

English Advanced

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Your Courses

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The Crucible



The Tempest & Hagseed



T.S. Eliot Poetry



The Castle



A Midsummer Night's Dream



Nineteen Eighty-Four



Features

Rubric Breakdown

Close Analysis

Context

Essay Structures

Form & Features

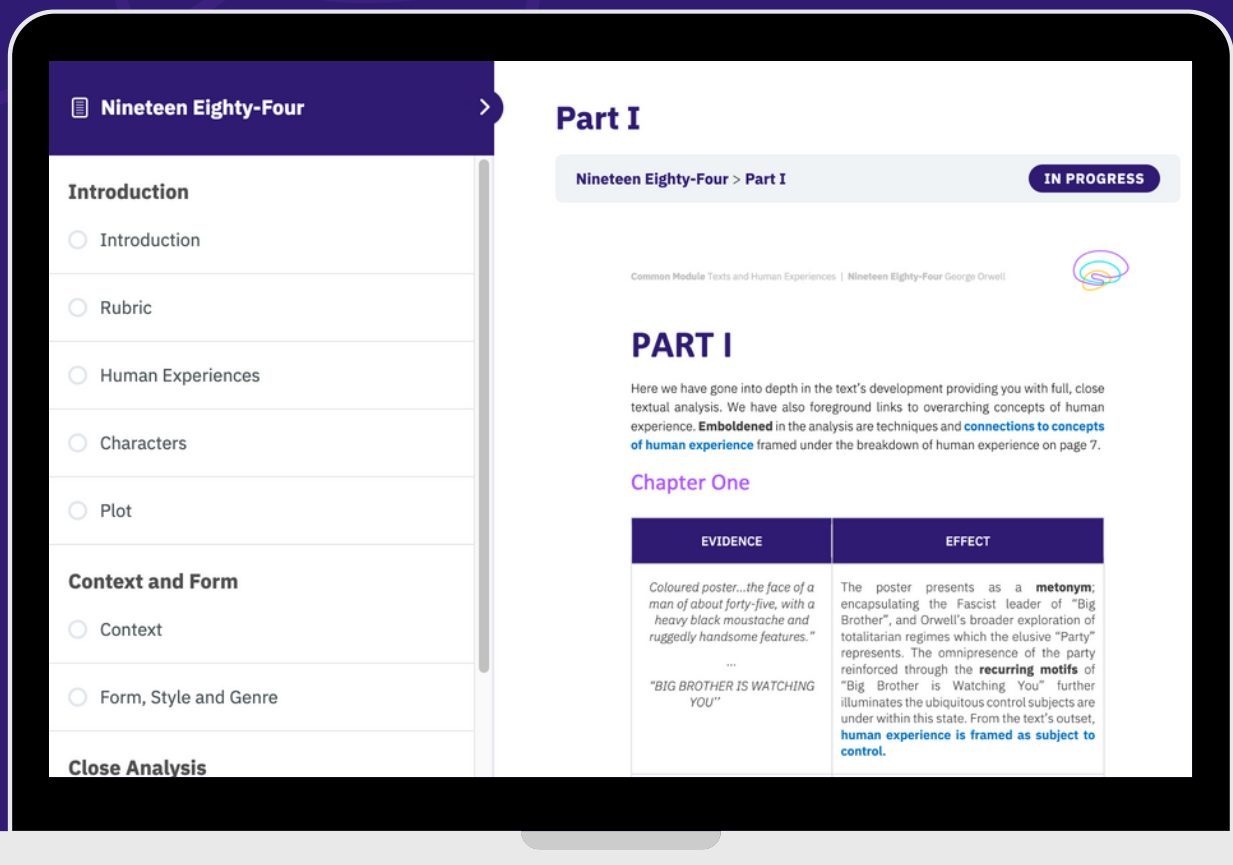
Exemplar Materials

Band 6 Examples

Practice Questions

Craft of Writing

Section I Skills



Nineteen Eighty-Four

Introduction

- ☐ Introduction
- ☐ Rubric
- ☐ Human Experiences
- ☐ Characters
- ☐ Plot

Context and Form

- ☐ Context
- ☐ Form, Style and Genre

Close Analysis

Part I

Nineteen Eighty-Four > Part I **IN PROGRESS**

Common Module Texts and Human Experiences | Nineteen Eighty-Four George Orwell

PART I

Here we have gone into depth in the text's development providing you with full, close textual analysis. We have also foreground links to overarching concepts of human experience. **Emboldened** in the analysis are techniques and [connections to concepts of human experience](#) framed under the breakdown of human experience on page 7.

