to erase/remake it

Orwell

- He was a democratic socialist; socialism opposes and critiques the system of capitalism
- Presents both the Party and capitalism as being foolish through language choice and capitalism, to make his criticisms of them clear
- As a way to highlight the differences between reality and the London in the novel

DRINKS AT THE CHESTNUT TREE

Student responses will vary depending on their reading of the chapter and ideas about the

YES OR NO

Activity asks for a personal response. Students should be able to justify their opinion and

Chapter 8

DOUBLE STANDARDS

1. Students might consider ideas such as:
 - Proles vs the Party (divisions between social classes)
 - Parents vs children
 - Married couples and the Party's emphasis on sexlessness and duty
 - Neighbours vs neighbours (everyone expected to be on the lookout for thought)
2. Student responses to this question will vary depending on the secondary novels they

EXTENSION V

Student responses will vary depending on their ideas about the statement and which inter
They should be able to justify their ideas and use evidence from the text to support them.

VIOLENCE

Ideas students might consider include:

- Language choice, e.g. the use of 'thing' (p. 97) to describe the hand, and how this cre
- as demonstrating a lack of empathy towards the proles (or perhaps all other humans)
- Literary devices, e.g. sibilance in 'the sordid swarming life of the streets' (p. 97) could
- restarting as the proles begin to go about their days again after the bombing.
- Imagery, e.g. the stark imagery of the severed hand, with its 'bloody stump' (p. 97), v
- to make it seem commonplace or unremarkable.
- Context, e.g. the presentation of violence towards the proles vs towards Party memb
- detached Winston from empathy towards other people.

THE LOTTO

This question asks for a personal response from students, but they might think about ideas

- The freedom and hope of the proles entering the lotto in comparison to the Party me
- Themes such as hope, gambling, or taking risks
- What it foreshadows about the plot or Winston, e.g. might he take a risk that he's bo
- What it tells us about the world, e.g. Winston's acknowledgement that nobody ever
- uses this as a tool of control

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CONSIDERING ACCENTS

This question asks for a personal response from students, but they might think about conc accents and what it shows. Some ideas they might consider include:

- To highlight the divides between Party members and proles
- To emphasise the division between social classes
- To present the proles as 'other'
- Students might also consider historical context and attitudes towards 'lower-class acc

CREATIVE ACTIVITY II

This is a creative activity. Students might aim to emulate Orwell's writing style, considering and should keep in mind in-world and real-world context when exploring the character's p

CROSS PURPOSES

Student responses will vary depending on their reading of the conversation and their ideas responses to the second half of the activity will vary depending on the second novel they c activity, though students should aim to engage with context and different interpretations c

BUILDING CHARACTER

Students might consider ideas such as:

- 'Unclean but friendly' could apply to Charrington, showing Winston's views of the pro
- He is presented as non-threatening through the use of words such as 'mild', 'benevol
- Presented as intellectual – perhaps more intellectual than the average prole, giving W through the use of language such as 'fussy', 'intellectuality' and 'literary'
- Presented in opposition to the majority of proles

REVIEWING VOCAB

Student responses will vary depending on how they choose to define each word. They mig groups or as a class to come up with a collaborative definition of each one and explore any

EXPECTATIONS

This activity asks for personal responses from students, which will vary depending on their their ideas about how it might progress, and their thoughts on elements such as themes, f

Part II**Chapters 1 and 2****THE MESSAGE**

This activity asks for personal responses from students, which they should be able to supp

BUILDING TENSION

Students may consider ideas such as:

The Note

- Winston not opening it right away
- The ideas Winston has for what it might contain and what this suggests about where change if it turns out the girl is a member of the Thought Police
- Winston's fear mixed with eagerness and excitement

The Meeting

- The use of the rule of three – it takes three days before Winston is able to meet with
- How the threat of being caught or found out is presented
- How Orwell establishes the danger of going against the Party in any way, e.g. the thre

THE DARK-HAIRED GIRL

In response to these questions, students might consider ideas such as:

Dark-haired girl's presentation

- She is presented in a sexual context, as she has been before
- As she is now potentially attainable, Winston thinks more positively about her
- 'Might slip away from him' (p. 126) creates a sense of possessiveness, where before W
- The idea that men are owed women's bodies and how this ties into contextual eleme

Winston's views

This question asks for a personal response from students.

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ENCOUNTERS

When comparing extracts, students should consider how meaning is created, how context is used, and how understanding and critical appreciation of dystopian fiction. Some ideas they might consider:

- Dystopian elements in the extract, e.g. the naming conventions (I-330 and D-503) or the concept of power ('The Machine of the Well-doer')
- Both meetings are held in secret
- In *We* the couple have some help from the old woman and doctor, whereas Julia and Winston do not
- The setting of the Ancient House vs the countryside glade, e.g. the use of colour and atmosphere
- In both scenarios, the female characters take the initiative, e.g. Julia giving Winston the woman's remark to I-330 – 'Ah! you mischievous girl, you!'
- Winston approaches his encounter with Julia as a political act, whereas for D-503 it is a personal one in the regime he lives under
- 'A most dangerous disease', themes of love and sex, and how this relates to the Party's goals
- Authorial context, e.g. *Nineteen Eighty-Four* was published by an English author in 1949, while *We* was by a Russian author in the 1920s

POLITICS VS PLEASURE

This is a creative activity and student responses will vary. They should use evidence from the text to support their ideas, but should be encouraged to be creative and explore interpretations of the characters.

ESSAY PRACTICE II

Students should use the framework given in previous activities, the guidance in this activity to help them with writing to plan their responses. They should select a range of quotations as evidence to support their line of argument in the plan. Likewise, they should be able to choose relevant quotations to support their argument.

Chapters 3 and 4

HOUSE OF GOD

Students should use the bullet points given to guide their exploration of setting. Some ideas they might consider:

- Imagery, e.g. 'hot and stagnant, and smelt overwhelmingly of pigeon-dung' (p. 149) which creates an atmosphere of abandonment which highlights the secrecy of the location
- Themes, e.g. a sacred space desecrated by war and sex; marriage, as it links to church and religion
- Significance, e.g. the parallel to Chapter 1, where they met during a parade of war prisoners, highlighting the tension between love and war or violence and tenderness
- Religion, e.g. there are echoes of it, as in the presence of the church, but Airstrip One has perhaps developed a new religion revolving around war and the Party's laws

JULIA

Students should use the bullet points given to guide their exploration of setting, selecting relevant ideas, e.g. her internalised misogyny – "Always the stink of women! How I hate women!" and the Party's goals of dividing populations and removing human connection except in violent ways.

CREATIVE ACTIVITY II

This is a creative activity, and as such no indicative content can be given. Students should be encouraged to guide their ideas and interpretations, but can extrapolate and explore however they choose.

