



1984

BY GEORGE ORWELL

ADAPTED BY SHAKE & STIR

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ABOUT SHAKE & STIR

Shake & Stir is one of the country's leading contemporary theatre companies touring Australia and New Zealand since 2006. Shake & Stir produce an annual season of Mainstage and in-school productions.

Mainstage work includes: The Twits, Fourteen, Fourthcoming, Fantastic Mr Fox, A Christmas Carol, The Australian premiere of Green Day's American Idiot, George's Marvellous Medicine, Endgame, Roald Dahl's Revolting Rhymes & Dirty Beasts, Dracula, Wuthering Heights, 1984, Tequila Mockingbird, Out Damn Snot, Animal Farm and Statespeare.

The company is widely acknowledged as a leading national touring theatre company, taking medium to large scale works to major metropolitan and regional centres in every state and territory of Australia, annually. Shake & Stir has been nominated for APACA'S Drover Award for Tour of the Year for every past national tour, collecting the Award consecutively in 2014 & 2015.

National Tours included: Jane Eyre, George's Marvellous Medicine, Green Day's American Idiot, Dracula, Wuthering Heights, Roald Dahl's Revolting Rhymes & Dirty Beasts, 1984, Animal Farm and Statespeare.

[instagram.com/shakeandstir](https://www.instagram.com/shakeandstir)

[facebook.com/shakeandstir](https://www.facebook.com/shakeandstir)

SHAKEANDSTIR.COM.AU

Shake & Stir theatre co acknowledges the Turrbal and Jagera people who are the traditional custodians of the land on which the company gathers to rehearse, plan and dream. We pay our respects to Elders past and present.



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ABOUT OUR SHOW

GRADES 10-12

Big Brother is back.

Strap in for an electrifying take on the George Orwell classic – from the multi award winning creative minds at Shake and Stir (Frankenstein, GRIMM, Jane Eyre, Animal Farm and Dracula).

It was a bright cold day, and the clocks were striking thirteen... Winston Smith, an editor at the Ministry of Truth, sits quietly. A quick swig of gin; a glance of quiet optimism toward the telescreen. Winston opens his diary, puts pen to paper, and in doing so, commits the essential crime that contains all others in itself. A radical and unprecedented act of rebellion.

Discovered, entrapped, and incarcerated in the Ministry of Love, Winston, in defending his burning desire for personal freedom, prepares for the fight of his life. Can the oppressive forces of The Party, led by BIG BROTHER, obliterate the indomitable human spirit?

And what exactly awaits within Room 101?

CURRICULUM LINKS

Novel Study, Dystopian Literature, Freedom of Expression, Consequences of Actions,

QLD

Drama: Unit 3: Challenge - IA2

Drama in Practice: Extended Response

English: Unit 2 - Prescribed Text - Novel + Prose

NSW

Stage 6 - English Studies Common Module: Texts and Human Experiences, English Standard, English Advanced.

SA

Stage 2 English - Prose

WA

Literature Prescribed Text - Novels

DRAMATIC FORMS & STYLES

Theatre for Social Comment; Political Theatre; Epic Theatre, Mediatized Performance, Contemporary Performance, Adaptation

Adaptors: Nelle Lee
Nick Skubij

Director: Michael Futcher

Creative Producer:
Ross Balbuziente

Designer: Josh McIntosh

Lighting Designer:
Jason Glenwright

Sound Designer:
Guy Webster

Video Designer:
Craig Wilkinson

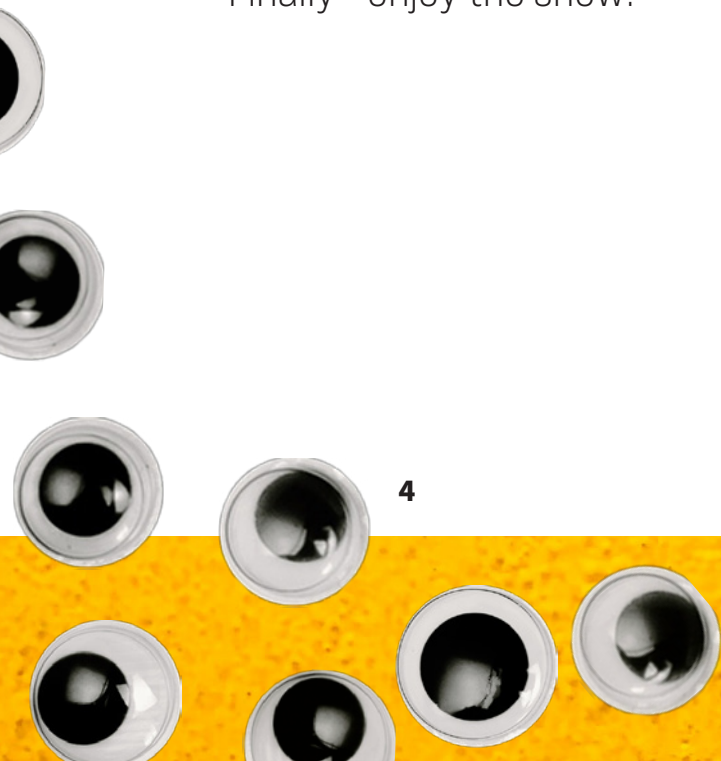




THEATRE ETIQUETTE

Shake & Stir is a live theatre company and some of your students may be unfamiliar with standards of behaviour for a live theatre audience. Below are some guidelines for your consideration. Please go over these points with your students prior to the performance:

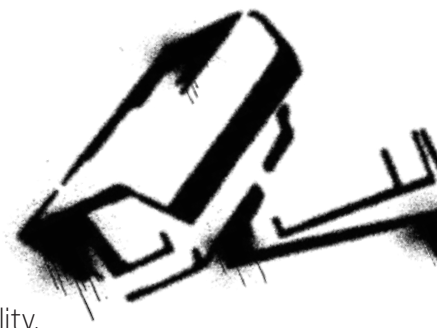
- We encourage your students to actively participate in our performances by applauding, laughing and asking/answering questions at the end.
- Food or drink is not allowed during a performance as it is distracting to both the actors and other audience members.
- General chit chat, talking and moving around the theatre while the performance is underway is not allowed. Live theatre is different to Television or Film – the actors on stage can hear and see as well! If a student needs to leave the performance space for any reason during a performance, please ensure this is done quickly and quietly.
- Questions are welcome and encouraged but will be restricted to the designated 10min question time at the end of each performance.
- Please ensure that you (and your students if applicable!) switch off all mobile phones and leave them in their bags before the performance begins.
- Strictly no photography or filming allowed.
- Finally - enjoy the show!



CURRICULUM LINKS

GENERAL CAPABILITIES

Ethical Understanding, Literacy, Critical & Creative Thinking, Personal & Social Capability.



Year 10 - English (V9)

- understand how language can have inclusive and exclusive social effects, and can empower or disempower people - AC9E10LA01
- understand that language used to evaluate, implicitly or explicitly reveals an individual's values - AC9E10LA02
- analyse representations of individuals, groups and places and evaluate how they reflect their context in literary texts by world authors - AC9E10LA07
- reflect on and extend others' interpretations of and responses to literature – AC9E10LE02
- analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response - AC9E10LE03
- evaluate the social, moral or ethical positions represented in literature - AC9E10LE04
- analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts - AC9E10LE05
- compare and evaluate how “voice” as a literary device is used in different types of texts, such as poetry, novels and film, to evoke emotional responses - AC9E10LE06
- analyse and evaluate the aesthetic qualities of texts - AC9E10LE07
- analyse and evaluate how people, places, events and concepts are represented in texts and reflect contexts - AC9E10LY01
- analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes - AC9E10LY03
-

Year 9 and 10 - DRAMA (V9)

- investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts - AC9ADR10E01
- develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions - AC9ADR10D01
- reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action - AC9ADR10D02





CURRICULUM LINKS

QLD - SENIOR DRAMA

DRAMA IN PRACTICE:

Core Topic 1: Dramatic principles

- Elements of drama and dramaturgical devices (C1.1)
- Dramatic forms, dramatic styles and their conventions (C1.2)
- Purposes and contexts (C1.3)
- Production elements and technologies (C1.4)

Assessment Links:

Stimulus for Extended Response

Sample of work for Investigation or Project assessment.

