



**DELTA**  
SPECIALIST ENGLISH TUITION

# Sample Resources

**COMMON MODULE: 1984**

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**The following is a sample of Delta's full course materials. It includes comprehensive, state-ranking level research and analysis tailored to the new syllabus.**

**If you found this useful, we encourage you to share it with your friends so it can benefit as many students as possible.**

# HSC: Common Module (Texts and Human Experiences)

## Lesson 3: Nineteen Eighty-Four (i)

## In This Lesson

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This lesson will introduce you to necessary **contextual background, which** will foreground your study of George Orwell's dystopic novel *1984*.

- First, we will activate your prior knowledge of the Common Module.
- Subsequently, we will delve into the biographical, socio-cultural, historical and political contexts that are relevant to your study of this text.
- Finally, we will begin our analysis of the novel.

## Revision

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Read the syllabus document recorded below and answer the questions that follow.

“In this common module students deepen their understanding of **how** texts represent **individual and collective human experiences**. They examine **how** texts represent **human qualities and emotions associated with, or arising from, these experiences**. Students **appreciate, explore, interpret, analyse and evaluate the ways language is used** to shape these representations in a **range of texts in a variety of forms, modes and media**.

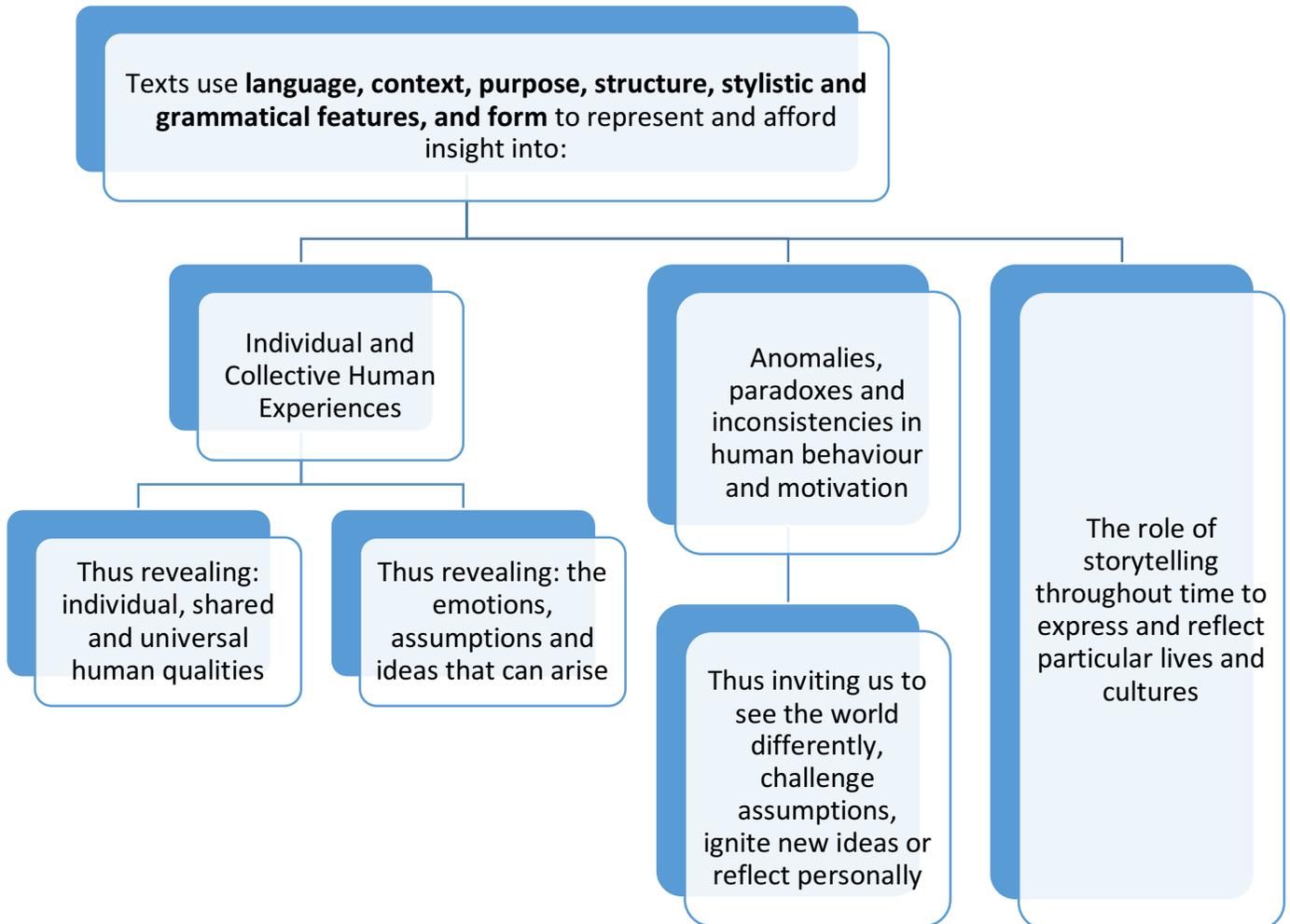
Students explore **how** texts may give **insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations**, inviting the responder to **see the world differently, to challenge assumptions, ignite new ideas or reflect personally**. They may also consider **the role of storytelling throughout time to express and reflect particular lives and cultures**. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to **formulate a considered response to texts**.

