TEACHERS' RESOURCE KIT

Created & performed by shake & stir theatre co
Teachers’ Notes compiled by Naomi Russell.
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www.shakeandstir.com.au
shake & stir theatre co has been operating throughout Queensland since 2006 and has grown into a comprehensive youth-focussed contemporary theatre company. shake & stir theatre co currently produce a season of 12 in-school productions. The repertoire includes popular adaptations of Shakespearean favourites, a program of issue-based performances targeting key subjects affecting youth and a primary school season including the first in-schools production that introduces Shakespeare to primary students - Shake Up! Each of shake & stir theatre co's productions are accredited by Education Queensland and are compiled by a team of young theatre professionals with a passion for creating and sharing inspiring theatre with young people.

In addition to a busy annual touring schedule, shake & stir theatre co has a thriving after school drama program reaching approx 300 students at both primary and secondary levels across Brisbane. Like their in-school performances, shake & stir drama classes are dynamic, fast paced, youthful and inspiring. A recent addition to the menu of offerings at shake & stir theatre co is the main stage production department. shake & stir theatre co will produce a season of main stage productions annually, targeting the young and the young at heart to a degree only possible in a live theatre space. Past productions include STATESPEARE and the first Australian adaptation of George Orwell's ANIMAL FARM.

shake & stir theatre co is a privately owned company, co-founded by Ross Balbuziente, Nelle Lee and Nick Skubij that operates outside of government support.

For full information please visit www.shakeandstir.com.au

Mission: To motivate, educate & relate to youth via theatre and an infectious enthusiasm for the live arts.
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# A NOTE TO TEACHERS USING THE TEACHERS NOTES...

All of the activities in this booklet have been created to be used pre or post show. Some are more suited to a Drama classroom, whilst others were created for English or History - BUT all can be adapted for use in your subject area! You are the teacher, you know your students best.

We have also included the Common Curriculum Elements (CCE’s) that are used in each activity. This is a guide for you as a teacher, and also helps the students to see what skills they need and how they can be used in other subject areas.

Please enjoy the activities and the show! If you have any questions about the notes, please email the Education Liaison, Naomi Russell: naomi@shakeandstir.com.au

Also, we would love to hear from you or your students - if they want to share any particular creative tasks they have completed please email: postshow@shakeandstir.com.au

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**ABOUT THE SHOW: ALL YOU NEED TO KNOW**

**TIME:** 85 mins + 10 min Q&A

**SUITABILITY:** Grades 8-12. *Teacher discretion needed for early high school years due to high level adult themes, partial nudity and low level coarse language.*

**ACTIVITIES FOR USE IN:** Drama, English & Film, TV/New Media

Big Brother is back.

Oceania; a Nation perpetually at war, where cameras watch every move and Thought Police roam the streets. A place Winston Smith calls home.

By day, Winston is an editor at the Ministry of Truth, rewriting history to align the past with the radical political agenda of the ruling party and its illusive leader, Big Brother.

By night, Winston pursues a forbidden love affair with the mysterious Julia in an attempt to rebel against the oppressive regime set down by the party and maintain some control over his otherwise totally controlled life.

When Winston and Julia are discovered, they are violently separated, detained and prepared for conversion. Locked in the Ministry of Love and interrogated by the quietly terrifying O'Brien, Winston is beaten, manipulated and subjected to sickening torture in an attempt to make him reject dreams of liberation and understand that free thought and logic is the only true enemy.

From the team that brought you the sold out season of *Animal Farm*, this new stage adaptation brings George Orwell's final novel screaming into the present. Strap yourself in for this terrifically frightening theatrical event featuring a cast of some of Queensland's most acclaimed artists, set against a dynamic digital backdrop. This production is sure to stun as it contemplates the ultimate crime against humanity - the total destruction of truth, freedom and individuality in favor of surveillance, obedience and conformity.

**CREDITS:**

Creators: **Ross Balbuziente, Nelle Lee & Nick Skubij**
Co-Adapters: **Nelle Lee & Nick Skubij**
Director: **Michael Futcher**
Designer: **Josh McIntosh**
Lighting Designer: **Jason Glenwright**
Sound Designer: **Guy Webster**
Media Producers: **optikal bloc**
Featuring: **Ross Balbuziente, Nelle Lee, Hugh Parker, Bryan Probets & Nick Skubij**
shake & stir is a live theatre company and many of your students may be unfamiliar with standards of behavior 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 chitchat, 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 your students switch off their mobile phones and leave them in their bags before the performance begins.