GENERAL DRAMA - UNIT 3 - CHALLENGE - IA2

Students will work as devisors to create a dramatic concept in response to a live or recorded live performance of a theatrical work expressing a clear social comment. The dramatic concept will be communicated through a written and digital record of the practical demonstration of key moments of dramatic action.

The concept requires students to analyse and evaluate the use of a convention of style in a professional work that shapes dramatic action to express a clear social comment.

Assessment Objectives:

1. demonstrate an understanding of the elements of drama in a dramatic concept
2. apply written literacy skills using drama terminology and language conventions to communicate dramatic concept
4. analyse how the convention of the selected form/style are used to create dramatic action and meaning
7. evaluate and justify the use of a convention of a selected Theatre of Social Comment to communicate dramatic meaning

QLD - SENIOR GENERAL ENGLISH

Unit 1: Perspectives and texts

Unit 2: Texts and culture

Unit 3: Textual connections

Unit 4: Close study of literary texts

Assessment Objectives:

3. analyse perspectives and representations of concepts, identities, times and places in texts

4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions

5. analyse the effects of aesthetic features and stylistic devices in texts

NSW - ENGLISH STAGE 6

Module A: Texts and Human Experiences

Prescribe list - Prose Fiction

Assessment Objectives

- EA12-1 Independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
- EA12-3 Critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
- EA12-5 Thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
- EA12-6 Investigates and evaluates the relationships between texts
- EA12-7 Evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued

ABOUT THE AUTHOR - GEORGE ORWELL

Eric Arthur Blair (25 June 1903 – 21 January 1950), known by his pen name George Orwell, was an English novelist and journalist. His work is characterised by clarity, intelligence and wit, awareness of social injustice, opposition to totalitarianism and belief in socialism.

Considered perhaps the 20th century's best chronicler of English culture, Orwell wrote literary criticism, poetry, fiction and controversial journalism. He is best known for the dystopian novel '1984' and the allegorical novella 'Animal Farm', which together have sold more copies than any two books by any other 20th-century author.

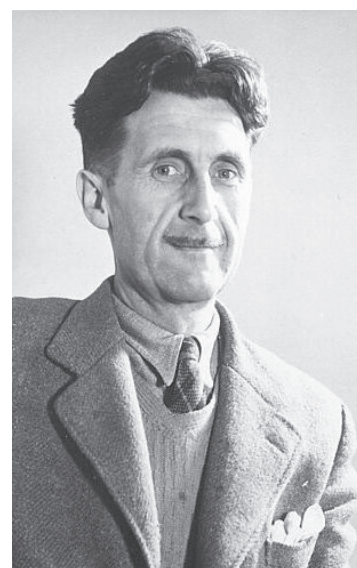
Orwell was educated in England and, after he left Eton, joined the Indian Imperial Police in Burma, then a British colony. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris where lack of success as a writer forced him into a series of menial jobs. He described his experiences in his first book, 'Down and Out in Paris and London' (1933). He took the name George Orwell, shortly before its publication. This was followed by his first novel, 'Burmese Days' (1934).

An anarchist in the late 1920s, by the 1930s he had begun to consider himself a socialist. In 1936, he was commissioned to write an account of poverty among unemployed miners in northern England, which resulted in 'The Road to Wigan Pier' (1937). Late in 1936, Orwell travelled to Spain to fight for the Republicans against Franco's Nationalists. He was forced to flee in fear of his life from Soviet-backed communists who were suppressing revolutionary socialist dissenters. The experience turned him into a lifelong anti-Stalinist.

Between 1941 and 1943, Orwell worked on propaganda for the BBC. In 1943, he became literary editor of the Tribune, a weekly left-wing magazine. By now he was a prolific journalist, writing articles, reviews and books.

In 1945, Orwell's 'Animal Farm' made Orwell's name and ensured he was financially comfortable for the first time in his life. '1984' was published four years later. Set in an imaginary totalitarian future, the book made a deep impression, with its title and many phrases - such as 'Big Brother is watching you', 'newspeak' and 'doublethink' - entering popular use. Sadly, Orwell's health deteriorated and he died of tuberculosis on 21 January 1950.

Adapted from www.bbc.co.uk



GEORGE ORWELL - “WHY I WRITE”

Excerpts from ‘Why I Write’ - George Orwell, First published: Gangrel. GB, London. 1946.
Full essay available: https://orwell.ru/library/essays/wiw/english/e_wiw/

“From a very early age, perhaps the age of five or six, I knew that when I grew up I should be a writer. Between the ages of about seventeen and twenty-four I tried to abandon this idea, but I did so with the consciousness that I was outraging my true nature and that sooner or later I should have to settle down and write books.”

“I had the lonely child’s habit of making up stories and holding conversations with imaginary persons, and I think from the very start my literary ambitions were mixed up with the feeling of being isolated and undervalued. I knew that I had a facility with words and a power of facing unpleasant facts, and I felt that this created a sort of private world in which I could get my own back for my failure in everyday life. Nevertheless the volume of serious – i.e. seriously intended – writing which I produced all through my childhood and boyhood would not amount to half a dozen pages.”

“Putting aside the need to earn a living, I think there are four great motives for writing, at any rate for writing prose. They exist in different degrees in every writer, and in any one writer the proportions will vary from time to time, according to the atmosphere in which he is living. They are:

(i) Sheer egoism. (ii) Aesthetic enthusiasm. (iii) Historical impulse. (iv) Political purpose.

It can be seen how these various impulses must war against one another, and how they must fluctuate from person to person and from time to time. By nature – taking your ‘nature’ to be the state you have attained when you are first adult – I am a person in whom the first three motives would outweigh the fourth. In a peaceful age I might have written ornate or merely descriptive books, and might have remained almost unaware of my political loyalties.”

“What I have most wanted to do throughout the past ten years is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art’. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience. Anyone who cares to examine my work will see that even when it is down-right propaganda it contains much that a full-time politician would consider irrelevant.”

“All writers are vain, selfish, and lazy, and at the very bottom of their motives there lies a mystery. Writing a book is a horrible, exhausting struggle, like a long bout of some painful illness. One would never undertake such a thing if one were not driven on by some demon whom one can neither resist nor understand. For all one knows that demon is simply the same instinct that makes a baby squall for attention. And yet it is also true that one can write nothing readable unless one constantly struggles to efface one’s own personality. Good prose is like a windowpane. I cannot say with certainty which of my motives are the strongest, but I know which of them deserve to be followed. And looking back through my work, I see that it is invariably where I lacked a political purpose that I wrote lifeless books and was betrayed into purple passages, sentences without meaning, decorative adjectives and humbug generally.”



THEATRICAL STYLES & FORMS-

THEATRE OF SOCIAL COMMENT

From QCAA: Theatre of Social Comment refers to dramatic styles that are united by social commentary, and that question their world and advocate change.

EPIC THEATRE

From QCAA: Epic Theatre is a form of drama often presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation; the intention is to appeal to an audience's intellect by using 'alienating' or 'distancing' effects, causing the audience to think objectively about the play, to reflect on its argument, to understand it, and to draw conclusion.

Discuss examples of the use of these Epic conventions within '1984'.

FORM	CONVENTIONS	IN THE SHOW
Epic Theatre	Verfremdungseffekt - The 'v' effect. Alienating the audience, distancing them from the action.	Consider what disorientates the audience, distancing the viewer from the place and time of the action. What creates confusion about Goldstein's existence? How do the stark and intrusive sounds or the use of soundscape alienate the audience? Consider the final moment of the play, how does the Winston at the end contrast with how he is portrayed in the beginning? How is the audience made aware throughout the play that this is staged action?
	Direct mode of address Speaking directly to the audience, breaking the fourth wall, destroying the illusion of reality	Throughout the play, the diary entry and the projection of Winston's thoughts is a use of direct address. How does this add to the dramatic meaning and impact on the viewer?



