

Year 8 – Cycle Four – Dystopia
Home Learning Pack 1



Instructions:

- Each pack should take 2-3 hours to complete **properly**.
- You can either **type** onto the booklet **or** print it out – typing on it will be easier to return to your teacher.
- If you need a printed copy, please let your teacher know.
- Each week, deadlines will be put on Show My Homework for the different tasks.



Task 1: Use the images to answer the question: **What ideas or themes do you think will be covered in this cycle?**

Extension: Can you think of any similarities between dystopian worlds and the world we live in?

Task 2: Complete the mini-quiz. Be as honest as you can!

1. Take the following pre-test:		
	AGREE	DISAGREE
In an ideal society, everyone is equal.		
It is better to be ignorant and happy than to be aware and upset.		
The government knows what is best for us.		
Rules exist to help us live our lives properly.		
The police should be allowed to do whatever they can to protect the community.		
You shouldn't have to be around people that you don't agree with.		
It is alright to upset some people as long as you're doing what is best for society.		
If you know you are right, you shouldn't listen to anyone else.		

Key Vocabulary:

Dystopia – a community or society that is undesirable or frightening.

Task 3:

- 1) Read the opening of George Orwell's *1984* – on pages 4-5
- 2) Highlight any words/phrases that make Winston's world sound **undesirable or frightening**.
- 3) In your booklet, answer the following question.

Read lines 5-16. List FOUR things you learn about the building in which Winston lives.

- 1) _____
- 2) _____
- 3) _____
- 4) _____



Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his chest 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. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply 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. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. This was part of the economy drive in preparation for Hate Week. The flat was seven flights up and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The device (a telescreen, it was called) could be dimmed, but there was no way of switching it off completely. He moved over to the window: a smallish, frail figure, the thinness of his body merely emphasised by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally ruddy, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away with a curving flight. It was a police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Winston looked out of his window towards a huge building several kilometres away. The Ministry of Truth was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, three hundred metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level and similar numbers below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding buildings that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire government was divided. The Ministry of Truth which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace which concerned itself with war. The Ministry of Love which maintained law and order. And the Ministry of Plenty which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced in black uniforms, armed with jointed truncheons.

Task Four

In this box, draw and label an accurate drawing of the Ministry of Truth. Use the extract to help you.

Task Five

Answer the questions in as much detail as possible.

1. What do you think dystopia means?

2. What makes this extract exciting and engaging for a reader? What do you like/dislike about it?

3. What clues are there in the text that this story is taking place in a dystopian world? How does this make the reader feel? Why does it make the reader feel this way?

4. When do you think this story is set? Why?

5. What do you think day to day life is like for Winston? Why do you think this? Back your ideas up with a quotation from the text.

6. 'Frail'. 'Thin'. 'Ruddy'. Three adjectives used to describe Winston. Why do you think George Orwell has used these adjectives? What do they make you think of and what impression do you get of Winston's character because of them? Why do you think Winston is 'frail' and 'thin'?

7. Who do you think 'The Party' are? Explain your ideas!

8. What do the words 'BIG BROTHER IS WATCHING YOU' suggest to the reader about the world these characters live in?

9. Compare the description of the man on the poster with the description of Winston. What do you notice? Why do you think this is?

10. Pick out five conventions of dystopian fiction. You may use examples you have already found. Not sure what 'conventions' are? Google it!

Task Six – Answer these four questions. They get increasingly difficult...

- 1. How would you feel if you lived in Winston's world? Use a quotation to back up your idea!

- 2. Is *1984* set in the past, the future or a different world from our own? Why do you think this? Find a quotation to back up your ideas.

- 3. How does George Orwell create a bleak and dark atmosphere at the beginning of *1984*?

- 4. How does George Orwell use language to present Winston at the beginning of *1984*? Remember to use a quotation and use the correct subject terminology.

Task Seven:

Go back to your pre-test!

Are your answers still the same or would you change any of them?

Make your changes and be prepared to explain why you have kept your responses the same or changed them.

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Task Seven Continued:

Use these sentence starters to help you.

I would change...

I made these changes because...

I didn't make any changes because...