- Finally - enjoy the show!
Eric Arthur Blair (25 June 1903 – 21 January 1950), better 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.

Tasks:

1. Write a synonym for all the underlined words.

2. Re-write the mini biography as if it was for Year 7 students.
ORWELL: A BRIEF HISTORY

Orwell was born Eric Arthur Blair on 25 June 1903 in eastern India, the son of a British colonial civil servant. He 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', published in 1933. He took the name George Orwell, shortly before its publication. This was followed by his first novel, 'Burmese Days', in 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' was published. A political fable set in a farmyard but based on Stalin's betrayal of the Russian Revolution, it made Orwell's name and ensured he was financially comfortable for the first time in his life. 'Nineteen Eighty-Four' 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. By now Orwell's health was deteriorating and he died of tuberculosis on 21 January 1950.
A CONTEXTUAL SUMMARY

The dystopian setting in 1984 is London, England; which has been renamed Airstrip One. The world is constantly at war, but the enemy changes all the time. London is an important setting in Orwell’s book as it was (and still remains) a power hub of the world. A great contextual lesson would be to read George Orwell’s essay “Why I Write” (http://orwell.ru/library/essays/wiw/english/e_wiw/) and discuss as a class. Does this put his work into context? Consider that it was written before he wrote 1984 - how does this change the reading of the novel?

A brilliant animated summary of the novel can be found at SparkNotes: http://www.sparknotes.com/lit/1984/

KEY FACTS:

OCEANIA: North America, South America, South Africa, Australia, New Zealand and United Kingdom.
EURASIA: Soviet Union and continental Europe.
EASTASIA: China, Japan, Korea.

OCEANIA’S GOVERNMENT:

MINISTRY OF TRUTH: (Minitrue) 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: (Miniluv) In charge of torture and the brainwashing of people into loving Big Brother. This is where Room 101 is.
MINISTRY OF PLENTY: (Miniplenty) 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: (Minipax) The militant wing of the government - in charge of the armed forces.

MEET THE CAST AND CREW

ROSS BALBUZIENETE · CAST

For shake & stir: Ross is the Co-Artistic Director of shake & stir and has created over 20 youth productions and performed in over 1000 performances. He co-created and performed in STATESPEARE (2009, 2011, 2011 national tour), ANIMAL FARM (2011) Other Theatre: Romeo & Juliet (QTC), Julius Caesar (La Boite), Citizen Jane (JUTE), A Midsummer Night's Dream, Two Weeks with the Queen, The Taming of the Shrew, Little Shop of Horrors (Harvest Rain Theatre Company), Assassins (Warehaus Theatre/ QPAC), Of Our Own Volition (Spangled Drongo Productions/Metro Arts), As You Like It, The Comedy of Errors, Titus Andronicus and Monkey and His Magic Journey to the West (Grin & Tonic Theatre Troupe). Ross developed and performed in an original Shakespeare compilation production Strangers on the Globe Stage London. As Director: shake & stir's annual in-school seasons and productions of STATESPEARE (shake & stir/La Boite), Thus I Die!, Bard-Wired and Love is an Ass (University of Southern Queensland).

NELLE LEE · CAST

Hugh Parker - Cast


Bryan Probets - Cast

For shake & stir: ANIMAL FARM Other Theatre: Pygmalion, Waiting For Godot, Taking Aim, The Alchemist, The Importance of Being Earnest, Private Fears in Public Places, A Christmas Carol, The Venetian Twins, Scapin, The Lonesome West, Mano Nera, The Cherry Orchard, The Road to She-Devil's Salon, The Works 2003 (Queensland Theatre Company); Edward Gant's Amazing Feats of Loneliness (with Sydney Theatre Company), As You Like It, The Wishing Well, The Danger Age, The Year Nick McGowan Came to Stay, Operator, Crèche and Burn, Way Out West, Milo's Wake, Hermes and the Naked Flame (La Boite Theatre Company/Queensland Arts Council) all for La Boite. The Composer is Dead (Out of the Box); Australia The Show! (Hothouse Theatre Company); The A to Z of Cabaret (Brisbane Cabaret Festival/Qld Arts Council); Zooillogical (Kite Theatre/Schnapper Head), Credo the Innocence of God (Queensland Music Festival); The Amazing Magician Goes Troppo (Queensland Ballet); Love's Labour's Lost, As You Like It, The Woman in Black (Harvest Rain); King Lear (Trocadero); The Legend of King O'Malley (On Giant's Shoulders); The Zoo Story (QUT); Hamlet (Matrix Theatre/QPAC). Film: Singularity, A Heartbeat Away, Daybreakers, Triangle, The Proposition, Nim's Island, Subdivision, The Horseman, Punishment and Hildegarde. Television: Monarch Cove, Starter Wife, Fat Cow Motel, Love Weights, Farmkids. Awards: Two Matilda Commendations (2003), MEAA Award for Emerging Artist (2003). Training: Bryan is a graduate of USQ.
NICK SKUBIJ • CAST