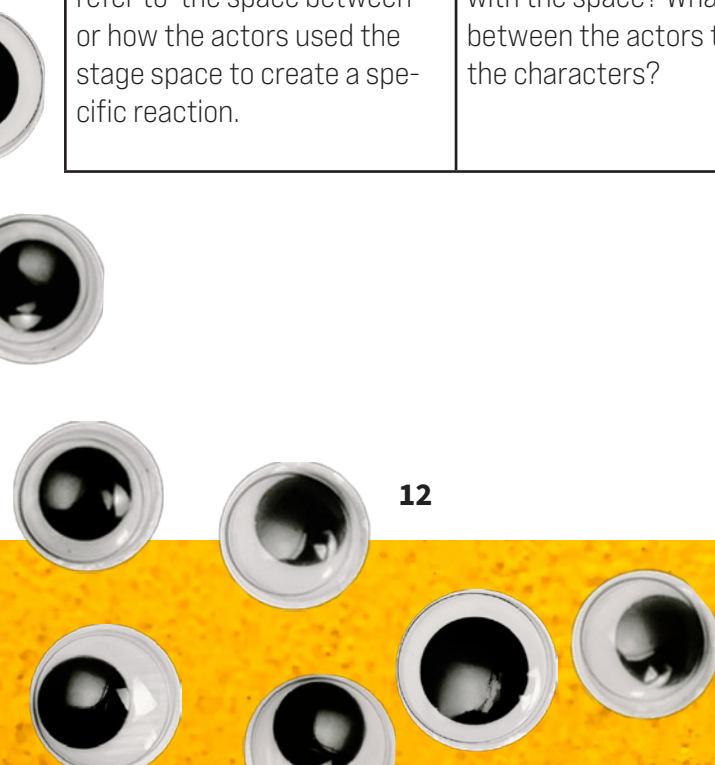
FORM	CONVENTIONS	IN THE SHOW
Epic Theatre	<p>Multiple Roles - Actors play more than one character, marked by changing voice, movement, gesture and body language.</p>	<p>Winston is the only character portrayed consistently throughout the play, with the other actors using multiple-role to portray the other characters. What is the impact of this? How does having the same actor playing O'Brian and Charrington contribute to the idea of being watched? How are the characters distinguished for the audience?</p>
	<p>Satire - The use of humour, irony, exaggeration or ridicule to expose and criticise people's flaws, vices or follies to make a comment</p>	<p>Despite the dark nature of the text, there are moments of irony to emphasise the message. Consider Parsons' joy at his children's dedication to the state, and yet they are the ones who turn him in for thought crime.</p>
	<p>Didactic message- Explicit teaching of a certain idea, moral or political message within the work.</p>	<p>Look for moments/quotes that are explicit in shaping ideas about power, leadership, group mentality and surveillance. E.g. 'Privacy is a very important thing'.</p>
	<p>Use of Audio/Visual - This is used both as a form of 'placard' within the play (additional visuals or written information to deepen the understanding of the action) and as multimodal presentation.</p>	<p>Audio and visual elements are used to build the message in the text. What is the impact of the use of the CCTV footage in emphasising the idea of surveillance? How does the projection transition the action in time and place? Footage and voice over is used to show the changing and contradicting reports by the ministry. Consider how sound was used during the torture scene. Why do you think a live feed was included in the show?</p>
	<p>Symbolic costume and props - Aspects of stage craft used to represent ideas, minimise the clutter of the action.</p>	<p>Consider the ways the props and costume were symbolic? What was the red sash a representation of? Think of all the different things the stage box was used for. What effect did the metal canteen trays and plates or the boiler suits as costumes have? Why were the dress, coffee and lipstick such significant items for Julia to have?</p>
	<p>Gestus - A Brechtian technique, character gesture or movement used by the actor captures a moment or attitude rather than delving into emotion.</p>	<p>Consider how the minor characters are portrayed as a representation, rather than a realistic portrayal. How is there a use of repeated movement or stereotypical vocal choices? Examples include the Ministry of Truth, committed party members, prole woman, the mother and child.</p>

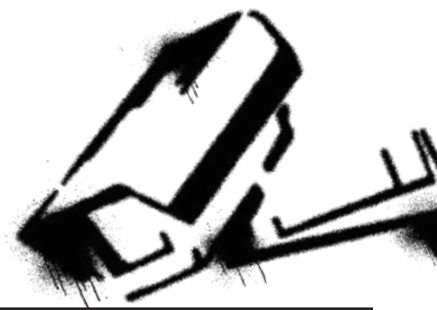




ELEMENTS OF DRAMA

DRAMATIC ELEMENT	GENERAL QUESTIONS	APPLICATION IN THE SHOW
<p>ROLE Performers will take on one or more roles throughout a dramatic piece. It is also important to think about their role in the dramatic action.</p>	<p>Was the piece character or plot driven? How were the roles used to help create the story? Did the actors play more than one role? How did they do this? What changes were evident in their performance? Was the role convincing? How were the roles established and maintained? What role did that character have in the drama?</p>	<p>All of the actors played more than one role. Identify how the actors changed roles – through costume, voice, characterisation, props etc.</p> <p>Think about how different roles were shown. Why were some characters only shown on the screen, and what effect did this have?</p>
<p>LANGUAGE The words that are spoken. Subtext should also be analysed as well as stage directions when reading and interpreting a play.</p>	<p>How were words used to create power? What was the subtext behind some of the memorable lines? How did the language help to shape the drama? What was interesting about the language? Was it hard to understand?</p>	<p>Did the characters change the way they spoke depending on who they were talking to? What was different in the way Winston and Julia spoke to each other compared to Winston and O'Brien?</p>
<p>MOVEMENT The way an actor uses their body to show emotions and reactions. Blocking on stage.</p>	<p>Was the movement symbolic in anyway? How was movement contrasted by stillness? What effect did this have? How did the blocking change the way you interpreted the play? Was the movement direct or fluid? Why was it done this way?</p>	<p>What movements changed for different characters? Did each character have their own distinct movements? How did the movement impact the dramatic meaning?</p>
<p>SPACE The personal and general space used on stage. This can refer to 'the space between' or how the actors used the stage space to create a specific reaction.</p>	<p>How was the space used? Did it feel open or closed? Was it cold or warm? How did the actors interact with the space? What did the space between the actors tell you about the characters?</p>	<p>Think back to how the actors used the set – the entrances, exits and windows to help create different spaces – such as home, Charrington's shop, Room 101 etc.</p>





DRAMATIC ELEMENT	GENERAL QUESTIONS	APPLICATION IN THE SHOW
<p>STATUS The power behind a role. Who has control in a scene and how the power shifts between characters.</p>	<p>Who had the power in each scene? How could you tell? How was the status shown? What techniques were used to create status on the stage?</p>	<p>Power was shown through the blocking and through the characters language, subtext and movements. How did you know that O'Brien had a higher status than Winston & Julia? How did he show this? What staging/blocking choices helped to solidify the status of the characters?</p>
<p>FOCUS How attention is directed on stage to what is most worthy of attention. This also relates to an actor's focus.</p>	<p>What do we look at? How were you made to look at this? How did the characters create focus?</p>	<p>The focus of this play is power and powerplay - and how the government controls our lives. How was this shown?</p>
<p>MOOD The atmosphere created. It helps to focus the action and 'move' the audience into different feelings and emotions throughout the piece.</p>	<p>What did you feel throughout the drama? Do you think this was the intended reaction?</p>	<p>The mood changes throughout '1984' depending on the characters and content. Consider what was shown on screen and how these scenes added to the overall mood.</p>
<p>SYMBOL The deeper or implied meaning of props, costumes, lighting, text, sound or movement.</p>	<p>What could the deeper meaning have been for things you saw on stage? Were props or costumes used in a symbolic way?</p>	<p>When staging a play like '1984' with only three actors symbols become a necessity for showing character. The costume items become a symbol of that character, helping us to easily identify changes. Consider how 'Big Brother' is symbolic in the plot?</p>
<p>TENSION The driving force of the dramatic action. It must be built, maintained or broken at various points in the dramatic action.</p>	<p>How did the tension engage you? What were you invested in? How was it built between characters? Why was the tension broken? How did it happen?</p>	<p>Tension exists in every scene of '1984'. We see tension of relationships between all the characters - Julia and Winston, Winston and Big Brother, Winston and O'Brien. Tension of surprise comes when Winston is betrayed. What other examples of tension were there?</p>



INTRODUCTION ACTIVITIES

1984 BINGO

This game gets students familiar with some of the language in '1984' and also gauges their prior knowledge. It can be played multiple times with the same or different words depending on the level of the class or challenge required. A good pre-show activity or useful to test text engagement.