Chapter One

EVIDENCE	EFFECT
Coloured poster...the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features.	The poster presents as a metonym , encapsulating the Fascist leader of "Big Brother", and Orwell's broader exploration of totalitarian regimes which the elusive "Party" represents. The omnipresence of the party reinforced through the recurring motifs of "Big Brother is Watching You" further illuminates the ubiquitous control subjects are under within this state. From the text's outset, human experience is framed as subject to control .
"BIG BROTHER IS WATCHING YOU"	

Part II

Nineteen Eighty-Four > Part II

IN PROGRESS

Common Module Texts and Human Experiences | Nineteen Eighty-Four George Orwell



Chapter Two

EVIDENCE	EFFECT
<i>"He pulled her down onto the ground, she was utterly unresisting, he could do what he liked with her. But the truth was that he had no physical sensation, except that of mere contract."</i>	Imagery alongside emotive and passionate language captures the intensity of Winston's first love affair with Julia. Consider the representation of passion as fundamental to human experience. Yet, there is complexity to this encounter; the paradox of physical proximity and lack of "physical sensation" illuminates the ways in which the sex instinct has itself become contaminated by the Party's rhetoric.
<i>Construction of the feminine body:</i> <i>"Her body gleamed white in the sun. But for a moment he did not look at her body; his eyes were anchored by the freckled face with its faint, bold smile."</i>	Sensory imagery is employed to capture the visual indulgence of the feminine form, but in a more intimate escapism.
<i>"The more men you've had, the more I love you...I hate purity, I hate goodness! I don't want any virtue to exist anywhere. I want everyone to be corrupt to the bones."</i>	Winston's exclamatory tone and use of high modality reinforces his objection to the Party's attempt to implicate morality as in opposition to the natural instinct of sexual attraction. Interestingly, the feminine sexual appetite is not demonised by the masculine perspective; the anaphora and repetition of "more you've had" reinforces the sense of

Sentence Starters and Writing Skills

The Tempest & Hagseed > Sentence Starters ...

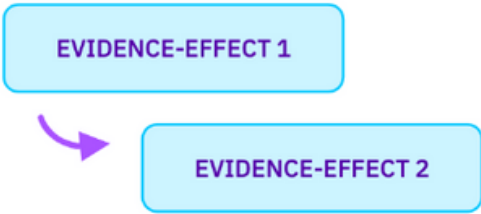
IN PROGRESS

Module A Textual Conversations | Tempest & Hag-Seed



Connecting Evidence-Effect Sentences

To ensure that you're argument is constantly moving forward within each body paragraph, you may like to use cause-and-effect language such as the following (whichever is most appropriate) when transitioning from one point to the next (i.e. when you've analysed one aspect of the text such as a formal feature or specific technique and are ready to move onto the next piece of analysis – see diagram below).



Therefore,	As such,	Moreover,	However,
Thus,	In this way,	Further/Furthermore	Yet...
Hence,	Similarly,	Specifically,	Nevertheless,
Consequently,	Indeed,	Such.../This reinforced by...	is Notwithstanding...
Significantly,	To this end,	This is compounded by...	More profoundly /deeply/importantly,

Band 6 Structures

Question Adaptation

State Rank Materials

Body Paragraph One

Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences.

Explore this statement with close reference to your prescribed text.