For shake & stir: Nick co-created and performed in STATESPEARE (2009, 2011, 2011 national tour). As a co-founder and Co-Artistic Director of shake & stir theatre co, Nick has devised, directed and performed in numerous productions, ANIMAL FARM (2011)

Other Theatre: Nick has performed with some of Australia’s leading entertainers including Zoe Ventoura, Colin Lane, Glenn Shorrock and Rhonda Burchmore. Performances include Romeo & Juliet (QTC), EUROBEAT (QPAC), Citizen Jane (JUTE), Crackle, Snap, Pop (JUTE/QTC), Surviving Jonah Salt (KEDT/JUTE), Flutter (JUTE), The 25th Annual Putnam County Spelling Bee (Oscar Theatre Co), The Fiveway (Brisbane Festival) and A Midsummer Night's Dream (Harvest Rain Theatre Company). Nick has also worked for Grin & Tonic Theatre Troupe in 2005-2006. He has performed at a number of major arts festivals including Scene Change Playwrights Festival (Tasmania), NT Festival of the Arts, Festival Cairns and Brisbane Festival. Trained in classical dance, Nick has danced with the Queensland Ballet and has choreographed and performed in various corporate dance troupes. Film & Television: Second series of Channel 7’s popular children's television program TOYBOX.

MICHAEL FUTCHER • DIRECTOR

For shake & stir: ANIMAL FARM Other Theatre: Michael has worked over the past 25 years with many of Queensland’s major theatre companies in various capacities, including actor, director, dramaturg and writer, and, with Helen Howard, is the joint artistic director of Matrix Theatre. As Director: For Queensland Theatre Company: Grimm Tales, Rabbit Hole, The Glass Menagerie, Oz Shorts, A Life In The Theatre (Noosa Long Weekend), Blithe Spirit (Assistant Director) and Explosions (education production); For La Boîte: Walking By Apple Tree Creek, The Drowning Bride, James and Johnno, Salt and, in co-production with Matrix Theatre and the Brisbane Festival, the critically-acclaimed A Beautiful Life, which toured nationally in 2000 winning Michael Best Director at the Victorian Green Room Awards along with three other awards; For Matrix Theatre: The Wishing Well, The King and the Corpse!, 1347 and Cutting Loose. In 2009, Michael's production of The Kursk (Matrix/Metro Independents/Critical stages) toured nationally to over 35 venues receiving a Helpmann Award nomination and 3 Matilda Awards, including Best Director. Other productions include: Dirty Apple (Opera Qld/Backbone), Jane Eyre, Cymbeline, The Crucible, Three Sisters, The Duel, The Cherry Orchard, Camille (QUT), Jane Eyre (USQ) and Macbeth (Rheingold Theatre Club, London). Awards: Michael has won several Matilda Awards, a Green Room Award and a Playlab Award, and been nominated for a Helpmann Award, an Awgie, and 2 Queensland Premier's Drama Awards.
JOSH MCINTOSH - DESIGNER

For shake & stir: ANIMAL FARM, STATESPEARE (2011, 2011 national tour). Other Theatre: Josh has designed Rabbit Hole and design consultant for Thom Pain (Queensland Theatre Company). The Kursk (with Critical Stages & Matrix), The Wishing Well (with Matrix), The Danger Age, The Year Nick McGowan Came To Stay, and Red Cap (La Boite). Spamalot and April's Fool (Toowoomba's Empire Theatre). Josh has designed many shows for Harvest Rain Theatre Company including Grease, Jesus Christ Superstar, Joseph And His Amazing Technicolor Dreamcoat, A Midsummer Night's Dream, Cats, Alice, Little Shop Of Horrors, Twelfth Night and The Lion The Witch & The Wardrobe. Ithica Road, Chasing the Lollyman, and Snagged (deBase) and has recently re-imagined Often I Find That I Am Naked. Josh is Artistic Director and writer/collaborator of Directions Musical Theatre Company, who tour regularly throughout Australia and overseas. Awards: Del Arte Chart Award every year since 2004, and has had a few Silver Matilda Award nominations (2007, 2009, 2010).