CHARACTER POLITICS

Some ideas students might think about include:

| The old man | Winston | |
|--|--|--|
| <ul style="list-style-type: none"> • Would not return to the world before the Party • Retains access to certain comforts that Party members are denied | <ul style="list-style-type: none"> • Wishes to return to the world before the Party • Has memories of hardship, but doesn't consider that worse than the hardships under the Party | <ul style="list-style-type: none"> • • |

FORMING OPINIONS

This question asks for a personal response from students. They should be able to explain their opinion on the text where appropriate.

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PRESCIENCE

In their discussions, students might think about ideas such as:

- Their opinions on AI art and music
- How music is presented in the text
- Any context from totalitarian/authoritarian regimes' opinions of music
- How do modern attitudes towards AI music reflect, or not reflect, ideas from the text

TRANSFORMATION

In their comparisons, students might consider ideas such as:

- Julia wears make-up of her own volition, while Offred is asked to dress up
- Both women ask the men to turn their backs while they change / get made up
- 'I'm still shy in front of him' (p. 239); in this passage, we get Offred's perspective and in *Nineteen Eighty-Four* we see Julia from Winston's point of view, with little insight into her feelings
- 'Nothing quite fits' (p. 239) highlights Offred's discomfort and that she is being asked to wear a dress which doesn't fit her, meanwhile, though Julia applies her make-up 'not very skilfully' (p. 164), she is comfortable with it, which makes her that much more desirable to Winston

ROLES

1. Students might think about ideas such as:

Party members

- Both of them break the expected roles of couples by having sexual desire and in the end, they have sex
- They meet with no intention of marriage
- Women are expected to be frigid, but Julia is highly sexual
- They have no intention of procreating, which the Party deems the only goal of sex in

1940s Britain

- Julia's overt sexuality contrasts with expectations for women to be demure and obedient
- The novel was written during early feminist movements, when women were working and seeking equality following WWI
- They are not married and meet with no intention of reproducing

Modern day

- Winston's initial failure to become aroused in Chapter 1 contrasts with expectations of male virility and performance
- Julia's sexuality is more in line with modern sentiments about women's sexual liberation, but they are still shamed for 'sleeping around' more than men

2. Student responses will vary depending on the secondary novel(s) they choose, which will vary depending on the dystopias and their messaging and exploration of ideas.

Chapters 5 and 6**POWER OF COMMUNITY**

Students might consider ideas such as:

Party members

- Music has primarily belonged to the proles, but during Hate Week the new song is introduced, which creates a sense of them finally being united over something – and the 'terrifying' idea of Winston's ideas about the power of the people
- Party members are involved in churning out all kinds of material and propaganda, which portrays the Party as industrial and machine-like
- Parsons demonstrates an aptitude for organisation that would benefit a revolution, if it were to come

Proles

- Music has primarily belonged to the proles so far, and their enjoyment of the new Hate Week song is a sign of their growing power
- The new Hate Week song being in competition with 'It was only a hopeless fancy' suggests that the Party is divided and that Hate Week is not the driving force that will unite the people
- Bombs dropping in prole areas stokes their hatred for a common enemy, but this violence is not what Party members like the song does – their funerals and demonstrations remain largely unchanged

RACISM

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SEX AS REBELLION

This question asks for a personal response. Students should use evidence from the text to

ORTHODOXY

An example definition of *orthodoxy* might look like: The traditional beliefs of a group, such as a religious group, that are generally accepted by the population. Student responses to deciding what *orthodoxy* look like will vary depending on their reading of and ideas about the text and its world.

OBSERVING O'BRIEN

Student responses will vary depending on the quotations they choose, but they might examine:

- 'Someone larger than himself walking just behind him' (p. 181) – creates the sense that O'Brien is imposing or intimidating; he could be a source of threat or of protection.
- 'It seemed his only impulse was to run away' (p. 181) – Winston is intimidated by O'Brien. Winston isn't completely sure of his allegiances.
- 'By sharing a small act of thoughtcrime he had turned the two of them into accomplices. He was so calculated and clever, and convinces Winston he can be trusted.'
- O'Brien's pocketbook vs Winston's diary – compared to Winston's reverence, care, and respect for the written word, O'Brien treats paper and writing very casually.

FORESHADOWING

1. This question asks for a personal response from students.
2. Student responses will vary depending on the quotations they choose, but an example might be:

| Quotation | What it might be used to suggest |
|--|--|
| 'The rocket bombs had been killing larger numbers of people than usual' (p. 172) | Winston or Julia getting caught up in the revolution and possibly dying, or being persecuted in the countryside together. |
| 'It seemed natural to her that Winston should believe O'Brien to be trustworthy on the strength of a single flash of the eyes.' (p. 175) | O'Brien is to be trusted, as Julia has seen him through the Party's eye and doing as she pleases, meaning she is good at making the right choices. |

**** Note that someone who has read the full text will see that these suggestions are not necessarily correct – this is to emulate ideas students might have without full knowledge of the text. Students should extrapolate ideas about foreshadowing. Their ideas do not have to be correct, only suggestions.**

TRUST

1. Student responses will vary depending on the quotations they choose.
2. This question asks for a personal response from students, which they should support with evidence from the text.

Chapters 7 and 8**DREAMING**

1. Student timelines may vary depending on the events they choose to chart, but they should benefit from discussing their ideas to ensure the timeline is chronological and they have evidence to support their choices.
2. This question asks for a personal response from students.

THE POWER OF LOVE I

Student responses will vary depending on the bullet point they choose, as well as their approach. They might write a script first, or record an off-the-cuff discussion (which they might benefit from, to help keep them on track). They should use the guidance given in the bullet points, and use evidence from the text to support their answers.

THE POWER OF LOVE II

Student responses will vary depending on the secondary novel they choose for comparison.

EXTENSION VI

These tasks ask for a personal response from students. For the first, student responses will vary depending on the novel(s) they choose for comparison. For the second, students are encouraged to consider the type of literary criticism they choose to explore and may benefit from researching the type of literary criticism they choose to explore.

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INNER VS OUTER

Students might consider ideas such as:

- O'Brien's access to luxuries such as wine – which Julia relies on the black market to get
- His access to luxuries, e.g. wine, which the wider population has largely forgotten
- His ability to turn off the telescreen and the privacy this affords him
- In the novel so far, there hasn't been any indication of how a person joins the Inner Party
- The insurmountable divide between Winston and O'Brien
- O'Brien's residence is much larger and more comfortable than Winston's home in Victory Mansions
- O'Brien having a manservant

EXAMINING THE MEETING

Students might consider ideas such as:

Telescreen

- Presents O'Brien as powerful and having authority with the ability or permission to spy
- Alternatively, presents O'Brien as a true rebel
- Creates a sense of security for Winston and Julia
- Highlights themes such as surveillance, paranoia and trust

Separation

- Presents their bond as unbreakable
- Presents love as a conquering force that cannot be compromised
- Suggests the depths of their feelings – and questions whether their feelings are the same while Winston thinks about his first love

Acting for the Brotherhood

- Presents Winston as completely dedicated to the cause; as we are in his point of view
- Alternatively, portrays Winston as unsympathetic and, perhaps, just as bad as the Party
- Highlights themes such as rebellion, trust and control

PERFORMANCES

Student responses will vary depending on their reading of and ideas about each character.