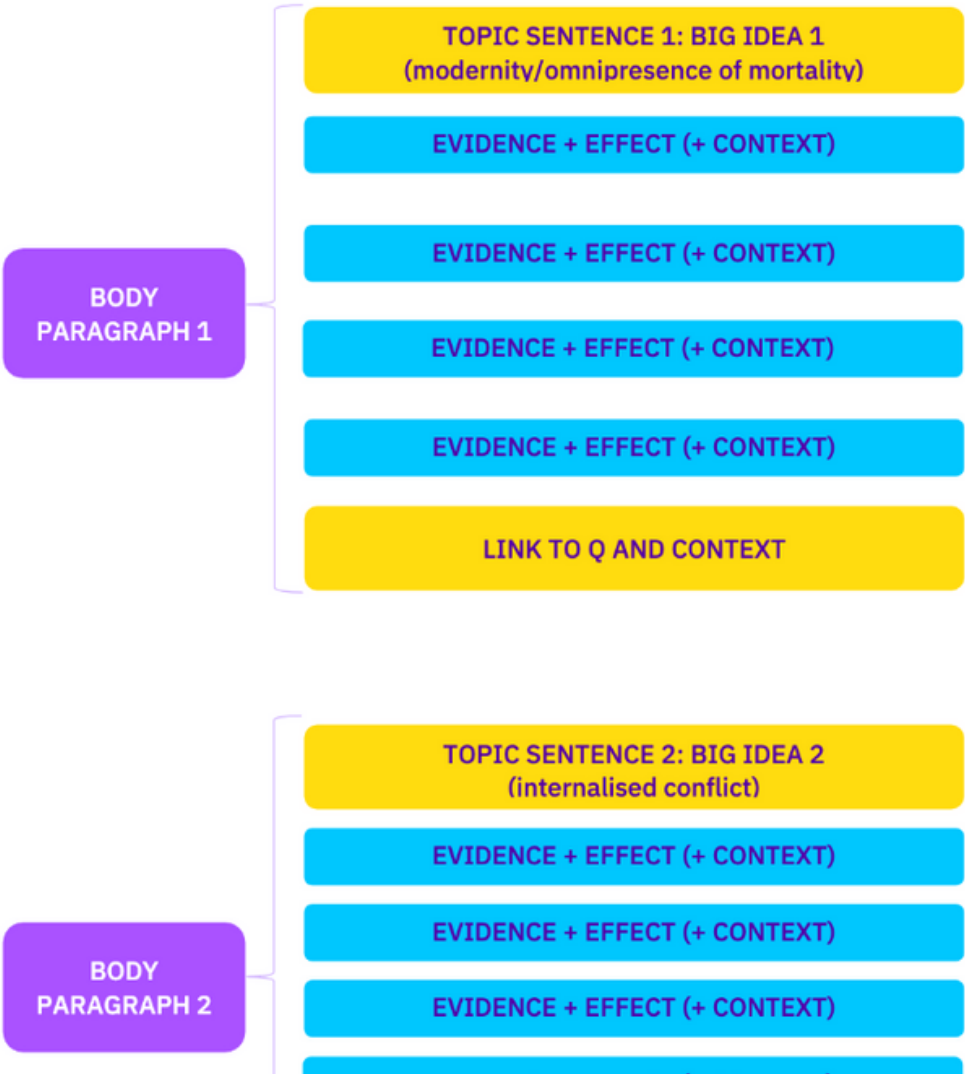
Orwell's dystopic telling of omnipresent control unveils the extent to which our human experiences can be scripted by the disciplinary regimes of those in power. Within the realist aesthetic of the novel, Orwell's aural motif in the subhuman chanting of "B-B" which functions as a "deliberate drowning of consciousness by means of rhythmic noise" exaggerates the regulatory regimes of power which dictate the subconscious. Such representations invoke an awareness of the extent to which our "consciousness" is drowned by our contemporary surroundings. The metonymic poster of "the face of a man" and the omnipresent telescreen encapsulated in the high modality of "big brother is watching you" echoes the sentiments of inescapable surveillance in our world. While the dystopic genre of Orwell's novel undoubtedly exaggerates elements of the dystopian world, it is reduced to the metaphor of "a moment-to-moment

Essay Structure

T.S. Eliot Poetry > Essay Structure

IN PROGRESS

Module B Critical Study of Literature | T.S. Eliot's Poetry





Form, Style and Genre

Nineteen Eighty-Four > Form, Style and Genre

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Common Module Texts and Human Experiences | Nineteen Eighty-Four George Orwell



FORM, STYLE & GENRE

Realism

From a European perspective, the novel was highly **realist**. Despite its futuristic title, it is important to consider that the text was more of a realistic portrayal of existing political trends, than a prophecy of the future. The novel establishes a concept of “*Nineteen Eighty-Four*” and is realistic rather than fantastic, intensifying the actuality of its contemporary world.

The original title of the text was *Last Man in Europe*. This is important to consider; the reception of Europeans saw the text as an apt reflection of their contemporary world: **bleak, tumultuous and characterised by persistent fear in the wake of the Cold War**. However, whilst there is this sense of reality in the text, realism is not always present. The title “*Nineteen Eighty-Four*” is, in its essence, a concept that from Orwell’s perspective “might” become a reality. The futuristic quality of the text such as

0% COMPLETE 0/9 Steps

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Mark Complete 

Section I – Comprehension

Introduction

☐ Introduction

☐ Rubric

☐ Exam Structure

☐ Approaching Section I

Skills

☒ Techniques

☐ Analysis

☐ Exemplar Responses

Common Module Texts and Human Experiences | Section I Comprehension



TECHNIQUES

Our Starting Point: “Go-To Techniques”

Students often tell us that in exam situations, given the pressure and time constraint, it’s often impossible to find your typical language techniques you know. For example, the metaphors do not seem as obvious, you forget imagery is a technique and personification seem irrelevant. We have taken this into account and developed the following acronyms for each text type examined. These acronyms should be memorised, as they contain techniques which, when used properly, will be relevant to any text type examined. In this section we are simply framing the acronyms. You will see them applied in the exemplar textual analysis.

Fictional Texts – M.E.S.T

Fictional texts encompass: poetry, short story extracts and narratives. Remember the acronym MEST (perhaps memorise the phrase, MEST is BEST for those times you are in doubt). Below we have explained what each letter stands for and how you could apply it.