Students study **one prescribed text** and a **range of short texts** that provide rich opportunities to further explore representations of human experiences **illuminated in**

texts. They make **increasingly informed judgements** about how aspects of these texts, for example **context, purpose, structure, stylistic and grammatical features, and form shape meaning**. In addition, students select **one related text** and **draw from personal experience** to make **connections between themselves, the world of the text and their wider world**.

By responding and composing throughout the module students further develop a repertoire of skills in **comprehending, interpreting and analysing complex texts**. They examine how **different modes and media** use visual, verbal and/or digital language elements. They **communicate ideas using figurative language to express universal themes and evaluative language to make informed judgements about texts**. Students further develop skills in **using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text**".

Recall this diagram from previous lessons; note how it neatly identifies the unique benefits and developments of outlook generated through a study of *Texts and Human Experiences*.



This is a small sample of the full course resources which all students receive at Delta. These text-specific resources have been tailored for the new English (Adv.) syllabus, and are designed to give you a massive advantage as you directly gain access to hundreds of pages of state ranking analysis for every single one of your texts.

## Introduction to 1984

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Reflecting the universal appeal of representations detailing an authoritative political sphere, sales of George Orwell's dystopian novel '1984' have skyrocketed in recent years, particularly in response to increasing legislative control of state and digital surveillance and unexpected political events such as Brexit and the election of Donald Trump. Beyond the text's more recent fame and reception, 1984 has been considered a significant text of the 20<sup>th</sup> century, for its erudite socio-cultural and political criticisms against a backdrop of multiple world and civil wars, and also for its prosaic power as it unnervingly evokes both a depiction and warning of a bleak future for humanity.

## Core Themes/Aspects of the Human Experience to be studied in 1984

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**Below we'll introduce some of the human experiences recorded within Orwell's work, importantly: this list is not exhaustive. If students find a human experience across his work that isn't adequately reflected in these notes, we suggest they pursue it - unique analysis is valuable in the HSC.**

## The Limitations of Human Agency And the Struggle to Assert Autonomy Within a Totalitarian Regime

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This text explores the ultimate failure of rebellion in the face of a totalitarian regime. Despite the substantial moments of hope, subversive power and resilience that we are exposed to in the initial chapters of this novel, the denouement ultimately comments on the futility of individual or group protest/rebellion once collective society has enabled the oppressive governance of an omnipotent political force. There is an emphasis on the paradoxical power and fragility of the human experience – on one hand, we have awe-inspiring capacity for change, self-awareness, goodness and strength, and yet, on the other hand, we have equal capacity for subjugation, submissiveness and disempowerment. **In spite of humanity’s resilience and capacity for autonomous political action, Orwell reveals the futility of such action in the face of authoritarian control. In turn, the novel essentially exhorts that in order to preserve the joy, hope and fulfilment of an autonomous human experience, humanity must proactively protect their freedoms through a critical and consistent engagement with the language and manoeuvres of political institutions. By extension, this theme can also be observed in the text’s preoccupations with:**

- **The fallibility of human history and memory**
- **The fragility of language and truth**

As a result, responders engaging with the text are reminded of their potency as a force for change, provided they engage *collectively* in a political struggle, as Orwell's text ultimately confirms the impotency of individual rebellion through its evocation of the need for interpersonal solidarity and collaboration in challenging unjust structures.