JASON GLENWRIGHT - LIGHTING DESIGNER

For shake & stir: ANIMAL FARM. Other Theatre: Most recent highlights include: The Removalists, Faustus (Co-Pro Bell Shakespeare/Queensland Theatre Company), Water Falling Down, The Little Dog Laughed, Thom Pain (Based On Nothing) (Queensland Theatre Company); Ruben Guthrie, Julius Caesar (La Boite) The Kursk (La Boite/Matrix Theatre); While Others Sleep (Expressions Dance), DRAG Queensland (Queensland Music Festival); The Tempest (Zen Zen Zo); The Shining Path, Cake (JUTE); Gaijin (Gardens Theatre); Grease, Aladdin, Jesus Christ Superstar, Songs For A New World, Cinderella, Joseph And The Amazing Technicolour Dreamcoat, Peter Pan, A Midsummer Night's Dream, The Sound Of Music (Harvest Rain/QPAC); My Name Is Rachel Corrie, Blackbird (La Boite Indie); Dead Cargo, Trolley Boys, Tender, The Truth About Kookaburras, The Pillowman, Bronte, The Ghost Writer, The Kursk (Metro Independents); Chasing The Lollyman (Debase). Jason has also worked as Assistant Lighting Designer on The School Of Arts and Betrayal for Queensland Theatre Company. Awards: Three of Jason's lighting designs have been awarded Silver Matilda Awards Jason was also has been a Silver Award for Best Emerging Artist 2009. In 2010 Jason was engaged with Queensland Theatre Company as an Emerging Artist.
GUY WEBSTER - COMPOSER / SOUND DESIGNER

For shake & stir: ANIMAL FARM, STATESPEARE (2009, 2011, 2011 national tour). Guy Webster is a composer, musician, sound designer, performer and teacher. While his live performances have earned him a reputation as a prolific and inspiring songwriter, his work in interactive composition and sound design has featured in festivals, galleries and theatres in Australia, Japan, UK, Europe, USA and China. Other Theatre: Orphans (Queensland Theatre Company). Ruben Guthrie, I Love You, Bro, Pineapple Queen, The White Earth, Kitchen Diva, Summer Wonderland, The Narcissist, Last Drinks, Urban Dingoes and Creche & Burn (La Boite). Paradise - The Musical (Backbone Youth Arts), Salome, Heavy Metal, Hamlet (Frank Theatre), Shifting Intimacies (ICA, London), Cherish Exhibition (QPAC’s Out of the Box Festival). Other Music: Guy has released several CDs and performed on many stages supporting the likes of Beth Orton, Ed Harcourt, Powderfinger, The Cruel Sea, Mad Professor, Eskimo Joe, Ben Lee and Sarah Blasko.
GETTING BUSY: CLASSROOM ACTIVITIES - PRE AND POST SHOW

ACTIVITY 1.

Touch Your Toes Comrades!

A traditional warm up with a twist. Teacher in role as a Party Member who shouts the warm up orders to the students. Teacher should only use a student’s last name or “comrade” when ordering them to do something. Laughing or general laziness should not be tolerated. Students should get “vaporized” if they do something wrong.

Orders/warm ups could include:

**Stretching:**
“6079 Smith, W! Yes, you! Bend lower, please! You can do better than that! You’re not trying. Lower, please! That’s better comrade. Now stand at ease, the whole squad, and watch me.”

**Chanting the Party Slogan:**
“War is Peace, Freedom is Slavery, Ignorance is Strength”

**Touching toes:**
“You see my knees aren’t bent. You can all do it if you want to....anyone under forty-five is perfectly capable of touching his toes.”

**Breathing exercises**

“Nothing was your own except the few cubic centimetres inside your skull.”
**ACTIVITY 2.**

*He who controls the present controls the past.*

This activity takes a little bit of forward planning. As the teacher think of something that you can change about the appearance of the room (eg remove some of the display) or a particular outfit, item of jewelry, 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 (for your memory’s sake).

A few lessons later hand out slips of paper to the students and ask them to write down everything they remember about the item. EG: ‘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, O’Brien’s torture of Winston etc.