As a young woman in the Party, Julia is expected to be anti-sex and pro-Big Brother, but she is not. This means she has to play the part of an orthodox woman while hiding her true feelings.

THE BROTHERHOOD

1. Student responses may vary depending on their ideas about the text and its world, but this question asks for a personal response from students.

| The Brotherhood's expectations | The Party's expectations |
|--------------------------------|---|
| To give their lives | In many ways, Party members are expected to give their lives to the cause, by working long hours and living lives of self-denial. There is also the general expectation that they will be vaporised or executed at a moment's notice. |

2. This question asks for a personal response from students.

Chapter 9

EXTRACT ANALYSIS

In their analyses, students might consider ideas such as:

- Language choice, e.g. 'gelatinous' (p. 208) and 'frail' (p. 208) to suggest weakness and danger for Winston – though he himself doesn't notice
- Imagery, e.g. 'see the light through it' (p. 208) to highlight how worked to the bone he is
- Personification, e.g. 'fretted' and 'tickled' (p. 208) to demonstrate Winston's exhaustion
- The theme of Winston being in opposition with his surroundings and societies, as both are rooted in the Party
- The passage is very rooted in Winston's body and its physical sensations

HATE WEEK

1. This is a creative activity. Students should select relevant quotations to support their analysis.
2. This question asks for a personal response. Students might benefit from discussing the text with a partner.

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THE BOOK

1. Student responses will vary depending on their reading of the text and their ideas about the book.
2. Student responses will vary again, but an example response might look like:

Chapter 1

- The 'low' class of people aiming to rework the entire system – Winston's views on the Party and the future
- Winston, who is in the 'middle' class, has ideas about freedom and justice, as outlined in the book
- Middle-class Winston dreams of revolution
- The Party's ability to control and alter the past

PARTY HISTORY

1. Student responses may vary depending on the events they choose to chart and the ideas they discuss. They may benefit from discussing in pairs or groups to check their understanding of any significant events.
2. Students might consider ideas such as:
 - The Spanish Civil War, which Orwell fought in (1936–39)
 - The Allies and Axis powers of WWII (1939–45)
 - The Russian Revolution (1917–23)
 - The Soviet Union's Great Purge / Great Terror (1936–38)

DENSE LITERATURE

Student responses will vary depending on the ideas they discuss and their interpretation of the text and its relevance.

TO SLEEP, TO READ

Students might consider ideas such as:

Winston

- Is much more concerned about the Party and its operations
- Spends a lot of time thinking about politics and society
- He is searching for confirmation of his ideas and to know he isn't alone in them – or to find someone who shares his views

Julia

- Has been presented as being quite shallow; her lack of engagement in the book supports this
- Is more interested in the physical than the intellectual
- She isn't interested in revolution, and doesn't believe it's possible

Chapter 10**BEFORE THE ARREST**

Students might consider ideas such as:

Tension

- The loss of warmth and light – Julia remarking it seems colder; Winston noting the sun is out
- Winston's revelation about the prole woman's beauty – his change of heart and appreciation of her, and the Party's attempt to suppress a positive atmosphere with a sense of foreboding to it, as something to be torn down
- The repetition of their speech from the hidden telescreen

Foreshadowing

- The part of the song the prole woman sings
- The stove running out of oil
- Julia's remark that it 'seems to have got colder' (p. 249)
- The ending of 'Oranges and Lemons'

Devices

- Rule of three in the first echoed phrase – 'You are the dead' (p. 253)
- Metaphor and simile, e.g. 'iron voice' (p. 253) to represent the mechanical, authoritative nature of the Party
- Imagery, e.g. 'smooth prize-fighter's jowl' (p. 254) to efficiently create character and mood

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TARGETED VIOLENCE

Students might consider ideas such as:

- Winston still being rather detached to the threat of it, because it has always been in the air
- The violence being focused on Julia, who Winston is much more greatly attached to than himself, which parallels the rocket bomb attack they get caught in
- Winston is afraid, where before he has been unmoved, e.g. 'He could just stop his teeth from chattering, but they were beyond his control' (p. 253)

THE CHOPPER

This activity asks for a personal response from students.

EXPLORING SYMBOLISM

Student responses may vary depending on their reading of the text and their ideas about symbolism. An example response might look like:

| Symbol | Symbolism |
|---------|--|
| The sky | Often symbolises freedom, and here it being 'so fresh and pale' (p. 250) coincides with the hope for the future. In this moment, the future stretches out far and wide, just like the sky, but through a window, showing that Winston is caged and unable to escape. |

THE TRAP

This activity asks for a personal response from students, but when thinking about foreshadowing they might consider ideas such as:

- Winston's understanding and certainty that he will be caught for thoughtcrime at various points
- Winston and Julia discussing the inevitability of them being caught
- The build-up to the final line of 'Oranges and Lemons' (if the reader knows the final line)
- Julia and Winston discussing the idea of betrayal
- Mr Parsons' children accusing Winston of being a traitor
- The feeling of stepping into a grave Winston gets after arranging to meet O'Brien at his apartment

ORANGES AND LEMONS

Student responses will vary depending on the phrase from the song they are given.

ESSAY PRACTICE III

Students should use the framework given in previous activities, the guidance in this activity and their own writing to plan. They should select a range of quotations as evidence to support their ideas and make an argument throughout. Likewise, they should be able to choose relevant quotations from a range of texts.

EXTENSION VII

This activity is designed to get students thinking about literary criticism and different ways of analysing texts. Their responses will vary depending on the methods of literary criticism they choose.

Part III**Chapter 1****EMOTIONAL JOURNEYS**

Student responses will vary depending on the moments they choose to track and the quotations they select.

CREATIVE ACTIVITY III

As this is a creative activity, there is no indicative content or correct/incorrect way to respond.

PROLES VS PARTY II

Students might consider ideas such as:

Proles

- Are much less downtrodden when arrested – suggests their ability to resist the Party, at least initially
- Physically fight back and resist the guards
- Are sent to labour camps to support Oceania (and therefore are not in fear for their lives)

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Party members

- Are fearful and silent when facing arrest and punishment
- Never fight back and never think to (as seen when Julia and Winston accept their fate)
- Are in fear for their lives, expecting torture and vaporisation

CO-WORKERS

Student responses will vary depending on the character chosen. As this is a creative activity, there is no right or wrong way to respond to the prompt, though students should use evidence from the text to support their ideas.

THE PURPOSE OF VIOLENCE

1. Students might consider ideas such as:
 - As a method of control through fear – e.g. by making an example out of the character, others are much less likely to resist or break any rules
 - As a method of control through force – anyone who breaks a rule or disobeys is punished
 - The violence is disproportionate / over the top
 - First instance of actual violence against Winston (the guard hitting him with the club)
 - Vivid and visceral imagery creates an atmosphere of brutality, tension and fear
2. Student responses will vary depending on the secondary novel they choose to examine.