### The importance of Love, Emotionality, Family and Community to Happiness and Fulfillment

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Orwell's novel ends bathetically – the subjugation of Winston Smith is not finalised through a violent death or dramatic declaration, it is marked as complete with the line: "He loved Big Brother". Orwell shows here that humanity is officially dehumanised and enslaved, the human spirit is entirely diminished once humanity loves their oppressor. There is no way out, there is no alternative way of thinking, and there is no alternative to the oppressive reality. **Once love becomes subjugated, humanity has lost its freedom.** All throughout the novel, Orwell slowly shows us glimpses of hope – Winston falls in love with Julia, Winston recalls memories of his family, Winston forms 'friendships' and bonds – and systematically destroys each and every relationship formed and memory recalled. What this reveals is a very wise and very obvious comment on universal qualities of being human: we each need love to flourish and cultivate our minds and hearts, we require the autonomy to experience and feel our emotions freely if we are to become self aware and master our virtues, we require family or community to feel a sense of belonging and to see ourselves reflected in the

world around us. By **not only taking away, but distorting** our capacity to love, feel, [This is a small sample of the full course resources which all students receive at Delta. These \*text-specific\* resources have been \*tailored for the new English \(Adv.\) syllabus\*, and are designed to give you a massive advantage as you directly gain access to hundreds of pages of \*state ranking analysis for every single one of your texts.\*](#)

and connect, Big Brother becomes the only source of life and fulfilment. In turn, the human experience is extinguished of its life.

Hence, by analysing *1984* through the lens of human experiences, responders realise the foundational role love and interpersonal communication has in the definition of identity. Just as Winston's character is only truly defined through his relationship with Julia, responders realise the importance of love in clarifying our beliefs, our direction in life, and our overall sense of meaning -- conjuring an uplifting depiction of the human spirit revolting against unjust circumstance. The novel's bathetic conclusion reinforces this, through a desolating portrayal of an hyperbolised political authority who can only suppress revolution by suppressing what makes us human -- reaffirming the inherent impulse towards agency and expression that defines our human experience.

### **The Power of Truth and Language to Inform/Shape Identity, Culture, Power, History and Agency**

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Orwell establishes a clear connection between human freedom and the clarity and truth of language: in a world where people are free, language is a tool to communicate truth; in a world where people are oppressed, language is a tool to distort truth. In this world, people either do not care about the truth enough to notice, or have been subjugated to the point of unquestioning belief in the language of the state apparatus. Consider the

rubric's emphasis on the role of storytelling throughout history, and how it is one of humanity's most powerful and remarkable tools to express and shape identity, culture and history. Consider the ideas about 'narrative' and 'storytelling' that were raised in the initial lessons of this course. Taking away language means taking away identity, culture, history and truth. Truth is important, but the communication and widespread proliferation of that truth is also important in actually changing and informing realities for individuals. Our agency is largely afforded by our capacity to understand and communicate, thereby effecting change; so, to take away the tool—language—that allows this, is to take away our capacity to effect change, and by extension, our agency. Orwell warns against a future where people use language carelessly, and where it is no longer important that speech or word represent truth. Do you think that this rings true in the 21<sup>st</sup> century? Can you think of any notable examples?

By realising the inherent connection between ideas, feelings, and the language used to represent them, responders are empowered to recognise and critically evaluate manipulative uses of language in their own life. This central focus on political manipulation is particularly relevant amidst the divisive politics of the present, as Orwell presciently outlines the way language may be used to foster resentment against entire classes of people in a manner that eerily reflects strategies used by the nationalist-right. In this way, students who study 1984 are better positioned to

evaluate the intentions *behind* language choices, realising the centrality of emotion in human decision-making and the enduring human tendency to divide on the basis of political and national allegiances.