“WHEN YOU DELUDE YOURSELF INTO THINKING THAT YOU SEE SOMETHING YOU ASSUME THAT EVERYONE ELSE SEES THE SAME THING AS YOU.”
**ACTIVITY 3.**

*Word Bingo!*

The following game is great as a starter in class. 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.

**How to play....**
1. Put up a list of 20 words on the board.
2. Students draw a naughts and crosses table in books.
3. Students **choose 9 words** that they think they know the **meaning** of and write these 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!).

Two example lists can be found on the following page...

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<tr>
<th>Newspeak</th>
<th>Proles</th>
<th>Slavery</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Facecrime</td>
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<tr>
<td>Rebel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conscious</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perjury</td>
<td>Room 101</td>
<td></td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>List One</th>
<th>Meaning to read out.....</th>
<th>List Two</th>
<th>Meaning to read out.....</th>
</tr>
</thead>
<tbody>
<tr>
<td>newspeak</td>
<td>The new language Winston must translate articles into.</td>
<td>vaguely</td>
<td>Indefinite, unclear or uncertain.</td>
</tr>
<tr>
<td>thoughtcrime</td>
<td>To think about doing something against Big Brother.</td>
<td>Capitalism</td>
<td>A belief system where a country’s wealth is controlled by the wealthy and they invest in the poor to make money.</td>
</tr>
<tr>
<td>proles</td>
<td>The ‘common people’.</td>
<td>saccharine</td>
<td>artificial sweetener.</td>
</tr>
<tr>
<td>conscience</td>
<td>The little voice in your head that tells you when you’re doing something wrong.</td>
<td>telescreens</td>
<td>The way in which Big Brother can watch and send messages to people in their homes.</td>
</tr>
<tr>
<td>conscious</td>
<td>To be awake and alert.</td>
<td>Brotherhood</td>
<td>The secret society that Winston believes are against Big Brother.</td>
</tr>
<tr>
<td>ignorance</td>
<td>The be oblivious to what’s really going on around you.</td>
<td>Inner party</td>
<td>The people who are the closest to Big Brother and get all the best rations.</td>
</tr>
<tr>
<td>revenge</td>
<td>To seek justice for a wrong especially in a mean way.</td>
<td>Eastasia</td>
<td>One of the continents that Oceania can be at war with.</td>
</tr>
<tr>
<td>facecrime</td>
<td>To commit a crime through your expression on your face.</td>
<td>impoverishment</td>
<td>To make people or an area poor.</td>
</tr>
<tr>
<td>doublethink</td>
<td>To think about two opposing ideas at the same time.</td>
<td>hierarchical</td>
<td>The rank or order of things/people in society.</td>
</tr>
<tr>
<td>Thought Police</td>
<td>The people who seek out criminals and punish them.</td>
<td>indefatigable</td>
<td>untiring, incapable of being tired out.</td>
</tr>
<tr>
<td>Room 101</td>
<td>The room where your biggest fears are realised.</td>
<td>drudgery</td>
<td>hard, menial or dull work.</td>
</tr>
<tr>
<td>interrogation</td>
<td>To question someone in order to seek the truth.</td>
<td>falsification</td>
<td>To tell or create a lie.</td>
</tr>
<tr>
<td>manipulate</td>
<td>To twist something to your own advantage.</td>
<td>primitive</td>
<td>rude, crude or vulgar.</td>
</tr>
<tr>
<td>betrayal</td>
<td>To be unfaithful or disappoint someone by turning against them.</td>
<td>omnipotent</td>
<td>All powerful.</td>
</tr>
<tr>
<td>blame</td>
<td>When you hold someone else responsible.</td>
<td>double plusgood</td>
<td>Very very good.</td>
</tr>
<tr>
<td>coward</td>
<td>Being too scared to do something.</td>
<td>blackwhite</td>
<td>To claim that up is down or left is right, even when it contradicts the facts.</td>
</tr>
<tr>
<td>despise</td>
<td>To hate.</td>
<td>Goldstein</td>
<td>The man who wrote ‘the book’ that was written as a bible for the Brotherhood. The enemy.</td>
</tr>
<tr>
<td>tedious</td>
<td>Boring or long winded.</td>
<td>O’Brien</td>
<td>A character who Winston believes to be good, who ends up betraying him the most.</td>
</tr>
<tr>
<td>Winston</td>
<td>The main character in 1984.</td>
<td>Ministry of Truth</td>
<td>The place where Winston works re writing history so it matches what Big Brother wants.</td>
</tr>
<tr>
<td>envious</td>
<td>To be jealous of someone or something.</td>
<td>espionage</td>
<td>spying on, or using spies to find out information.</td>
</tr>
</tbody>
</table>
**ACTIVITY 4.**

**What’s in Room 101?**

Ask students to access shake & stir’s promotional website for 1984: [www.whatsinroom101.com](http://www.whatsinroom101.com) either before or after this activity, depending on their prior knowledge.