How to play

1. Put up a list of 20 words on the board
2. Students draw or are provided a 9 square bingo table.
3. Students choose 9 words that they believe they know the meaning of writing them in their table
4. Teacher randomly reads out the meanings of the words on the list (but not the word itself!)
5. Students cross off words they have when they hear the meaning of it
6. Bingo is won by being the first to get a line of 3 (or all 9 depending on how long you want the game to last!) Students must read their words aloud so the teacher (and classmates) can check they are the true winner.

doublethink	blame	newspeak
proles	Winston	coward
Room 101	tedious	despise



1984 BINGO LIST 1

WORD

Orwell
newspeak
thoughtcrime
proles
conscience
conscious
ignorance
revenge
facecrime
doublethink
Thought Police
Room 101
interrogation
manipulate
betrayal
blame
coward
despise
tedious
Winston
envious

MEANING TO READ OUT

The author of 1984 and Animal Farm
The new language Winston must translate articles into
To think about doing something against Big Brother
The 'common people'
The little voice in your head that tells you when you're doing something wrong
To be awake and alert
The be oblivious to what's really going on around you
To seek justice for a wrong especially in a mean way
To commit a crime through your expression on your face
To think about two opposing ideas at the same time
The people who seek out criminals and punish them
The room where your biggest fears are realised
To question someone in order to seek the truth
To twist something to your own advantage
To be unfaithful or disappoint someone by turning against them
When you hold someone else responsible
Being too scared to do something
To hate
Boring or long winded
1984's protagonist
To be jealous of someone or something

1984 BINGO LIST 2

WORD

Oceania
Eastasia
impoverishment
hierarchical
indefatigable
drudgery
falsification
primitive
omnipotent
double plusgood
blackwhite
Goldstein
O'Brien
Ministry of Truth
espionage
vaguely
Capitalism

saccharine
telescreens
Brotherhood
Inner party

MEANING TO READ OUT

The new name for the continent that includes the UK
One of the continents that Oceania 'can' be at war with
To make people or an area poor
The rank or order of things/people in society
Untiring, incapable of being tired out
Hard, menial or dull work
To tell or create a lie
Rude, crude or vulgar
All powerful
Very very good
To claim that up is down or left is right, even when it contradicts facts
The man who wrote 'the book' as a bible for the Brotherhood
A member of the inner party, Winston believes to be 'on his side'
The place where Winston works rewriting history
Spying on, or using spies to find out information
Indefinite, unclear or uncertain
A belief system where a country's wealth is controlled by the wealthy and they invest in the poor to make money
artificial sweetener
The way in which Big Brother can monitor people in their homes
The secret society that Winston believes are against Big Brother
The people who are the closest to Big Brother and get all the best rations





INTRODUCTION ACTIVITIES

HE WHO CONTROLS THE PRESENT CONTROLS THE PAST

This activity takes a little bit of forward planning from the teacher. Think of something that you can change about the appearance of the room (e.g. remove some of the display) or a particular outfit, item of jewellery, tie etc, or play a new game one lesson and make some sort of comment about it. Don't make a big deal about it, but take a note of what you changed.

A few lessons later hand out slips of paper to the students and ask them to write down everything they remember about the item. 'Write down as much as you can about the old display in the room OR what I was wearing on Tuesday OR the rules of...' Make sure they write down details of the event/item. They must be specific.

Then... get them to walk around sharing their details with others. They need to find the people who agree with their memory. Once they have formed little clumps get them to decide on their main 'facts'. One by one each group should say their facts and fight out to get to the truth.

The aim of the activity is to show students that their memories are not always correct, and everyone remembers different details.

WHERE TO NEXT?

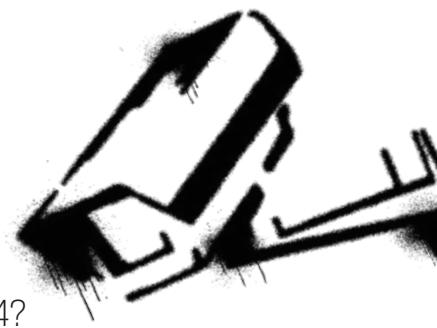
This could be a starter activity to lead into discussion about thoughtcrime, the Thought Police or O'Brien's torture of Winston etc.

“FREEDOM IS THE FREEDOM TO SAY THAT TWO PLUS TWO MAKE FOUR. IF THAT IS GRANTED, ALL ELSE FOLLOWS.”

GEORGE ORWELL



POST SHOW REFLECTION



What were the problems (or what was dystopian) in the society of 1984?

Look at the following quotes from '1984'.

- 1) Discuss how each quote links to the plot of play/novel? What events, characters or themes link to the quote?
- 2) Which quote do you think represents the biggest problem with the '1984' society? Why?
- 3) Which quote do you find most applicable to your own life or our current society?

WHO CONTROLS THE PAST CONTROLS THE FUTURE. WHO CONTROLS THE PRESENT CONTROLS THE PAST.

BEING IN A MINORITY, EVEN A MINORITY OF ONE, DID NOT MAKE YOU MAD. THERE WAS TRUTH AND THERE WAS UNTRUTH, AND IF YOU CLUNG TO THE TRUTH EVEN AGAINST THE WHOLE WORLD, YOU WERE NOT MAD.

POWER IS IN TEARING HUMAN MINDS TO PIECES AND PUTTING THEM TOGETHER AGAIN IN NEW SHAPES OF YOUR OWN CHOOSING.

THE PAST WAS ERASED, THE ERASURE WAS FORGOTTEN, THE LIE BECAME THE TRUTH.

DON'T YOU SEE THAT THE WHOLE AIM OF NEWSPEAK IS TO NARROW THE RANGE OF THOUGHT? IN THE END WE SHALL MAKE THOUGHTCRIME LITERALLY IMPOSSIBLE BECAUSE THERE WILL BE NO WORDS IN WHICH TO EXPRESS IT.

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH



POST-SHOW DISCUSSION QUESTIONS

- What is power? Think about leadership and what makes someone a good or bad leader. Write down the five best/worst qualities of a leader.
- Technology is all around us, there is no escaping it. What control does it have on your life? Could you give it up for a period of time? How long?
- What differences did you notice between the play and the novel? Which did you enjoy more and why?
- How do you release anger? What makes you angry? How can anger be used in a healthy way?
- What is the purpose of Two Minutes Hate? Why do you think citizens participate in it?
- Have you ever felt that leaders contradicted themselves? Think about politicians and the promises they make before getting elected. Why does this happen? Why are humans often hypocritical?
- Have you ever done something you said you would never do? Why?
- What is meant by the Party Slogan: War is Peace, Freedom is Slavery, Ignorance is Strength?
- Why is Oceania constantly at war and what effect does this have on its inhabitants?
- How does Orwell use foreshadowing in the novel? Think of specific examples. How were these shown in the stage version?
- Discuss the quote, "If there is hope, it lies in the proles". What do you think would happen if the proles did revolt?
- Do you think Big Brother actually exists? What about Goldstein? What difference does it make?
- The novel ends with the quote: "He had won the victory over himself. He loved Big Brother." Why did the novel end this way? Did it have to end this way?



POST-SHOW DISCUSSION QUESTIONS

- What is totalitarianism and where else in history has it been seen before?
- '1984' has been banned in several parts of the world since its publication in 1949. Why would this be so? What parts of the novel would cause the most concern?
- References to 1984 exist in all forms of pop culture. Why has it had such an impact on writers/directors/musicians/illustrators?
- Consider the different aspects of Oceania's government. Which department is the worst and why? Justify your ideas with examples.

OCEANIA'S GOVERNMENT

MINISTRY OF TRUTH

In charge of the falsification of the past in order to align with whatever Big Brother wants the public to believe. They are in charge of creating and using the new language Newspeak.

MINISTRY OF LOVE

In charge of torture and the brainwashing of people into loving Big Brother. This is where Room 101 is.

MINISTRY OF PLENTY

In charge of Oceania's planned economy. They oversee the rations for the people in both the Outer Party and for the Proles.

MINISTRY OF PEACE

The militant wing of the government - in charge of the armed forces.

"WHEN YOU DELUDE YOURSELF INTO THINKING THAT YOU SEE SOMETHING, YOU ASSUME THAT EVERYONE ELSE SEES THE SAME THING AS YOU."

GEORGE ORWELL





DRAMA: SAMPLE IA2 TASK

CONTEXT:

In this unit, you have explored how drama can be used to challenge our understanding of humanity, empower us to question society now and advocate change. You have been exposed to the potential of Epic Theatre as a political tool. As an artist, it is crucial to not merely reproduce the ideas and works of others, but to find our own voice and use it so our values and worldview are noticed.