### The Importance of Human Desire and Imagination

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An essential part of being human is having desire and imagination – these beautiful things are so often taken for granted in our neoliberal context, where we are constantly drilled with ideas about work, financial security, success, competition and stability. Imagination is the driver of freedom, innovation and alternative possibilities. Desire drives human thought, feeling and action. To take these two things away is to take away alternative possibilities/perceptions and fulfilment. Something can only be fulfilling if it is desired; give a child a toy that they do not want, and they will not be fulfilled. They may express gratitude out of respect or courtesy, but they will not be fulfilled. Give an adult a promotion that they do not truly want; they may accept it out of necessity, perhaps they are in need of the money, and they may express gratitude or even pride on social media or to their friends. But if it's not what they truly desire, there will be no fulfilment. However, as a result of imagination, a child may then imagine or dream of a toy that they would prefer; an adult may wistfully yearn for a change in career, vividly imagining waking up with excitement for the day as opposed to dread, vividly imagining the freedom of being a freelance writer as opposed to a 9-5 desk worker.

With imagination, they are able to become conscious of their desires and thereby detect their sense of entrapment. With this, they are able to consider **alternatives**, and are presented with the choice to make changes that would lead to increased happiness and fulfilment. Even then, these examples have framed imagination and desire within the neoliberal framework of labour efficiency. Sometimes we dream of a life where we do not have to work in a stable job or earn an enormous income; what if we were to live freely, meagrely, and happily? It is hard to imagine such an alternative as viable as a result of the intense influence of our context. But it is entirely possible. Within this novel, it is by systematically destroying humanity's capacity to desire and imagine that Big Brother is able to breed an entirely submissive and unquestioning populace – Orwell illuminates the importance of human desire and imagination in enabling the possibilities of freedom and alternative possibilities for the future.

Somewhat ironically, this text's fascination with the central role imagination plays in defining human potentiality has resulted in a renewed interest, as its present relevance is in the way it instead depicted our current political milieu. For responders engaging with *1984*, we realise how imagination can provide liberation from one's present oppression, as Winston's subversive diary writing provided a degree of solace despite the pessimistic conditions of his given society.

## Close Study of Text: Part I

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Over the next five weeks, we will analyse the entirety of the text, noting the techniques used, their effect, and their connection to broader ideas related to the human experience. While this will constitute a comprehensive overall reading of the texts, students should also seek their own unique analysis or interpretation to differentiate themselves within their cohorts.

### Chapter 1:

- “*It was a bright cold day in April, and the clocks were striking thirteen.*” – One of the most famous and most highly quoted opening lines of all literary texts, it’s a masterful example of Orwell’s control. The **opening sentence** here is effectively used to **evoke a sense of unease** and convey an **absurd setting** that distorts the common-sense aspects of our reality – clocks do not strike thirteen, and this **absurdity** prompts audience questioning as to what kind of world this is, thus immediately positioning this society as distinct, and creating a sense of unease. This is also a very good example of how Orwell specifically uses the **dystopic, sci-fi genre** to convey his very particular representations of the human experience. By constructing this realist world that is slightly reminiscent of our own, he is able to very effectively **project his own commentary about the evolving (or perhaps debilitating) course of the human experience in response to war, corruption and state control.** These **connotations** of war

are supplemented by the identification of a clock using 24-hour ‘military’ time, as the phrase ‘13’ evokes the militaristic diction ‘1300 hours’.

- *“Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. The hallway smelt of boiled cabbage and old rag mats”*. Here we see the **personification** of the ‘vile wind’, the **tactile imagery** of the ‘gritty dust’, and the **olfactory imagery** of the ‘boiled cabbage and old rag mats’ combined in a couple of neat sentences. This is a part of Orwell’s efforts to evoke a clear setting and atmosphere, each of the language devices here combine to have an overall effect of establishing an **uncomfortable and impoverished setting**, one where we can imagine deprivation, illness and colourless melancholy. Not only that, the **jargon** of ‘Victory Mansions’ is very abruptly positioned, it’s supposed connotations of grandeur **ironically** offset with the lacklustre setting,
- *“At the end of it a coloured poster...an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features”* – This **descriptive language** serves as social commentary and further establishes setting - through a contextual understanding of the behaviour of authoritarian dictators such as Hitler, Mussolini, Stalin, and Franco in creating cults of personality around themselves, and publishing their faces

prominently throughout public and private spaces, we are made aware that this

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# TWO WEEK TRIAL



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is a totalitarian state. Thus, these few lines illustrate how cultural symbols may be used to transfer meaning and understanding without explicitly stating details