MIXING WORLDS

This is a creative activity and student responses will vary depending on the secondary novel chosen.

PREDICTIONS

This activity asks for personal responses from students, though they should use evidence from the text to support their ideas.

Chapter 2

TORTURE

Students might consider ideas such as:

- Both are conducted by groups of men, rather than individuals
- Both aim to get all kinds of false confessions out of Winston
- Winston shows some resistance to physical torture ('I will confess, but not yet' [p. 276], but the physical torment wears him down 'more completely than the boots and fists' (p. 278))
- The psychological torture also has a focus on the physical effects on Winston, e.g. 'we were all so nervous and fatigued' (p. 277)

THE PHILOSOPHY OF MEMORY

1. Students should aim to develop their own ideas about dystopian fiction and their critical responses. They should remember to make good use of quotations to support their ideas. They might consider:
 - Context, e.g. written in 1994, written by a female author, written by a Japanese author
 - Form, e.g. first person, past tense
 - Dystopian elements, e.g. the presence of an authoritarian police force (Memory Police), the loss of individuality and their perceptions of reality, which concepts and careers are erased
 - Theme, e.g. control, memory, fear, control of information, loss of information, knowledge
 - Structure, e.g. introductory/expository passage that is at the beginning of the novel, the flashback from the narrator's life
2. As a class discussion, this activity asks students to form a personal response. Given the open-ended nature of the questions, there is no definitive right or wrong answer. Students should instead be encouraged to share their ideas, using context and evidence from the text where appropriate.

READER RESPONSE

This activity asks students to form a personal response. When analysing use of language, students should consider:

- Use of third person creates a distance between Winston and the reader
- However, use of limited/close third person allows the reader insight into Winston's thoughts and feelings, creating a connection and empathy
- Language choice, e.g. 'nightmare' (p. 275), 'cruel, wicked, unforgivable' (p. 276), 'stupor' (p. 276) – these words suggest Winston's mental state and elicit strong emotions
- Imagery, e.g. 'like a sack of potatoes' (p. 276), 'simply a mouth that uttered, a hand that reached' (p. 276) – these images suggest Winston's powerlessness and helplessness

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ANALYSING O'BRIEN

This activity asks students to form a personal response and find evidence from the text to support their response. A possible response might look like:

| | | Strongly agree | Agree | Neutral |
|---|--|----------------|-------|---------|
| 1 | O'Brien is presented positively in this chapter. | | | |

A quotation that demonstrates this is: "Will you please remember, throughout our conversation, that I can inflict pain on you at any moment and to whatever degree I choose?" (p. 281)

This tells us that O'Brien is willing and ready to torture Winston, as everyone who came before him. In his response he wants out of Winston. That he phrases it so straightforwardly, even politely, makes it more chilling.

SANITY

Student responses will vary depending on their opinion and their reading of the text. As in previous activities, students should use evidence from the text to support their arguments.

PUNISHMENT AND REWARD

While creating their graphs, students might consider ideas such as:

Pain

- He is relentlessly physically tortured at the beginning of the chapter
- He is subjected to psychological pain and humiliation after this
- O'Brien straps him to a machine – possibly an electroshock machine – and tortures him

Pleasure

- Winston is given drugs, which put him to sleep – an escape from the torture – and gives him a sense of pleasure
- He is rewarded for correct responses to O'Brien with a lack of pain

ESSAY PRACTICE IV

Students should use the framework given in previous activities, the guidance in this activity to plan their responses. They should select a range of quotations as evidence to support their argument, and draw a clear line of argument throughout the plan. Likewise, they should be able to choose relevant other text to use.

Chapter 3**STRIPPED BARE**

1. Student responses will vary depending on their readings of the text and ideas about the text.
2. Students might consider ideas such as:

Analysis

- Context, e.g. written in 1910, written by a male author, written by an English author
- Form, e.g. a monologue/speech by a character
- Dystopian elements, e.g. the presence of sharp class divides, control over reproduction, the presence of an authoritarian society ('the State')
- Theme, e.g. control, class divides, revolution and resistance, liberty, population control
- Structure, e.g. occurs later in the text after a revolution, a speech demonstrating the new world, a commentary/demonstration of the author's ideas and ideals

Comparison

- Themes of controlling reproduction and who reproduces
- O'Brien and O'Brien both speak to the protagonists like they're teaching/giving them a lesson
- The Party's war machine vs the Pleasure Cities in *The Sleeper Awakes*
- Structure of society and strong social divides

STRIPPED HUMANITY

Students might consider ideas such as:

The Party's plans

- Destruction of positive human connection (i.e. parents and children or romantic partners)
- Destruction/erasure of basic human instincts, e.g. sex drive
- The reduction of the population to nothing but a force for warmongering

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Winston

- O'Brien belittles Winston for his appearance
- O'Brien portrays it as Winston's fault that he ended up this way (which Winston rebuts)
- The discussion of the 'last man' – if Winston is the last man, the rest of humanity (or even Winston) will become something other than human

NIHILISM

This activity asks for personal responses from students, but when thinking about the Party with it, they might consider ideas such as:

- By having Winston argue with O'Brien, it highlights the absurdity of O'Brien's claims – control human nature, history, or even scientific laws to that extent
- A warning against letting authoritarian regimes gain power and try to impose their ideology
- An indictment of an absurd level of governmental control
- A statement about the futility or pointlessness of war

REALITY

Student responses will vary depending on the character they are assigned and their reading of the text. They should use evidence from the text, as well as discussions of Orwell's intentions and context.

POWER

Student responses will vary depending on what they choose to fill out the table with and to select, but an example response might look like:

| O'Brien's power | Winston's resistance |
|--|---|
| His understanding of the Party's goals for society | Despite knowing he will be punished, Winston still rebuffs as he can, e.g. "But you do not! You are not even masters of the world." |

Chapters 4 and 5**UPGRADES**

1. This question asks for a personal response from students.
2. Students might consider ideas such as:
 - Winston's health and situation improve after he surrenders to O'Brien and the Party
 - He learns to use doublethink and finds peace
 - He still has rebellious thoughts
 - He is still waiting for an inevitable punishment or execution
 - As soon as he has an incorrect thought or reaction, he is punished (sent to Room 101)
3. Student responses will vary depending on the other dystopian novels they choose to compare it to.
4. This question asks for a personal response from students, and their responses will vary depending on the primary or secondary novel(s) they choose to examine.

CREATIVE ACTIVITY IV

This is a creative activity and student responses will vary.