Shake & Stir Theatre Company is a Theatre in Education company committed to using theatre to communicate important ideas and themes to high school aged students. They are seeking to develop a new original for presentation in schools that expresses the social and political views of young artists.

TASK:

Working as a theatre maker, you will view Shake & Stir's production of '1984'. Using this production as stimulus, you must identify one key convention of Epic Theatre used in this production and devise an original dramatic concept that expresses a political or social view.

Your dramatic concept must organise information under the following headings:

ANALYSIS AND EVALUATION (400 WORDS)

- How was the convention manipulated to create dramatic action and meaning?
- How effectively did the chosen convention contribute to communicating a political view?

MY CONCEPT (800 WORDS, 10–12 IMAGES OF DRAMATIC ACTION)

- Identify in an explanatory paragraph the chosen purpose and context of your concept and make direct reference to how the original chosen convention will be manipulated
- Develop a storyboard with annotated images of 'key moments' of dramatic action that represent, through the use of actors, your choices in relation to the application of the original chosen convention (as well as other conventions) in expressing a clear social comment
- Argue how the dramatic languages have been used to communicate dramatic action and meaning in relation to your chosen context and purpose
- Make specific reference throughout your storyboard to the original selected convention of Epic Theatre as well as other relevant conventions for this style.

Note - This task is a suggestion only, and not presented as an Endorsed Task by QCAA.

ENGLISH: EXTENDED RESPONSE

SAMPLE QUESTIONS:

a) What comment does Orwell make through the representation of Room 101?

b) Analyse the role surveillance plays in Winston's decision-making.

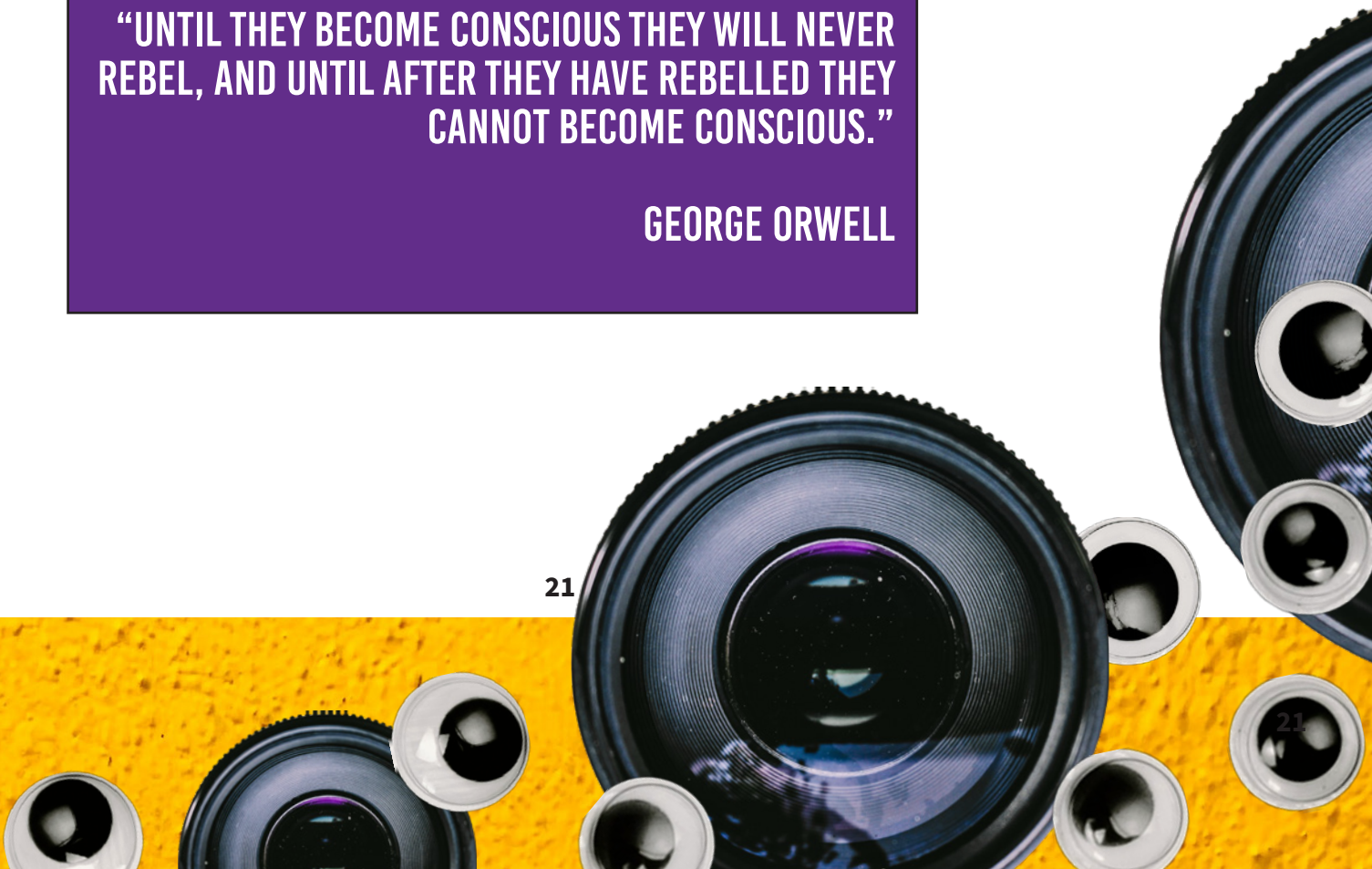
c) Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences. Explore this statement with close reference to George Orwell's '1984'.

d) "Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing." What warning to modern society does Orwell offer through his exploration of power in '1984'.

e) How has your understanding of the human experience been shaped by Orwell's use of setting in '1984'?

"UNTIL THEY BECOME CONSCIOUS THEY WILL NEVER REBEL, AND UNTIL AFTER THEY HAVE REBELLED THEY CANNOT BECOME CONSCIOUS."

GEORGE ORWELL



WORKING WITH THE LANGUAGE UNPACKING AESTHETICS

NEWSPEAK - THE POWER OF WORDS

In pairs, ask students to workshop the script excerpt 'The Destruction of Words' and then complete the activities that follow.

- Discuss in a pair what you think the purpose of this excerpt is. What do we learn about each of the characters?
- Why would Big Brother want to decrease the amount of words in the dictionary? What would that do to communication?
- Look up the word portmanteau and write down its meaning. What examples exist in this script excerpt and in '1984'?
- Binary opposites are two ideas that are opposite and are used in texts so the audience understands the message. For example love/hate is a binary opposite. We only understand love because we understand hate. What will happen if Big Brother abolishes some words/ideas?
- According to the novel, Newspeak is supposed to be fully integrated into mainstream life by 2050. Use the Newspeak words provided and write a scene set at a school event in 2050 utilising the language.
- Recreate the extract using words in a non-conventional way. What conventions could you use to show Winston's thoughts? Present back to the class for feedback.



WORKING WITH THE LANGUAGE

SCRIPT EXCERPT: THE DESTRUCTION OF WORDS

FROM GEORGE ORWELL'S 1984.

Adapted for the stage by Shake & Stir theatre co

SYME:

It's a beautiful thing, the destruction of words. Of course, the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. And antonyms. After all, what justification is there for a word which is simply the opposite of another word? A word contains its opposite in itself.

WINSTON:

Really?

SYME:

Take 'good' for example. What need is there for a word like 'bad' when 'ungood' will do just the same thing, or better because it's an exact opposite. Or if you want a strong word than 'good' what sense is there in having a huge string of vague useless words like 'splendid' or 'excellent'? 'Plusgood' covers the meaning, or 'double-plusgood' if you want something stronger still. Don't you see the beauty in that Winston? It was Big Brother's idea originally of course...

WINSTON'S INNER THOUGHTS (V/O):

One of these days you will be vaporised. You are too intelligent. You see too clearly and speak too plainly. The party does not like such people. One day you will simply disappear. It's written in your face.