- *“His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended”* – The **anaphora** used in describing Winston’s appearance creates a listing effect, reducing his traits to simple description, and making him appear ordinary through highlighting the small specificities of his appearance.
- *“The patrols did not matter, however. Only the Thought Police mattered.”* – This is an example of **foreshadowing**, and the fact that “Thought Police” – a phrase coined by Orwell, is used, illustrates the conventions of dystopian science fiction – the audience is left to question the differences of this world, and what exactly they reveal about ours. **Importantly, the foreshadowing and use of parataxis here reveal the deeply entrenched doctrinal beliefs of the individual within this world, as we detect a sense of absolutism in Winston’s ominous conviction in the inescapability and control of the Thought Police. Orwell already begins to reveal to us that the human experience is one that, consciously, can become debilitated and subjugated through the implantation of paranoia and self-censorship.**
- *“...and the overfulfillment of the Ninth Three-Year Plan.”* – This deliberate mention of the name of the policy provides insight for readers – this is likely a

socialist nation – this would have been immediately obvious to Orwell’s

contemporaries, who were well aware of Stalin's infamous 'Five year plans' for the national economy of the USSR's economy. However, **ambiguity** remains, as these were also taken up by Hitler. Thus, we see how the casual incorporation of detail can deliberately shape audience perspective and understanding by creating **connotations** within the text.

- *“There was of course no way of knowing whether you were being watched at any given moment.”* – **The matter-of-fact tone** here illustrates the effect of a Foucaultian panopticon on the surveilled. Foucault's panopticon is an explanation of 'self-policing' (i.e. oppressed groups ensuring they toe the line themselves) within an oppressive state. In conceptualising it, one must picture a round prison, with the cells all around the circumference of the circle, and a circular watch-tower within the centre, which would allow guards to see into any cell at any time, without the prisoners being aware of when they were being watched. A result of this, is the 'prisoners' beginning to moderate their behaviour – to weed out dissidents, and to conform to the standards imposed by the 'guards' – or oppressors.
- *“The Ministry of Truth – Minitrue, in Newspeak... was an enormous pyramidal structure of glittering white concrete...”* – The **imagery** conveyed here is of absolute pharonic power, and thus we are given an insight into the social structures – the party members are oppressed, and the leaders are able to construct giant monuments to their success and power.

- “WAR IS PEACE

*FREEDOM IS SLAVERY*

*IGNORANCE IS STRENGTH*” – the Capitalisation here, and the positioning of the

**tricolon** as centred within the page, illustrates their importance. However,

audiences are prompted to consider the ironies here – the phrases seem

completely contradictory, and thus we see that the values of this society are

paradoxical; either the words themselves have become meaningless and society

does not care about the accuracy of meaning, or the political doctrines

themselves have become absurd and society has become unable to detect the

fallacies.

- “*The Ministry of Love was the really frightening one*” – This **ironic** statement is an explicit subversion of western legal values, and the tradition of the rule of law and impartiality- this is highlighted by the contrast in **connotations** between ‘frightening’ and ‘love’

- “*From the table drawer he took out a penholder, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled cover*” – The **listing** here of writing implements is presented as a **contrast** to the earlier explanation of the society – thus, through this, we see that Orwell is commenting upon repression – these repressive governments first stamp out any written dissent, as writing and publicising one’s thoughts is a bastion of freedom. For example, the Nazis

burned books on huge pyres, and various communist regimes sent individuals off to hard labour camps for possessing subversive literature.

- *“This was not illegal (nothing as illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced labour camp”* The use of **parentheses** here is used by the **third-person narration** to describe the realities of this society, but also to present the fact that the rule of law has been completely degraded. Thus, with the depiction of the breakdown of law and the harsh punishments, audiences are made to feel unease.

- *“A tremor had gone through his bowels. To mark the paper was the decisive act.”* The use of **short sentences** without commas creates a sense of **dramatic tension** in audiences, as we are convinced of the seriousness of the action occurring within the plot.

- *“Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless”* – The philosophising here makes an **argument** that the context in which Winston lives is inescapable, and that he feels his actions, however subversive and dangerous, may have no real effect. Thus, we gain a picture of Orwell’s perspective of revolution.

