Bloom’s Taxonomy Samples

Knowledge: Naming of Characters

In the novel, Winston Smith, his neighbor, Tom Parsons and Emmanuel Goldstein are the only characters that appear with first and last names. Here are two dynamics created: With the connection to his neighbor, we have that level of the everyday world—the false intimacy of being someone’s neighbor. With the connection to Emmanuel Goldstein, we have the level of rebellion—as if Winston’s rebellion is part of the threat that Goldstein poses.

With the one-named and even the threat of becoming an unperson, that the record of one’s existence can be eliminated, amplify the distance that the government seeks to impose of the average person. These proves rather ironic as Winston dreams and imagines his rebellion with individuals that he thinks he knows. O’Brien appears in his dreams, promising some strange comfort in a place of complete darkness.

In Part I, the unnamed black haired woman (Julia) awakens his need for physical intimacy as he contemplates his prior experiences with his now distanced wife and his exploits with parole prostitutes in his diary. Julia, without no last name, becomes his partner in his rebellion, but also at the end of the novel, how intimacy can be destroyed.

Comprehension:

Sex and love become part of the sexual revolt that Orwell introduces throughout the novel. In Part I, Winston examines intimacy in its various forms. He contemplates the loss of his mother and his sister in the war. He thinks on his greed for food, that he takes willingly what he could share with others.

Sex, for the sake of the party, takes shape in the loveless marriage. That Winston has lost track of his wife, who he has separated from for more than 10 years, only serves to show that society no longer favors intimacy between individuals, that intimacy will lead to potential revolt against Big Brother.

On the other hand, there is the availability of sex, at low cost in the alleyways of the Parole neighborhoods. Here, Winston goes to seek community, seek a world that he no longer feels exist in the high rise apartment blocks that the party members live in.

Part of the destruction of intimacy is the telescreen, the idea that one is always watched. The sexual intimacy that Winston develops with Julia is the feeble attempt to express love in a moment of perceived privacy. Thus, sex is an action of revolution, where the thoughtcrime takes on a physical shape.