WORKING WITH THE LANGUAGE UNPACKING AESTHETICS

NEWSPEAK DICTIONARY

ante	The prefix that replaces before
bb	Big Brother
bellyfeel	The blind, enthusiastic acceptance of an idea
blackwhite	To accept whatever one is told, regardless of the facts
crimestop	To rid oneself of unorthodox thoughts that go against Ingsoc's ideology
crimethink	Thoughts and concepts that go against Ingsoc such as liberty, equality, and privacy, and also the criminal act of holding such thoughts
dayorder	Order of the day
dep	Department
doubleplus-good	The word that replaced Oldspeak words meaning "superlatively good", such as excellent, fabulous, and fantastic
doubleplusungood	The word that replaced Oldspeak words meaning "superlatively bad", such as terrible and horrible
doublethink	The act of simultaneously believing two, mutually contradictory ideas
duckspeak	Automatic, vocal support of political orthodoxies
facecrime	A facial expression which reveals that one has committed thoughtcrime
Ficdep	The Ministry of Truth's Fiction Department
free	The absence and the lack of something. "Intellectually free" and "politically free" have been replaced by crimethinkful

goodthink	A synonym for "political orthodoxy" and "a politically orthodox thought" as defined by the Party
Ingsoc	English Socialism, ideology of The Party
joycamp	Labour camp
malquoted	Inaccurate representations of the words of Big Brother and of the Party
Miniluv	The Ministry of Love, where the secret police interrogate and torture the enemies of Oceania
Minipax	The Ministry of Peace, who wage war for Oceania
Minitrue	The Ministry of Truth, who manufacture consent by way of lies, propaganda, and distorted historical records.
Miniplenty	The Ministry of Plenty, who keep the population in continual economic hardship
oldthink	Ideas from the time before the Party's revolution, such as objectivity and rationalism
plusgood	The word that replaced Oldspeak words meaning "very good", such as great
plusungood	The word that replaced "very bad"
prolefeed	Popular culture for entertaining Oceania's working class
rectify	The Ministry of Truth's reference for manipulating a historical record
telescreen	A two-way television set with which the Party spy upon Oceania's population
thinkpol	A two-way television set with which the Party spy upon Oceania's population
unperson	An executed person whose existence is erased from history and memory
upsub	An upwards submission to higher authority

WORKING WITH THE CHARACTERS

Read the two scenes provided and consider how the characters are explored.

CONSIDER:

- What do we learn about each of the characters from these excerpts?
- Try and decide what you think the character's objective in the scene is. Is it to find out more information? To comfort? To express a particular feeling?
- Have a go at writing the subtext for the line (deeper or implied meaning) - what they're thinking but not necessarily saying aloud. What are the character's flaws? What are they hiding? Do they have any secrets?

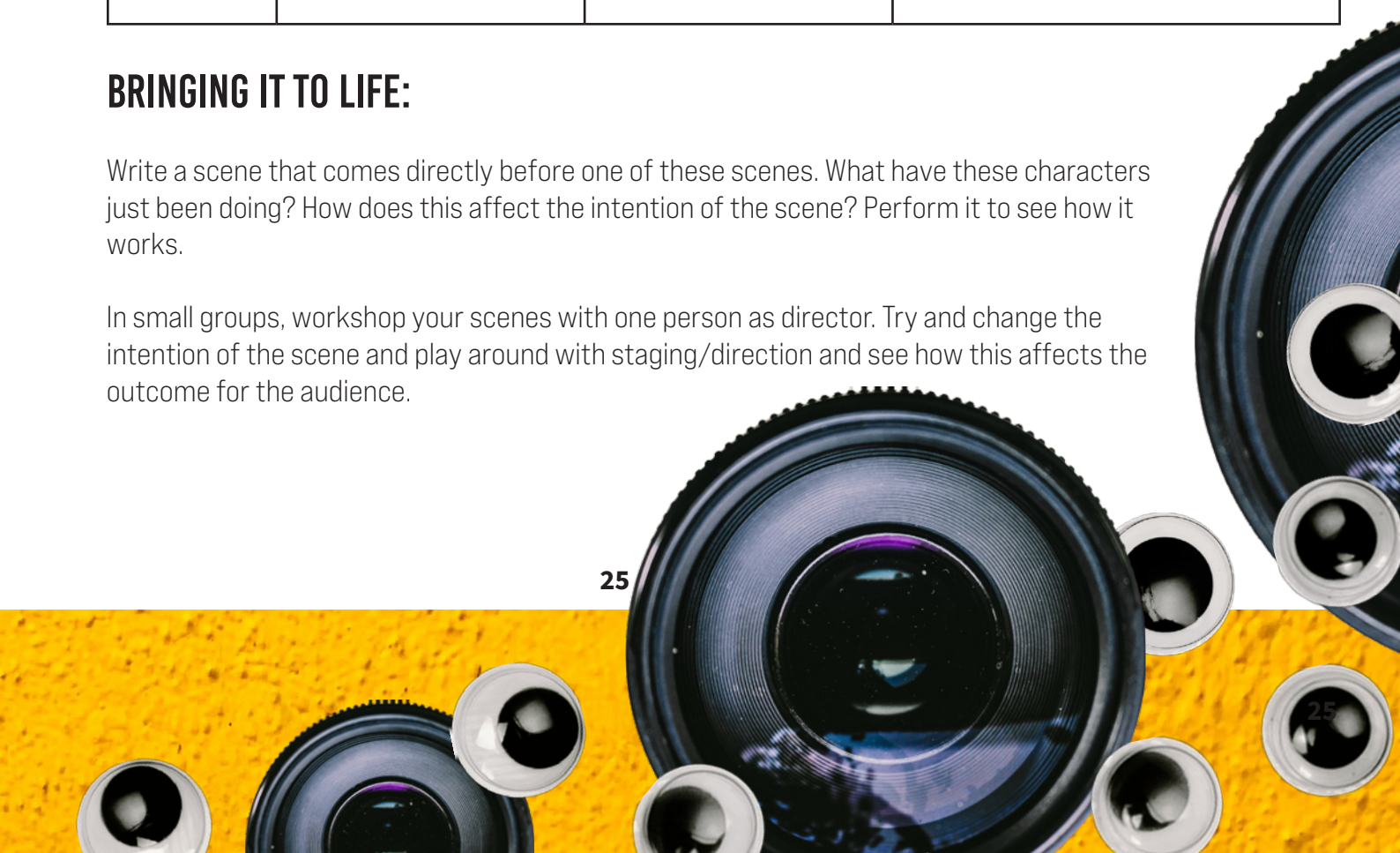
Use the provided table to allow students to document their thinking:

	ASPECTS OF ROLE	OBJECTIVES	SUBTEXT - FLAWS/SECRETS/UNSAID
WINSTON			
JULIA			
O'BRIEN			

BRINGING IT TO LIFE:

Write a scene that comes directly before one of these scenes. What have these characters just been doing? How does this affect the intention of the scene? Perform it to see how it works.

In small groups, workshop your scenes with one person as director. Try and change the intention of the scene and play around with staging/direction and see how this affects the outcome for the audience.



SCRIPT EXCERPT: CHARRINGTON'S SHOP

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

THE ROOM ABOVE MR CHARRINGTON'S SHOP. WINSTON SITS ON THE EDGE OF THE BED. NERVOUS. JULIA ENTERS CARRYING A BROWN CANVAS TOOL-BAG. WINSTON STEPS FORWARD TO EMBRACE HER.

JULIA Wait a second. Just let me show you what I brought. Look.

SHE OPENS THE BAG PULLS OUT A FEW OLD TOOLS THAT WERE ON TOP AND THEN HANDS A BROWN PAPER PACKAGE TO WINSTON. HE FEELS THE BAG.

WINSTON ...It isn't sugar?

JULIA Real sugar. Not saccharine. And here is a loaf of bread, proper white bread, not the shit we get and - a little pot of jam. And here's a jar of milk – but look... this is the best one. This is the one that I am really proud. I had to wrap a bit of sacking round it because –

WINSTON SNIFFS THE AIR.

WINSTON Coffee. It's real coffee!

JULIA It's Inner Party stuff. There's nothing those pigs don't have, nothing and – I got a little packet of tea as well.

JULIA There's been a lot of tea about lately. They must have captured India, or something. I do have one more thing but you need to turn around. Go over there and DON'T turn around till I tell you.

WINSTON LOOKS OUT OF THE WINDOW THROUGH THE MUSLIN CURTAINS. THE PROLE WOMAN'S SONG STRIKES UP AGAIN

WOMAN'S VOICE They say that time 'eals all things,
They say you can always forget;
But the smiles and the tears across the years
They twist my 'eart strings yet!