- *“He was conscious of nothing except the blankness of the page in front of him... and a slight booziness caused by the gin”* The **cumulative listing** here illustrates the

sum total of Winston's current existence, but is also important in **characterisation** – although he is currently focusing on four things, this is 'nothing' – therefore, audiences get the sense that his mind is usually plagued by far greater matters

- *“Last night to the flicks... one very good one of a ship full of refugees being bombed somewhere in the Mediterranean. Audience much amused by shots of a great huge fat man trying to swim away...”* The **juxtaposition** between the banality of Winston's language, and the horror of what he is describing would not have been lost on his contemporaries – at the time, there were fears of the brutalisation of soldiers and civilians who had been exposed to too much violence. However, modern audiences see it as evidence of a brutal society.
- *“but a woman down in the prole part of the house suddenly started kicking up a fuss... don't suppose anything happened to her nobody cares what the proles say typical prole reaction they never-“* the **stream of consciousness** here is used by Orwell to allow him to depict the common party reaction to the 'proles' and thus shape an understanding of the social class divisions within this society. This is because it presents Winston's thoughts as unconscious and more inherently honest to the perception of the subject.
- *“A narrow scarlet sash, emblem of the Junior Anti-Sex league, was wound several times round the waist of her overalls”* – The description here, and the

**juxtaposition** of the **connotations** of scarlet as a sensual colour and the words

'anti-sex league' illustrate the complex gender roles of the time – women were being pushed back into the home after working blue-collar jobs, and there was anxiety about their sexuality, especially as they were perceived as necessary for the perpetuation of society after such a huge chunk of the generation had died at war. This also reveals 1940s attitudes towards feminism, in that it was presented wholly negatively by many men in the era. Thus, we see Orwell's context shaping his presentation of women.

- *“He felt deeply drawn to him, and not solely because he was intrigued... a secretly-held belief – or perhaps not even a belief, merely a hope – that O'Brien's political orthodoxy was not perfect.”* The use of **punctuation through em-dashes** here illustrates Winston's policing of his own thoughts, backtracking and explaining what he means. Thus, this language choice suggests the uncertainty and meagre nature of the evidence upon which this assumption is based
- *“As usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed onto the screen...he was the primal traitor, the earliest defiler of the party's purity.”*  
– The use of **naming** here illustrates the pervasive anti-semitism of this dystopian society – Goldstein is an overtly Jewish name. Thus, this is a comment of the pervasive anti-Semitism within both Fascist and Communist doctrine, and the use of the term 'primal traitor' illustrates the depth of this anti-semitism, criticising it.

- *“An attack so exaggerated and perverse that a child should have been able to see through it, and yet just plausible enough to ill one with an alarmed feeling that other people, less level-headed than oneself, might be taken in by it.”* The **antithesis** here, between the description of the ineffectual propaganda and its potential to take others in, illustrates the perception of wartime propaganda held by all sides during the war –the propaganda of the enemy was blatantly absurd, but there was still the very real fear that it was being spread as gospel. Therefore, we see the fear of 1940s society.
- *“He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the state. The Brotherhood...”* The use of sharply gendered and historical language here seems **anachronistic** – we see that any rebellion against the party is framed in terms of being small, underground, and vastly different to the all-powerful state.
- *“Suddenly, by the sort of violent effort with which one wrenches one’s head away from the pillow in a nightmare, Winston succeeded in transferring his hatred from the face on the screen to the dark-haired girl behind him...He hated her because she was young and pretty and sexless, because he wanted to go to bed with her and would never do so.”* – Here, we are given an insight into Winston’s character through his emotive reaction, and the protracted and **visceral imagery** of his **internal dialogue**. It is clear through Winston’s thoughts that he is intensely misogynistic, and feels entitled to their bodies, entitlement which turns to anger

when he cannot engage in a sexual relationship with the women. Thus, modern audiences are disgusted at this admission, and a distance between the readers and the protagonist is created.

- *“Partly it was a sort of hymn to the wisdom and majesty of Big Brother, but still more it was an act of self-hypnosis, a deliberate drowning of consciousness by means of rhythmic noise.”* The **denotation** here, the language in the second half of the phrase devoid of connotations and instead providing a realistic outlook, provides social commentary upon song and chanting when mobilised by the state.
- *“There was no evidence, only fleeting glimpses that might mean anything or nothing: snatches of over-heard conversation, faint scribbles on lavatory walls – once, even, when two strangers met, a small movement of the hands which had looked as though it might be a signal of recognition.”* – the **antithesis** between “there was no evidence” and the effect of the **accumulation**, positions readers to believe that there is a brotherhood, or at the very least to understand Winston’s perspective, illustrating how language is used to position audiences in certain ways.
- *“His pen slid voluptuously over the smooth paper, printing in neat large capitals -  
DOWN WITH BIG BROTHER  
  
DOWN WITH BIG BROTHER...”*

The combination of the **repetition** of the **capitalised** statements, and the smooth **imagery** conveyed by the description of his writing style, presents his

act as subconscious, an impulse, thus revealing to Winston his innermost thoughts.