		WHAT IS IT?
M	Modality	Modality refers to an expression of definitiveness in a statement which conveys a level of certainty. Modality should be identified as either high or low. Example: 1. I was shocked to my core; the most gruesome, bloody, rancid scene stood before my eyes.

Common Module Texts and Human Experiences | Section I Comprehension



Line-By-Line Analysis & Commentary

LINE	ANALYSIS
<i>The moment when, after many years</i>	Syntax – the pause after the short, initial clause “the moment when” dramatises the importance of a certain “moment” the poem will go on to unpack.
<i>of hard work and a long voyage</i>	Enjambment – accelerates the rhythm of the poem, leading the reader more quickly into the next line.
<i>you stand in the centre of your room,</i>	Direct second person appeal – the persona of the poem speaks directly to the reader engaging a

Context

The Tempest & Hagseed > Context

IN PROGRESS

Module A Textual Conversations | Tempest & Hag-Seed



HAG-SEED: CONTEXT

Hogarth Shakespeare Project

The idea of retelling the story of *The Tempest* was not exactly Atwood's own idea. Some years ago, the publishing company Hogarth Press announced a fascinating initiative: to create a series of novels based on Shakespeare's most famous works. It invited contemporary novelists to reinterpret Shakespeare's plays for the commemoration of the 400th anniversary of the Bard's death, a moment when Shakespeare's cultural capital seems to be circulating more energetically than ever. Each generation reads, performs and interprets Shakespeare in its own image, and the commemoration has generated a wide-spread urge to reconsider how his works can still talk to us and how Shakespeare can be our contemporary. In a press release, the Hogarth Shakespeare claims to be "a dedicated series of stand-alone retellings that will form a covetable library as well as a celebration of Shakespeare for years to come".

The collection celebrates the Bard's enduring power to inspire: it presents novels by respected contemporary authors that transport his characters and plots from their original locations and time to our own. The collection is premised on the idea that Shakespeare was a **great reteller of stories**, and it aims to continue this tradition and

[< Previous Lesson](#)[Mark Complete](#)

A Home in Fiction

[The Craft of Writing \(Advanced\)](#) > [A H...](#)**IN PROGRESS**

Module C The Craft of Writing | **A Home in Fiction** Geraldine Brooks



Incorporating Brooks

Thematically

Brooks' speech is critical to understand how **an author can incorporate the minutiae of our daily lives into the much broader themes** by which we, perhaps too often, choose to analyse fiction. The speech takes something of a simplified approach to fiction – that it is nothing grander than merely the mode by which someone might process the world around them. Students could look to the benefits and shortfalls of this **hyper-realist approach to fiction**, particularly in light of countervailing literary trends that seek to root real life lessons in fantastical or stylised worlds.

Structurally

Students writing a speech based on Brooks' lecture will have to work to deconstruct the broader themes of the work – **the craft of writing, the limits of fiction, the importance of worldliness and curiosity** – and work to **incorporate personal experience** that stand as touchstones for these ideas. Particularly, students should take careful note of the **exactness** of Brooks' language. Though she errs into prolix

A Home in Fiction

The Craft of Writing (Advanced) > A H...

IN PROGRESS

Module C The Craft of Writing | A Home in Fiction Geraldine Brooks



CLOSE ANALYSIS

EVIDENCE	ANALYSIS
<i>"And when I set aside my firm belief that I could not comprehend her, something strange happened. It wasn't that I understood her work, but I understood her vision."</i>	Brooks' opening anecdote doubles as a thesis for her speech – she doesn't ask you to engage literally with her work and life so much as the vision that links them together. Phrasing this approach with bicolon repetition works to distinguish the nuance of her point and establish the duality of artistry and autobiography.
<i>"I realised I had lived, until that moment, in an airlock, and that she was prising open the heavy door, just a crack."</i>	The purpose of the metaphor is twofold ; both to demonstrate the speaker's naivety and the nature of her revelation, but also to compare the chaos of this influx of knowledge with the effect of suddenly opening an airlock. Brooks uses visceral imagery to give the responder a subtle indication of the relative gravity of her anecdote.
<i>"When she looked at the old maple beyond the lecture room window, at the great swoop of bough arcing out from massive trunk, her consciousness overlaid a pattern on that branch that was elegant and sensual."</i>	Circumlocution involves the deliberate use of many words, including an abundance of adjectives and additional detail, where fewer words would do. Here, the effect is to establish the author's literary credentials but also to implicitly suggest connection between Brooks' own forms of expression with the more rigid, mathematical worldview of her subject.
<i>"...a world in which every</i>	Brooks continues the task of explicating the likeness