WINSTON She'd be perfectly happy to stay there for a thousand years, pegging out nappies and singing rubbish.



JULIA: You can turn round now.

WINSTON IS ASTONISHED AT THE CHANGE IN HER APPEARANCE. SHE HAS APPLIED MAKE UP – MESSILY. HE EXTENDS HIS ARM TO HER.

WINSTON Scent too...

JULIA And do you know what I'm going to do next? I am going to get hold of a real woman's dress from somewhere and wear it instead of these bloody overalls. And I'll wear silk stockings and high-heeled shoes!

WINSTON REACHES FOR JULIA'S HAND. JULIA NOTICES SOMETHING IN THE CORNER OF THE ROOM.

JULIA Oh! Get out, you filthy brute!

SHE THROWS SOMETHING INTO THE CORNER OF THE ROOM.

WINSTON What was it?

JULIA A rat.

WINSTON FREEZES.

JULIA I saw him stick his nose out of the wainscoting.

WINSTON Rats! In this room?

JULIA They're everywhere. In some of these streets a woman dare not leave a baby alone for two minutes. It's the huge brown ones that do it. And the horrid thing is that –

WINSTON Don't go on!

JULIA You alright?

JULIA COMFORTS HIM. HE CLOSES HIS EYES.

WINSTON I'm sorry, it's nothing. I don't like rats, that's all.

JULIA It's fine! It's fine. Let's make some coffee! I'll get the water boiling.





SCRIPT EXCERPT: O'BRIEN'S APARTMENT

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

O'BRIEN'S APARTMENT. O'BRIEN SITS STUDYING A SLIP OF PAPER. AFTER SOME TIME, HE PULLS A SPEAKWRITE TOWARDS HIM.

O'BRIEN Items one comma five comma seven approved full-wise stop suggestion contains item six doubleplus ridiculous verging crimethink cancel stop unproceed constructionwise antegetting plusfull estimates machinery overheads stop end message.

JULIA AND WINSTON ENTER, LEAD BY A SERVANT, MARTIN. THEY STAND AT THE OPPOSITE END OF THE ROOM. O'BRIEN SEE'S THEM AND STANDS UP ABRUPTLY AND WALKS TOWARDS THEM WITH A STERN LOOK ON HIS FACE.

AS HE PASSES THE TELESCREEN, HE STOPS TURNS ASIDE AND PRESSES A SWITCH ON THE WALL. IT SWITCHES OFF. JULIA UTTERS A TINY SOUND OF SURPRISE.

WINSTON You can turn it off!

O'BRIEN Yes. We have that privilege.

O'BRIEN STANDS OPPOSITE JULIA AND WINSTON. NO ONE SPEAKS. AFTER SOME TIME, O'BRIEN LOSES HIS STERN EXPRESSION AND HIS FACE TURNS ALMOST TO A SMILE.

O'BRIEN Shall I say it, or will you?

WINSTON I'll say it. That thing is really turned off?

O'BRIEN Yes. Everything is turned off. We are alone.

WINSTON CONSIDERS. HE LOOKS AT MARTIN.

O'BRIEN Martin is one of us.

WINSTON TAKES A DEEP BREATH AND DECIDES TO PLUNGE IN.

WINSTON We have come here because we believe that there is some kind of conspiracy, some kind of secret organisation working against the Party, and that you are involved in it. We want to join it we want to work for it. We are enemies of the Party. We disbelieve in the principles of the Party. We are thought-criminals. We are also adulterers. I tell you this because we want to put ourselves at your mercy. If you want us to incriminate ourselves in any other way, we are ready.

MARTIN POURS WINE FROM THE DECANTER INTO THE GLASSES. JULIA PICKS HERS UP AND SNIFFS IT CURIOUSLY.

O'BRIEN It is called wine. You will have read about it in books, no doubt. I'm afraid not much of it gets to the Outer Party. A toast - to our Leader: To Emmanuel Goldstein.

WINSTON/JULIA To Goldstein.

WINSTON Then there is such a person as Goldstein?

O'BRIEN Yes, there is such a person, and he is alive. Where? I do not know.

WINSTON And the Brotherhood? It is real? It is not simply an invention of the Thought Police?

O'BRIEN No, it's real. You will never learn much more about the Brotherhood other than it exists and that you belong to it but I will come back to that presently.

O'BRIEN LOOKS AT HIS WATCH.

O'BRIEN It is unwise even for members of the Inner Party to turn off the telescreen for more than half an hour. You will understand that I must start by asking you certain questions. In general terms, what are you prepared to do?

WINSTON Anything that we are capable of.

O'BRIEN TURNS HIS CHAIR A LITTLE TO FACE WINSTON, ALMOST IGNORING JULIA.

O'BRIEN You are prepared to give your lives?

WINSTON Yes.

O'BRIEN You are prepared to commit murder?

WINSTON Yes.



O'BRIEN To commit acts of sabotage which may cause the deaths of hundreds of innocent people?

WINSTON Yes.

O'BRIEN To betray your country to foreign powers?

WINSTON Yes.

O'BRIEN If, for example, it would somehow serve our interests to throw sulphuric acid in a child's face –
are you prepared to do that?

WINSTON Yes.

O'BRIEN You are prepared to commit suicide, if and when we order you to do so?

WINSTON Yes.

O'BRIEN You are prepared, the two of you, to separate and never see one another again?

JULIA No!

WINSTON LOOKS AT JULIA AND SEEMS TO BE LOST FOR WORDS.

WINSTON No.

O'BRIEN You did well to tell me. It is necessary for us to know everything.

MARTIN TOPS UP THE DRINKS AND EXISTS.

O'BRIEN You understand that you will be fighting in the dark. You will always be in the dark. You will receive orders and you will obey them, without knowing why. Later I shall send a book from which you will learn the true nature of the society which we live in, and the strategy by which we shall destroy it. When you have read it, you will be full members of the Brotherhood. No doubt you have formed your own world of conspirators, meeting secretly in cellars, scribbling messages on walls. Nothing of the kind exists. Nothing holds The Brotherhood together except an idea, which is indestructible. You will have to get used to living without results and without hope. You will work for a while, you will be caught, you will confess, and then you will die. There is no chance of any perceptible change happening within our own lifetime. We are the dead.

HE RAISES HIS GLASS.

O'BRIEN What shall it be to this time? To the confusion of the Thought Police? To the death of Big Brother? To humanity? To the future?

WINSTON To the past.

O'BRIEN Yes. The past is more important.

THEY FINISH THEIR DRINKS AND JULIA AND WINSTON STAND TO LEAVE.

O'BRIEN I shall send you a copy of Goldstein's book as soon as possible. We shall meet again -- if we meet again --

WINSTON In the place where there is no darkness?

O'BRIEN NODS.

O'BRIEN In the place where there is no darkness.



WORKING WITH THE THEMES

ROOM 101

As students enter the room, hand them a post-it-note and ask them to record the three things they fear the most on the note. Collect the sticky notes and redistribute them around the room. Have students in groups act as the 'Ministry of Love' and devise a version of Room 101 to match some of the sticky notes provided. Observe how students delight in creating scenarios they know their peers would fear. If appropriate, allow some groups to share their devices of torture.

Lead the class in a discussion around the idea of fear, and Room 101 and its purpose in '1984'. Considering; Why was it important that Winston knew about Room 101 whilst he was being tortured in the Ministry of Love, but he didn't know what was in it until the very end? What could rats symbolise? Why were they the thing that broke him in the end? How is fear used as a weapon in 1984? Why could it control people?

Project or distribute the following quotes about fear. Have the students discuss the relevance of each quote to the way fear is portrayed in the novel/play. Consider if the quote would be an encouragement or discouragement to Winston.