NATURAL IMAGERY

1. Student responses will vary depending on their reading of the text, but an example response might look like:

| Quotation | Analysis |
|--|---|
| 'He was in the Golden Country, or he was sitting among enormous glorious, sunlit ruins, with his mother, with Julia, with O'Brien...' (p. 316) | Nature is presented as an escape, with 'sunlit ruins' contrasting with the artificial brightness of the Ministry of Love. The natural world becomes a place Winston imagines for himself and the people he loves – rather than repressed. |

2. Student responses will vary depending on the other quotations they select.

ROOM 101

These questions ask for personal responses from students, but when considering build-up to Room 101, they might consider ideas such as:

- The slew of other prisoners being sent to Room 101 in Part III, Chapter 1, and their reactions
- Winston's terror at the thought of a rat in Part II, Chapter 4
- Winston's conversation with O'Brien about Room 101 in Part III, Chapter 2

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SENSORY DETAIL

Student responses will vary depending on the sense they are assigned as well as the quotation. An example response might look like:

| Sense | Quotation | Analysis |
|-------|--|---|
| Smell | <i>'Suddenly the foul musty odour of the brutes struck his nostrils.'</i> (p. 329) | <ul style="list-style-type: none"> Word choice – 'foul', 'brutes', 'struck' to create unpleasant imagery The use of 'brutes' to highlight Winston's opinion of the Party as a harmful force 'Foul musty odour' creates strong imagery; animal and prison smells contrast to the sterile environment of Miniluv |

THE BETRAYAL

Students might consider ideas such as:

Build-up

- Winston and Julia's conversations about never betraying one another
- Their refusal to be parted by the Brotherhood
- Winston's declaration to O'Brien that he hasn't betrayed Julia
- Discussions of the Party being unable, or able, to see inside people's heads

The two other questions ask for personal responses from students. They should use evidence from the text to support their ideas and interpretations.

CREATIVE ACTIVITY V

This is a creative activity designed to get students to think about different ways of interpreting the text. Their responses will vary depending on their own interpretations and the media they choose.

INSPIRATIONS

Student responses will vary depending on their ideas about and interpretations of the text. They should discuss the reliability of sources as well as Orwell's personal request to have no biographical information in the text and/or our understanding of its inspirations.

ALL THAT CAME BEFORE

Student responses will vary depending on how they choose to explore this activity, but they should use evidence from the text to support their ideas and interpretations of events and foreshadowing and use relevant quotations from the text to support their ideas.

Chapter 6 and Appendix**A REPEATING CYCLE**

This question asks for a personal response from students. They should be able to explain the text as well as any ideas they have about Orwell's intentions and context.

TRACKING WINSTON

Some ideas students might think about include:

Beginning

- His fear at being caught committing thoughtcrime
- His reliance on Victory Gin
- His dislike of his co-workers and neighbours
- His hatred of the 'dark-haired girl'

Relationship with Julia

- His improved mood
- He stops drinking Victory Gin
- Being able to share his thoughts about the Party and society with Julia
- Is hopeful for a future where the proles overthrow the Party

Miniluv

- Physically and psychologically tortured
- Reduced to a husk; scarred and emaciated with his teeth and hair falling out
- Later regains weight and health
- Initially pushes back against the Party's doctrine, but later comes to submit to it and

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ON WINSTON

This question asks for a personal response from students. They should be able to explain the text as well as any ideas they have about Orwell's intentions and context.

REUNIONS

- Students might consider ideas such as:
 - 'There was no danger in it' (p. 334) shows they both no longer have feelings for each other against the Party
 - 'Vile, biting day' (p. 335) echoes the opening of the novel and shows that Winston is in the same hopeless state
 - 'His flesh froze with horror at the thought of it' (p. 335) and 'her waist had grown thin' (p. 335) once again demonstrate their changed feelings, both of them having lost their love to one another). The description of Julia also parallels earlier descriptions of Kate.
- These questions ask for personal responses from students.

CREATIVE ACTIVITY VI

This is a creative activity and as such has no definite indicative content.

THE BULLET

Students might consider ideas such as:

- Themes might include: control, indoctrination, resistance or revolution, identity, or love.
- Students might consider whether they thought previous conversations between O'Brien and Winston believe the bullet would be physical (an actual execution), and their interpretations of what the execution might still occur
- Discussions of the Party's ability to control reality and thought and how, in this moment, the Party's spirit that is being executed
- Imagery and language choice, e.g. 'white as snow' (p. 342) and 'walking in sunlight' (p. 342) imagery that often appears when Winston is dreaming or escaping from reality

DOUBLED THINKING

Student responses will vary depending on the essay they choose to examine and their own interpretation. They should be able to justify their ideas using evidence from the text and aim to explain the text.

THE END

Students should use the bullet points given to help formulate their ideas and interpretations. They should use evidence from the text to support any points they make during discussion.

THE TRUE END

These questions ask for personal responses from students.

APPENDIX

Student responses may vary depending on their ideas about the Appendix, but a sample response could be:

A – simple words with no secondary meaning to express objects and actions, leaving no room for interpretation

B – words used in political contexts with the aim of creating conformity among Party members

C – specialised and technical terms, such as for science, that were rarely used by the wider population

SUMMARISING

This activity asks students to summarise the events of the novel. Responses will vary depending on the text and their feelings about it, but they should aim to accurately summarise, reading back to check for accuracy.

ESSAY PRACTICE V

Students should use the framework given in previous activities, the guidance in this activity to plan their responses. They should select a range of quotations as evidence to support their argument, a clear line of argument throughout the plan. Likewise, they should be able to choose relevant other text to use.

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Whole-text Activities

Context

AIRSTRIP ONE

This activity asks for a personal response from students, which will vary depending on the text. They might benefit from discussing their ideas in pairs or groups.

REVISITING CONTEXT

Student responses may vary depending on their research and ideas, but an example of ideas

| Concept | Influence |
|----------------------------------|---|
| 1940s attitudes towards marriage | <ul style="list-style-type: none"> The Party has goals to remove the intimacy and sex drive from marriage and when. Julia and Winston break from traditional relationship norms – Julia is faithful, their relationship occurs outside of marriage. Winston is technically still married to Katharine, making his relationship |

EXTENSION I

Student responses will vary depending on the elements they choose to explore.

PREDECESSORS

Student responses will vary depending on the text they choose and the ideas they choose. Guidance given in the activity and aim for their article to be at least 500 words, covering at least three of their choosing.

CONSIDERING CONTEXT

Students should think about the concepts given in the activity when annotating, and might consider the following for *Passage 1*

- Published by a male English author in 1909
- Directly addresses the audience in the opening introductory paragraph
- In third person and past tense
- Use of natural imagery – e.g. ‘cell of a bell’ or ‘white as a fungus’ in contrast with the world (the titular ‘machine’)

Passage 2

- Published by a female English author in 1826
- Written from a retrospective/biographical point of view
- In third person and past tense
- Complex and run-on sentences

Genre

BUILDING A DYSTOPIA

Students should revisit their ideas from previous activities (from the Before-reading section) and consider the context from the full novel. Their responses will vary depending on the secondary novel they choose, but they might consider include:

- Author’s gender
- Author’s race
- Author’s country of origin
- Author’s political stances
- Messages and themes (e.g. feminism, environmentalism, political issues)
- Time period / when the novel was written

DYSTOPIAN CONVENTIONS

Student responses will vary depending on the genre convention they choose for their presentation. They should aim for 3–4 points, with their ideas supported by evidence from the text. They may choose to include, for example, building off a point made in an essay they read.