**Starter:** As students walk into the classroom hand out the fear statements on the following page and ask students to read them aloud. Lead the class in a discussion around the idea of fear, and then move onto Room 101 and its purpose in 1984. Lead students through what types of things they might find in Room 101. After the discussion allow students time to think about what would be in their Room 101. Ask them to write it on a slip of paper and place in a box at the front of the room. Teacher can then read these all out to the class, allowing for anonymity.

“We shall meet in the place where there is no darkness.”
FEAR STATEMENTS:

FEAR IS THE PATH TO THE DARK SIDE. FEAR LEADS TO ANGER, ANGER LEADS TO HATE, HATE LEADS TO SUFFERING. (YODA, STAR WARS EPISODE I)

COWARDS DIE MANY TIMES BEFORE THEIR DEATHS. THE VALIANT NEVER TASTE OF DEATH BUT ONCE. (SHAKESPEARE, JULIUS CAESAR)

IF THERE IS ONE THING WHICH I WOULD BANISH FROM THE EARTH IT IS FEAR. (HENRY FORD)

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)

THERE IS NOTHING TO FEAR EXCEPT FEAR ITSELF. (ANONYMOUS)

FEAR CANNOT HURT YOU ANYMORE THAN A DREAM. (WILLIAM GOLDING, THE LORD OF THE FLIES)

FEAR IS CONTAGIOUS. YOU CAN CATCH IT. (NEIL GAIMAN, THE GRAVEYARD BOOK)

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)
STUDENT TASKS:

1. Create a series of freeze frames / movement pieces depicting Winston’s time in Room 101. Have a narrator read out paraphrased quotes in a variety of ways. EG: as David Attenborough, as a Mad Scientist, as Big Brother (from the novel) or a mock of the TV show. Discuss the effect each of these have on the audience, which was their favourite and why.

2. 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 are rats symbolic of? Why were they the thing that broke him in the end? In small groups create Julia’s version of Room 101 and decide what broke her in the end. Dramatise and show to the class.

3. Imagine that Room 101 is now a room where every fear is held, but it could be locked away forever. Write a speech aiming to persuade listeners to banish forever one thing that you would hate to be in Room 101 so it can never scare you again. For example: If you wanted to banish clowns to Room 101 you must persuade listeners why clowns should be locked in Room 101 forever.

4. How is fear used as a weapon in 1984? Why could it control people? Create a propaganda poster (for a real or imagined event/political agenda) that uses fear as its main device. You could link this to a modern political event with news articles relevant to your class.

5. Complete the following statements to create a poem (use as a starting off point if your can’t get going on your own)

   When I was 5 I was afraid of...

   When I was 10 I was afraid of....

   When I was 15 I was afraid of....

   In 5 years time I don’t want to be afraid of....

   In 50 years time I might be afraid of....
ACTIVITY 5.  
The Ministry of Graphics

Using a memorable moment from 1984 (there are plenty) create a graphic novel page that represents this moment visually. Use as many of the following conventions of graphic novels as possible:

**GRAPHIC NOVEL CONVENTIONS:**

- **Speech/Thought Bubbles**
- **Text Boxes**
- **Sound words**
- **Movement lines**
- **Titles**
- **Various angles and shot sizes**
- **Framing / guttering**
- **Emotive words**

CCE's covered:
*Creating/Composing/Devising*
*Explaining to others*
*Justifying*
*Finding information*
In the Two Minutes of Hate he could not help sharing in the general delirium, but this sub-human cantaing of 'B-B' always filled him with horror.

To dissemble your feelings, to control your face, to do what everyone else was doing, was an instinctive reaction. But there was a space of a couple of seconds during which the expression of his eyes might conceivably have betrayed him.

And it was exactly at this moment that the significant thing happened – if, indeed, it did happen.

A hideous ecstasy of fear and vindictiveness, a desire to kill, torture, to smash faces in with a sledge-hammer, seemed to flow through the whole group of people.