"Cowards die many times
before their deaths.
The valiant never taste of
death but once."
[Shakespeare]

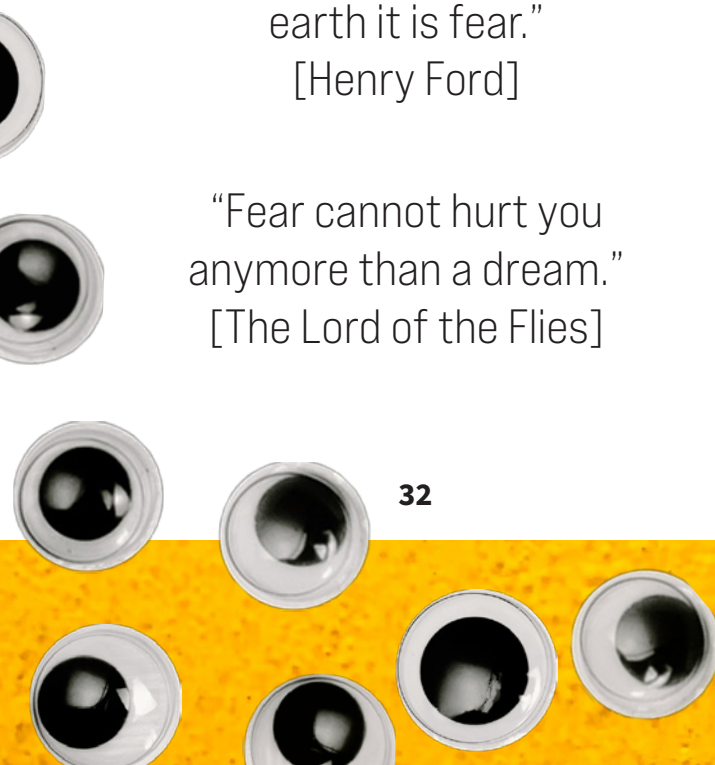
"Fear is the path to the dark
side. Fear leads to anger,
anger leads to hate, hate
leads to suffering."
[Star Wars]

"If there is one thing which
I would banish from the
earth it is fear."
[Henry Ford]

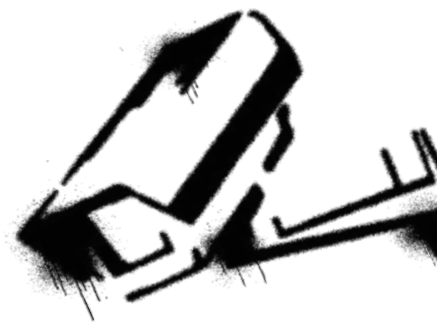
"The fear of death is the most
unjustified of all fears for
there is no risk of accident for
someone who is dead."
[Albert Einstein]

"Fear cannot hurt you
anymore than a dream."
[The Lord of the Flies]

"There is no living thing that
is not afraid when it faces
danger. The true courage is in
facing danger when you are
afraid."
[The Wizard of Oz]



WORKING WITH THE THEMES



LOVE AT ANY COST?

Do you think Winston and Julia were in love? Were they simply clutching at any human contact they could find? Consider that before Winston received a love note from Julia he had “contemplated smashing her skull with a cobblestone”.

“I LOVE YOU”

Allow the students to read the script excerpt of Julia and Winston’s first interaction.

Have students recreate Julia and Winston’s first encounter as a series of freeze frames with no dialogue. Encourage them to make the movements strong and their emotions evident. The audience should be able to feel exactly what the characters feel. This encounter can be found at the beginning of Part II of the novel.

Add in two words per freeze frame. Choose wisely. Are they spoken aloud or are they thoughts in the characters’ heads?

Now, add in the entire script, but keep the heightened movements. Try out different emotions to play with the idea that these two simply crave human affection. Modify the scene to change Winston’s reactions. Pretend, instead, that he does hate her and would contemplate “smashing her skull with a cobblestone.” Workshop and improvise the scene with Winston reacting in this way.

TWO MINUTES HATE

Extend the activity by working with non-linear dramatic conventions to heighten the tension. What happens to the meaning if you add the dialogue from the Two Minutes Hate over the top of the freeze frames, or intercut with the dialogue in this scene.

Consider using voice overs, or music to build a different mood or ‘alienate’ the audience from the moments of affection between the characters.

“I BETRAYED YOU”

Consider the differences between the first interaction and the last interactions that Julia and Winston have. Read and then act out the final scene.

Allow students to mix up the chronology, intercutting the final scene with the first scene.

Have students work with all three scripts to rehearse a final presentation trying to focus on a specific dramatic meaning as they manipulate the texts.





SCRIPT EXCERPT: I LOVE YOU

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

The ministry of truth. A hallway.

WINSTON AND JULIA ENTER FROM OPPOSITE SIDES. THEY BOTH CLOCK EACH OTHER AS THEY WALK PAST EACH OTHER. JUST AS JULIA PASSES WINSTON, SHE TRIPS AND FALLS. WINSTON TOSSES UP WHETHER TO HELP HER. HE DECIDES TO HELP, APPROACHING HER.

Winston: You're hurt.

Julia: It's nothing. My arm. It'll be all right in a second.

Winston: You haven't broken anything?

Julia: No, I'm alright. It hurt for a moment. That's all.

HE HELPS HER UP. SHE SLIPS A NOTE INTO HIS HAND, WHICH HE GOES TO ACKNOWLEDGE BEFORE SHE SIDE-TRACKS HIM

Julia: It's nothing. I only gave my wrist a bit of a bang. Thanks, comrade.

SHE EXITS. WINSTON MOVES AWAY, THEN BENDS DOWN AS THOUGH TO TIE HIS SHOE. HE OPENS THE NOTE.

Julia (V/O): "I love you."

WINSTON FREEZES, RE-READS IT TO BE SURE, THEN EXITS

Telescreen: FACECRIME. Do you have something to hide? The smallest thing could give you away: a nervous tic, muttering to yourself, an improper expression on your face. You cannot escape the Thought Police.

SCRIPT EXCERPT: TWO MINUTES HATE

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

- SCREEN Emmanuel Goldstein: primal traitor, defiler of our party's purity, enemy of the people!
- JULIA Swine!
- SCREEN Emmanuel Goldstein –
- WINSTON PIG!
- SCREEN Commander of a vast army of criminals whose sole purpose is to overthrow our state, assisted by that underground army of traitors, the Brotherhood!
- OBRIEN Murderers!
- JULIA Traitors!
- WINSTON Hang them!
- SCREEN This very moment he is plotting to destroy the very fabric of our lives, under the protection of his Eurasian allies!
- ALL Kill him! Death to Goldstein!!
- GOLDSTEIN We must have freedom of speech, freedom of the press, freedom of assembly, freedom of thought!
- ALL Pig! Pig! Lying Pig! Liar!



SCRIPT EXCERPT: TWO MINUTES HATE

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

Julia: Yes.

SCREEN This is the man who is ordering the bombing of our homes, the killing of our children, the raping of our women!

GOLDSTEIN Down with the betrayers of the revolution! Down, Down with Big brother!

ALL Death, death, death to Goldstein!

SCREEN Who will save us?

ALL Big Brother!

SCREEN Who will save us?

ALL BIG BROTHER!

SCREEN Who will save us?

ALL BIG BROTHER! BIG BROTHER! BIG BROTHER!

OCEANIA ANTHEM STRIKES UP.

SCRIPT EXCERPT: I BETRAYED YOU

FROM GEORGE ORWELL'S '1984'. Adapted for the stage by Shake & Stir theatre co

Chestnut Tree café. The telescreen shows big brother's face, as always. Winston sits, alone.

Winston: Very worried about the news from the African front, brother. A Eurasian army is moving Southward at terrifying speed. It's not just a question of losing Africa - the territory of Oceania itself is under threat

Telescreen: You are warned to stand by for an important announcement at fifteen-thirty. Fifteen-thirty! This is news of the highest importance. Fifteen-thirty!

Winston: Fifteen-thirty!

Julia enters. She spots Winston, and goes to sit. Winston awkwardly embraces her. She doesn't move. Once he releases her, she sits.

Julia: I betrayed you.

Winston: I betrayed you.

Julia: [flatly] Sometimes, they threaten you with something – something you can't stand up to, can't even think about. And then you say "Don't do it to me! Do it to someone else – do it to so-and-so." And perhaps you might pretend, afterwards, you didn't really mean it. But that isn't true. At the time when it happens, you do mean it. You want it to happen to the other person. You don't give a damn what they suffer. All you care about is yourself.

Winston: All you care about is yourself.

Julia: And after that, you don't feel the same towards to other person any longer.

Winston: No. You don't feel the same.

Julia stands up.

Julia: I should get to my train.

Winston: We must meet again.

Julia: Yes. We must meet again.

Julia exits. She is gone. Winston sits back down