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CAUTIONARY TALES

1. This activity asks for a personal response from students.
2. This activity also asks for a personal response.
3. Students may decide to do research into existing reviews of the text from the time of ideas such as:
 - The concept of mass surveillance may have been more foreign to a 1940s audience as technology has developed immensely.
 - Sci-fi and futuristic elements may have seemed more fanciful or less likely, compared to have seen many of the issues Orwell discussed or warned about come to pass.
 - While the concept of a country at war is more removed from a modern British audience, war likely resonates just as strongly, especially for readers familiar with current events.

EXTENSION II

Student responses will vary depending on the ideas they choose to explore, issues they feel, and how they approach the topic of dystopian literature and cautionary tales.

Characterisation**IN SUMMARY...**

This activity asks for a personal response from students depending on their interpretation of the text. They are able to select suitable quotations for each characteristic. An example response might look like this:

| Character | Key Characteristic | Quotation |
|--------------------|--------------------|--|
| Emmanuel Goldstein | Mystery | 'Goldstein had fled and was hiding no one knew where he was' |

EXTENSION III

Student responses will vary depending on their ideas about the text and its themes and the way they interpret the text.

CREATIVE ACTIVITY I

This is a creative activity, so there are no right or wrong answers. Students should be able to select relevant evidence from the text and discuss how the songs' lyrics relate to each character.

For example, 'The Trick to Life' by The Hoosiers could represent Winston's feelings towards the Party, 'you'd kill for answers but learn to live with questions' representing his indoctrination into the Party. He learns to use thoughtstop. Likewise, 'everyone you love turns to dust' relates to how he loses his love, Julia as well. However, this interpretation is also underlined with irony, as Winston is attached to Julia to survive, as he *is* attached to his life and survival.

DISCUSSING DYSTOPIA

Student responses will vary depending on the secondary novel they choose to use.

NARRATOR

1. Students might consider ideas such as:
 - Use of underwater imagery, particularly in relation to the past
 - Fatalism – e.g. 'Whether he went on with the diary, or whether he did not go on with it, it was all the same' (Part I, Chapter 1, p. 22)
 - Long periods of introspection
 - Resistance of the Party and its ideals
 - Use of personification and pathetic fallacy
2. Student responses will vary depending on their reading of character and the text. They might consider:
 - Language choice
 - Literary devices used
 - How Winston's descriptions or responses to events change, e.g. the progression from hope to despair
 - How Winston's descriptions of other characters show progression, e.g. the shift from warm and supple to cold and stiff – and how this reflects back on Winston, as well

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CHARACTERISING GENDER

1. Students should list as many characters from the novel as they can think of, regardless of example, the red-armed prole woman or the Parsons' children. They may benefit from discussing there are any characters they have forgotten or missed.
2. Students may revisit their ideas from previous activities discussing the presentation of gender, developing them with context from the full novel. Some ideas they might consider include:
 - The perspective of the novel, i.e. Winston is a British white man in his forties, in a world of proles and the Inner Party – all of these elements affect how the world is presented from his point of view
 - Orwell was also a white British man in his forties at the time of writing and publishing, so his views about gender, gender roles and relationships will have influenced his writing
 - The presentation of women as mothers, sisters, sexual objects, or sources of information
 - The presentation of men as co-workers, co-conspirators, or sources of idolatry

BUILDING INTERPRETATIONS

This task and its questions asks students to explore their and other people's interpretation of the novel and their personal opinions. As such, responses will vary. If students are interested in the topic, they could be encouraged to read the article to further explore ways *Nineteen Eighty-Four* has been interpreted since its publication.

CHARACTERISING CLASS

Students might consider ideas such as:

- As with the previous activity, students should think about Orwell and Winston's position in society (white British men in their forties, with Orwell coming from an upper-middle-class background and Winston from working-class life as well) and how this influences the way ideas are presented
- Proles often associated with animalistic imagery
- Party members often associated with militaristic or mechanistic imagery
- Orwell's use of accents for the proles
- Winston's personal responses to proles (often with admiration) versus Party members
- Presentation of the upper class – the Inner Party – e.g. the luxuries O'Brien has access to

Relationships

KEY RELATIONSHIPS

Ill-fated Lovers

1. Students should follow the progression throughout each of the novel's three parts and discuss how they support their points.
2. Students might think about ideas such as:
 - The nature of each relationship, i.e. Winston and Katharine are married, as are O'Brien and Julia, while Winston's relationship with Julia is an affair
 - The presentation of each relationship (and how they are filtered through Winston's perspective) – e.g. Winston's feelings for Katharine and the Parsons versus his positive feelings for Julia (once in a relationship)
 - Language choices and literary devices used

Misplaced Trust

3. This question asks for a personal response from students. They should aim to use evidence from the text in their answers where possible.
4. This question also asks for a personal response from students. They should aim to use evidence from the text in their answers where possible.

Mother and Son

5. This is a creative activity, and student responses will vary depending on the scene they choose to focus on about characters.
6. This is also a creative activity, and student responses will vary depending on how they choose to focus on about characters. They might consider how in-world context would inform each character's actions and interactions.
7. Students might consider ideas such as:
 - Humanises Winston / helps the reader empathise with him
 - Her disappearance / their separation demonstrates the Party's goals and highlights the danger of dissent
 - Supports themes such as the past, identity, conformity and control

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Deceiver and Deceived

8. Students might consider ideas such as:
- Acting as a prole, which makes him less threatening to Winston
 - Presenting himself as elderly also makes him less threatening
 - Presenting a sympathetic background involving a positive relationship with a deceiver
 - Creates a safe space for Winston and Julia to meet
 - Meets many of Winston's needs to create a sense of security and manipulate him
9. This is a creative activity, and student responses will vary depending on the ideas they choose from their reading of the novel's characters and world.

Twisted Devotion

10. This question asks for a personal response from students. They should think about how their choice of response will affect Winston's response – e.g. in Part I, he might respond more positively if he chooses to respond more negatively once he's indoctrinated in the Ministry of Love.

DIVISIONS

Student responses will vary depending on their reading of the text and the ideas they choose. Their response might look like:

Emmanuel Goldstein

- While he is used as a common enemy to unite proles and Party members in hatred, he also creates suspicion between people, e.g. the Parsons' son accusing Winston of working for him
- This suspicion and paranoia isolates people from one another, as no one is to be trusted
- He is used to drive hatred and the war machine, which isolates Airstrip One from the rest of the world; the war is used to continue dividing the world's population

HUMAN CONNECTION

Student responses will vary depending on their reading of the text and the ideas they choose. Their response might look like:

Winston and Julia

- In Part II, their relationship directly opposes the goals of the Party; they meet and bond, they kill their sex drive; they refuse to betray one another for both the Party and the Brotherhood and flaunt the Party's rules
- However, their relationship in Part II is also, ultimately, controlled by the Party, who hide everything. This is used to catch and separate them, as well as destroy their relationship
- In Part III, the Party triumphs; while Julia is a source of strength and stubbornness for Winston, she betrays her, destroying his love for her; when they meet again at the end of the novel, their sex drive is eliminated.