- “*Your name was removed from the registers... You were abolished, annihilated: vaporized was the usual word.*” The **anaphora** here referring to a general ‘you’ makes clear the extensive threat of vaporization – any party member at any time could be vaporized. Further, the sanitised **connotations** of vaporisation illustrate the lack of emotions attached to this process, and thus provides an insight into interpersonal connections in this society. Further, we are given an insight into the necessity of replacing the entirety of Oldspeak with Newspeak – there exists a word, vaporization, to refer to an event which the government seeks to conceal from existence. Thus, through analysing this, we see the power of words, and the necessity for the party to control words and modes of thinking, to control the populace.

## Chapter II

- “*It was Mrs Parsons, the wife of a neighbour on the same floor. (‘Mrs’ was a word somewhat discountenanced by the Party – you were supposed to call everyone comrade, but with some women one used it instinctively)*” – The use of **parentheses** here illustrates party doctrine, and therefore provides social commentary on laws and their influence upon more ingrained aspects of social understanding.

*“Parsons was Winston’s fellow-employee at the Ministry of Truth. He was a fattish but active man of paralysing stupidity, a mass of imbecile enthusiasms – one of those unquestioning, devoted drudges...”* The use of **emotive language** here illustrates Winston’s strong aversion to Mr Parsons, the **juxtaposition** between *“fattish but active”* and *“enthusiasm”* and *“drudge”* creates a link between the three party statements, and the contradictory sort of people who epitomise them,

- *“It was somehow slightly frightening, like the gambolling of tiger cubs which will soon grow up into man-eaters.”* The **simile** here is **dehumanising**, reducing the children down to their animal instincts and presenting them as predators. Further, the choice of animal is telling – tigers were commonly found in Burma (modern-day Myanmar), and thus part of Orwell’s experience.
- *“‘Want to see the hanging! Want to see the hanging!’ chanted the little girl, still capering around”* – The use of **repetition** here, and the sharp **contrast** between the content of the child’s words, and the tone with which they are being spoken, illustrates the profound moral decay of a society where a fun event for children is one where they can witness state-sanctioned murder. This creates a large sense of unease in audiences, and speaks to the concerns about the brutalising effect of war upon children which was prominent in Orwell’s day.
- *“The songs, the processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother – it was all a sort of glorious game to them.”* The **parataxis** here serves to create a sense of continuity between the

activities listed, thus presenting them as an overwhelming lifestyle which prevents any other thought. Further, this draws **parallels** between this society's 'Spies' and the Hitler Youth, *designed to indoctrinate children*.

- *“Bad news coming, thought Winston.”* The **end-stopped line** here illustrates Winston's understanding of his society, and enables his **inductive** conclusion.
- *“Down in the street the word INGSOC fitfully appeared and vanished.”* – the **anthropomorphism** here can be seen as epitomising Winston's hopes for the future – for INGSOC to vanish, for its influence to destabilise, and become 'fitful' rather than an omnipresent reality.
- *“And what way of knowing that the party would not endure for ever?... IGNORANCE IS STRENGTH.”* – The **hypophora** here is designed to illustrate how such vague, contradictory slogans work together, their underpinning principles preventing dissent.
- *“He was a lonely ghost uttering a truth that nobody would ever hear. But so long as he uttered it, in some obscure way the continuity was not broken. It was not by making yourself heard, but by staying sane that you carried on the human heritage.”*  
The **metaphor** here, connoting Winston's impermanence and irrelevance in the macro sense, is important, as we see that 'ghost' can be used to refer to the human 'spirit' or 'soul' 'power' or 'agency,' and when combined with the **aphorism** suggesting that survival was in staying sane—maintaining one's sense

of reality and spirit, we see that Winston's desire to survive is the only way he can meaningfully rebel at this time.

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