The rage that one felt was an abstract, undirected emotion which could be switched from one object to another like the flame of a blow-lamp.

Thus, at one moment Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party, and the Thought Police.

It was even possible, at moments, to switch one's hatred this way or that by a voluntary act.

These pages are from a 1984 comic which is has a free download from http://www.1984comic.com/comic_book.html
Activity 6.
London’s Burning

This activity focuses on visual media to create a music video with a message. Use the worksheet below with students as a homework task, in class project or formative assessment item.

War is Peace, Freedom is Slavery, Ignorance is Strength.

Task: Using your knowledge of the themes of 1984 and George Orwell, create a music video depicting a particular didactic message.

Conditions:
- Use a combination of still and moving images
- Use a combination of retrieved video (eg from youtube) and your own recordings
- Use a variety of shot types/camera angles/filming techniques
- Be creative in your approach! Think outside the square.

Questions to consider:
- What is the message you are trying to convey in the video?
- What parallels can you draw from real life that you could include in the music video?
- What conventions could you use to make your video interesting/unique?
- How can you make your message known without explicitly telling the audience?
- Can you juxtapose music and images in any way?

If you can’t think of a song to use, consider one of the following:
“Oranges and Lemons” -traditional nursery rhyme
“Us and Them” -Pink Floyd
“Every Breath You Take” -The Police
“Testify” -Rage Against the Machine
“London’s Burning” - The Clash
“Missing” - Everything But the Girl
Activity 7.
Big Brother is Watching You.

Imagine a world where the government saw everything you did; read every text message you wrote; every site you visited online; heard every word you spoke. You live in constant fear, you have no escape.

Now imagine you have found one place where they can't find you, one place where you cannot be traced. What would you do? What would you say?

Choose one of the following formats and write a creative piece responding to these ideas.

- Diary entry
- Dystopian short story
- Script writing
- Protest poetry

“Anything that hinted at corruption always filled him with a wild hope.”
Activity 8.

Newspeak.

This activity focuses on the idea of words and the power in them. In pairs, ask students to workshop the script below and then complete the activities that follow.

Extract from Scene 5

Syme: It’s a beautiful thing, the destruction of words. Of course, the great wastage is in the verbs and the 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 it’s opposite in itself.

Winston: Really?

Syme: Take ‘good’ for example. What need is there for a word like ‘bad’ when ‘ungood’ will do the just the same thing, or better because it’s an exact opposite. Or if you want a stronger 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 BB’s idea originally of course…

Winston’s inner thoughts.

Winston: One of these days you will be vapourized. 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 is written in your face.
1. Discuss with a pair what you think the purpose of this excerpt is. What do we learn about each of the characters?

2. Why would Big Brother want to decrease the amount of words in the dictionary? What would that do to communication?

3. Look up the word portmanteau and write down its meaning. What examples exist in this script excerpt and in 1984?

4. 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?

5. 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.

6. According to the novel, Newspeak is supposed to be fully integrated into mainstream life by 2050. After referring to the Appendix: The Principles of Newspeak and http://en.wikipedia.org/wiki/List_of_Newspeak_words have a go at writing a scene between Syme and Winston that uses more Newspeak words.

“DON'T YOU SEE THE WHOLE AIM OF NEWSPEAK IS TO NARROW THE RANGE OF THOUGHT?”
Activity 9.
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”.

Student Activities:
1. Recreate Julia and Winston’s first encounter as a series of freeze frames with no dialogue. Make the movements strong and your emotions evident. The audience should be able to feel exactly what you feel. (The encounter can be found at the beginning of Part II of the novel)
2. Add in two words per freeze frame. Choose wisely. Are they spoken aloud or are they thoughts in the characters’ heads?
3. 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.
4. 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.

“AT THE SIGHT OF THE WORDS I LOVE YOU THE DESIRE TO STAY ALIVE HAD WELLED UP IN HIM.”
EXTRACT FROM PART TWO SCENE 1

THE MINISTRY OF TRUTH. Winston is returning to his cubicle from the bathroom. As he makes his way back to his desk, he spots Julia coming toward him from the other direction. Her arm is in a sling. When she is near him, she falls flat on her face. Winston tosses up whether to run or to help her. He stops and makes toward her to help her up.

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.

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

She moves away. Winston is left standing alone. He very subtly acknowledges his hand – Julia has slipped a folded piece of paper into it.

He pulls out the note and flattens it out.