OFFICE WORKING

Students might consider ideas such as:

- Winston's general dislike of his co-workers, especially the ones more zealous about the Party
- Winston's understanding that Syme will be vaporised eventually (Part I, Chapter 5)
- Parsons interrupts several of Winston's conversations, which creates the threat of his arrest if he shouldn't and reporting Winston
- Tillotson's nervous and mistrustful behaviour (Part I, Chapter 4)

ESSAY PRACTICE I

Students should use the framework given in previous activities, guidance in this activity, and their own ideas to plan. They should select a range of quotations as evidence to support their ideas, and use them throughout the plan. Likewise, they should be able to choose relevant quotations from at least two different parts of the novel.

Setting**WAR**

Students might consider ideas such as:

- The novel being published after WWI and WWII and being influenced by the rise of Nazism
- A cautionary tale, cautioning needless war and authoritarian regimes seizing power by force
- Continues the Party's goals of dividing humanity and killing positive relationships between people; hatred will sustain humanity better than love
- Commentary on how some profit greatly from war while those below them suffer greatly

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CREATIVE ACTIVITY II

This is a creative activity and students should be free to explore their ideas as they like. For example, they could consider how the brochures/leaflets might change in design or content depending on who they are for (proles vs Party members vs Inner Party members vs the Thought Police).

NOVEL SETTING

Student responses will vary depending on which quotations they choose for each setting. They could be asked to work in pairs or groups to discuss their ideas, particularly if a quotation could fit into multiple categories.

REALITY

Student responses will vary depending on their ideas in response to the statement, as well as their understanding of the novel.

ESSAY PRACTICE II

Students should use the framework given in previous activities, the guidance in this activity and their own writing to plan. They should select a range of quotations as evidence to support their ideas and make an argument throughout. Likewise, they should be able to choose relevant quotations from a range of sources.

Themes**INTRODUCING THEME**

Students should speak for 30 seconds on their chosen theme, and their response will vary depending on their understanding of the novel. With the limited time available, they don't need to use quotations or specific evidence from the novel, but they should be able to demonstrate their understanding of how the theme relates to *The Handmaid's Tale* through their analysis, discussion of events in the novel, or any memorable moments that demonstrate the theme.

PRESENTING THEME

Student responses will vary depending on the theme they choose to explore. However, they should be able to select quotations from the novel that demonstrate their theme, choosing relevant quotations that they can use to support their argument. They could benefit from including any research or analyses they have read elsewhere to support or extend their argument.

DIVING DEEPER

This activity covers a variety of tasks and questions, so guidance and responses will vary. The questions are designed to help students think about the novel, but are not the be-all and end-all of ideas students might have.

1. Question asks for a personal response. They should aim to choose relevant quotations from the novel to support their argument.
2. This question also asks for a personal response from students. They might consider the use of literary devices used, as well as whether Winston introduces characters in positive or negative ways. They should consider how context affects both Winston's presentation of characters and readers' responses.

Control

3. Students might consider ideas such as:
 - Threat of arrest
 - Threat of execution
 - Fear
 - Paranoia
 - Rationing
 - Telescreens
 - Social pressure
 - Citizens informing on each other
 - Process of selecting the Handmaids
4. Students might think about ideas such as:
 - All buildings/residences having telescreens
 - The imposing/windowless structure of the Ministry of Love
 - Regimented living conditions in the Victory Mansions
 - Mandatory community events/activities
 - Constant dropping of rocket bombs on prole areas

Language

5. Students might think about ideas such as:
 - To enforce ideologies
 - To create conformity and a group identity between its users
 - To reduce the power and meaning of language
 - To control language and knowledge
6. Student responses will vary depending on the secondary novel(s) they choose to compare.

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Identity

7. Students might consider ideas such as:

- The use of uniforms
- The use of Newspeak
- Social pressure
- The concept of thoughtcrime
- The Two Minute Hate and Hate Week

8. Student responses will vary depending on their reading of the characters, and they should use the text to support their ideas.

Surveillance

9. Students might think about:

- Creates a constant state of fear and paranoia
- Turns neighbours, lovers and family members against one another (e.g. Parsons and Julia)
- Creates a sense of nihilism or fatalism, as seen in Winston and his certainty he will be caught
- Drives some characters, i.e. Julia, to try pushing boundaries and breaking rules

Love

10. This question asks for a personal response from students, and they should use relevant evidence from the text to support their ideas.

A SPECTRUM OF IDEOLOGIES

Student responses will vary depending on which quotations they choose for each ideology. They should work in pairs or groups to discuss their ideas, particularly if a quotation could fit into multiple categories.

FOCUSING THEMES

Student responses will vary depending on the critical approach they choose. They should use a range of resources and work to ensure the ones they use are reliable/trustworthy. They might find that the text of *Nineteen Eighty-Four* that they can use to expand their ideas on theme.

Attitudes and Values**RESEARCH**

Student responses will vary depending on the topic they choose to research. Elements they might research and presentations include:

- | | |
|-------------------------------|--|
| • Notable/important figures | • Who supported or opposed the Party |
| • Philosophical arguments | • The influence of the Party on society |
| • Trends in art or literature | • The influence of the Party on the individual |
| • Political ideas | • Differing ideologies |

SPLENDID ISOLATION

Some ideas students might consider include:

Foreigners

- 'Splendid isolation' is the term for Britain avoiding making permanent alliances in the early 20th century
- Anti-Semitism and anti-Asian racism are both present in the text – through the presence of the Eurasian army
- British wartime propaganda and how it is reflected in the text, e.g. the posters of foreigners as the enemy

Comradeship

- The text focuses on the 'home front' with little detail about the front lines of the war
- Comradeship and playing your part were a large focus in Britain during WWI and WWII. The Party eschews this, focusing only on propaganda and hatred of 'the enemy'
- The support of soldiers, e.g. in Part I, Chapter II – "Remember our boys on the Malak" – and in reality, vs the Party's deliberate division of people and erosion of meaningful relationships

WHAT IS IT GOOD FOR

This asks for a personal response from students, which will be informed by their existing knowledge of the text. They may have done into the topic. They may conduct more research, e.g. looking at reviews of the text published, and consider the wider context of the text.

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ESSAY PRACTICE III

Students should use the framework given in previous activities, the guidance in this activity and their own writing to plan. They should select a range of quotations as evidence to support their ideas throughout the plan. Likewise, they should be able to choose relevant quotations from at least two texts.

Writer's Use of Language

LANGUAGE CHOICE

When considering these questions, students should think about their own response to the text and compare the language in *Nineteen Eighty-Four* to other dystopian literature or wider reading. When analysing the presentation of characters and imagery, students might explore language choice, structure and context. Students could use ideas explored in previous activities to discuss how language is used to create a dystopian world.

INTERPRETING LANGUAGE

This task asks students to explore their and other people's interpretations of the text, and how these have changed over time. As such, responses will vary. If students are interested in the topic, they might explore the different ways *Nineteen Eighty-Four* has been interpreted since its publication.

BELOW THE SURFACE

Students might think about ideas such as:

- It often coincides with Winston's memories of his family, e.g. the dream in which his mother and sister are on the surface (Part I, Chapter 3)
- Relates to the use of natural imagery, which often occurs when Winston is thinking about life outside the Party, e.g. the Golden Country and his first meetings with Julia
- Connotations, e.g. drowning, with Winston being overwhelmed by his sense of futility and the weight of his past; going with the flow or letting the current take you, as in Part III when Winston surrenders to the police and uses doublethink

EXPLORING SYMBOLISM

Student responses will vary depending on their reading of the text, as well as the fourth symbol they choose to analyse. However, an example response might look like:

| Symbol | Quotation | Analysis |
|------------|---|---|
| The thrush | "He wasn't singing to us," said Julia. "He was singing to please himself. Not even that. He was just singing." (Part II, Chapter 10, p. 252) | The thrush represents freedom, as shown by the proles (tying into animalistic analogy). The proles have the freedom to sing and fly where it likes, whereas the Party members are heavily monitored and unable to express their emotions. |

Suggestions of other symbols students might consider include:

- Rats
- The paperweight
- The Golden Country
- Underwater
- Big Brother
- The prole washerwoman

THE LANGUAGE OF DYSTOPIA

Comparisons students might make include:

| Secondary text | <i>Nineteen Eighty-Four</i> |
|----------------------|-----------------------------|
| Unbaby | Unperson |
| Participation | Hate Week |
| Salvaging | Vaporisation |
| Peacekeepers | Thought Police |
| The Reaping | Hate Week |
| The Mechanical Hound | Thought Police |

EXTENSION IV

Student responses will vary depending on the secondary novel they choose to examine.

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ENVIRONMENTAL LANGUAGE

Student responses will vary depending on the quotations they choose to analyse, but an example of a response to the following quotation is provided below.

| Quotation | Analysis |
|--|--|
| 'The bluebells underfoot were so thick that it was impossible not to step on them' (Part II, p. 136) | On his first meeting with Julia, Winston hears that nature is abundant, showing that the natural world is uninterrupted by people. It is presented as a place where secret meetings can occur. |

URBAN

| Quotation | Analysis |
|---|---|
| 'In an effort to escape the vile wind, slipped quickly through the glass doors... not quickly enough to prevent a swirl of gritty dust entering along with him.' (Part I, p. 4) | This introduces the London setting in the novel as unpleasant and adversarial. Use of personification of the environment in direct opposition to Winston's feelings towards the Party, which reflects his feelings towards the world he lives in. |

Form and Structure

FRAMING

- This question asks for a personal response from students, who might consider ideas such as:
 - To present the hopeful idea that a political power like the Party would never be overthrown.
 - To present Winston's story from an outside perspective, creating distance between the reader and the character.
 - To make it clearer this is a cautionary tale, through the framing of it being someone's story, with the purpose of sharing it to show the horrors or failings of the Party.
- This question asks for a personal response from students. They might consider other texts with a similar framing device, such as *The Handmaid's Tale*.

ON STRUCTURE

- This question asks for a personal response from students. They should consider other texts and discuss them to help form their ideas.
- Student responses will vary depending on the other texts they choose to examine. A text with an epistolary form, such as *We* by Yevgeny Zamyatin or *Parable of the Sower* (a slight stretch) *The Handmaid's Tale* by Margaret Atwood.
- Student responses will, again, vary depending on the secondary novel they choose to compare.

ON ENDINGS

When drawing comparisons, students might consider ideas such as:

- The omniscient narration of *Brave New World* compared to the limited narration in *Nineteen Eighty-Four* or *The Sleeper Awakes*.
- In the two extracts, both protagonists die (it is implied Graham will die in the collision with the wall; Winston suffers a spiritual / an ideological death).
- Language choice and literary devices, e.g. the metaphor of the 'swarm' of helicopters in *Brave New World*, which is an allusion to a biblical plague sweeping across the land, or the 'spirits and opinion of society' in *The Sleeper Awakes*.
- The action in *The Sleeper Awakes* vs the inaction of *Nineteen Eighty-Four* and *Brave New World*, where John waits for his fate, while Winston is already dead.

When considering the use of bleak endings in dystopian fiction, students should form their own ideas, using context and wider research to help expand their ideas. They might consider ideas such as the use of the 'end of the world' in utopian literature or societal commentary in the texts.

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FORMING CHOICES

- Students might consider ideas such as:
 - The choice between limited and omniscient third person
 - Creates psychic distance between the reader and the narrator
 - Creates distance between the author and the ideologies they are discussing – allows the perspective of a character without the directness of first person
 - Allows a broader view of the world of the text
- This question asks for a personal response from students.
- Students might consider ideas such as:
 - How characters and events are presented by the narrator (e.g. Winston's trust of the Party)
 - How Winston's actions and interiority may make readers more or less sympathetic towards his family in his memories could be used to condemn him, or create sympathy for those memories
 - How ideologies and politics are presented, e.g. Winston is unequivocally opposed to torture and indoctrination that this changes; the reader is less likely to agree with him

BREAKS FROM FORM

Student responses may vary, but an example of ideas they might consider might look like:

Diary

- Creates an interesting contrast to Winston's narration, which is far more eloquent and uses more sophisticated spelling and punctuation
- Breaks from form as a stream of consciousness, which pinpoints the heart of his ideas and feelings without filters
- Reveals his innermost thoughts and shames, which only occurs elsewhere in the novel through his family and feelings about Katharine

Critical Reception

1940s vs MODERN DAY

This activity requires personal responses from students, so responses will vary. However, students should be able to find evidence from the text to support their ideas. Where students have conflicting opinions, they should be able to discuss or debate them in order to expand their understanding.

REVIEWER BIAS

When thinking about bias in reviews, students might consider ideas such as:

- The place the review is found; i.e. a personal blog is going to have a different audience
- The time in which the review was written
- Elements such as gender or political stance that will affect how a person approaches a text
- Whether the review is positive or negative
- Audience expectations; e.g. a review in a newspaper might be expected to be more balanced
- What the aim of the review is, e.g. the ideas it wants to support or challenge

CREATIVE ACTIVITY II

As a creative task, there is no right or wrong way to respond to the prompt. Students should be encouraged to use a style guide, but more importantly focus on forming their opinions and conveying them clearly.

MODERN WRITINGS

Student responses will vary depending on the text they use and the criticism they want to make. They should be able to give a personal response to their chosen text, but should be able to support their ideas with evidence from the text.

CARRYING THE TORCH

This activity asks for a personal response – ideas may vary depending on the student's ideas about the text.

Essay Practice

For these questions, student responses will vary greatly depending on the secondary text(s) they use. These questions are designed to get them thinking about and comparing texts, rather than necessarily being one-to-one exam practice, though they can certainly be used for that. When exploring these questions, students should keep in mind the AOs, which are weighted equally.

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