“I love you.”

Winston freezes.
ACTIVITY 10.
The Ministry of Tech.

Technology plays a very important part in all our lives. It helps us, brings us closer together, and in some ways, controls us. Bearing in mind that YOU are the tech savvy generation, shake & stir theatre co would like you to create a piece of multimedia for them! Your task is to create a documentary/multi modal piece teaching the youth of today about the issues surrounding technology. BE CREATIVE with it and try and think about the various ways technology, the media and its applications control our lives. What does the youth of today NEED to know NOW?

Send a link to your project to shake & stir by the end of Term 3: postshow@shakeandstir.com.au The winner will be acknowledged on shake and stir’s website, so stay tuned!

CCE’s covered:
*Creating/Composing/Devising
*Explaining to others
*Justifying
*Synthesising
*Empathising
*Selecting relevant information
*Using appropriate terminology
**ACTIVITY 11.**  
**BIG BROTHER: Fiction to Reality**

The **Big Brother** TV show stems from Orwell’s **1984**. What components of this TV show were inspired from the novel? Make a list as a class of all the conventions, techniques & ideas that are similar in both the novel and TV show. What’s different about it? What have they changed for a Reality TV generation?

**BIG BROTHER IS BACK...**

<table>
<thead>
<tr>
<th>Similarities</th>
<th>Differences</th>
</tr>
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<tbody>
<tr>
<td>The Diary Room / Winston’s diary</td>
<td>Contestants win a prize on TV show</td>
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**TASK:**

Channel 9 has recently bought the rights to the TV show **Big Brother** from Channel 10 and it will obviously go through a ‘revamp’ before being aired. The Production team have asked for some fresh ideas from teenagers. Thinking about the novel and the play versions of **1984**, what concepts could be taken and used in the TV series? Write a pitch to present to the Channel 9 Production team with at least 3 new ideas that could be incorporated into the show.
DISCUSSION QUESTIONS / PROBING STATEMENTS

1. What is power? Think about leadership and what makes someone a good or bad leader. Write down the 5 best/worst qualities of a leader.
2. 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?
3. What differences did you notice between the play and the novel? Which did you enjoy more and why? Create a PMI (plus/minus/interesting) chart with your findings.
4. How do you release anger? What makes you angry? How can anger be used in a healthy way?
5. What is the purpose of 2 minutes hate?
6. 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 such hypocritical people? Have you ever done something you said you wouldn’t do?
7. 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?
8. How does Orwell use foreshadowing in the novel? Think of specific examples. How were these shown in the stage version?
9. Discuss the quote “If there is hope, it lies in the proles”. What do you think would happen if the proles did revolt? Compare to real life revolutions/protests/riots. Research the recent London and Cronulla riots and discuss their outcome in society.
10. Do you think Big Brother actually exists? What about Goldstein?
11. 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?
12. What is totalitarianism and where else in history has it been seen before?
13. Discuss the pros and cons of socialism VS communism. If you had to live under one way of life, which would you choose and why?
14. 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?
15. References to 1984 exist in all forms of pop culture. Why has it had such an impact on writers/directors/musicians/illustrators?
CHARACTER PROFILE: WINSTON SMITH

NAME: Winston Smith
AGE: 39
OCCUPATION: Member of the Outer Party. Works for the Records Department in the Ministry of Truth.
FAMILY: Married with no children. Doesn’t know where his wife is.
PHYSICAL DESCRIPTION: Looks older than he is. Has varicose veins. Has 5 false teeth.
BIGGEST FEAR: Rats.
FEELINGS TOWARDS BIG BROTHER:
Hates Big Brother and wishes to join the Brotherhood. Ends up loving Big Brother.

IF HE FOUND $1000 DOLLARS ON THE GROUND WHAT WOULD HE DO?
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

IF HE COULD DIVORCE HIS WIFE AND MARRY JULIA WOULD HE?
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

BEFORE RATS, WHAT ELSE COULD HAVE BEEN IN ROOM 101 FOR WINSTON?
________________________________________________________________________________________________
________________________________________________________________________________________________

QUOTE THAT SUMS HIM UP:
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
CHARACTER PROFILE: O'BRIEN

NAME: O'Brien
AGE: ______________________________
OCCUPATION: Member of the Inner Party
FAMILY: __________________________
________________________________
PHYSICAL DESCRIPTION: __________
________________________________
________________________________
BIGGEST FEAR: ___________________
FEELINGS TOWARDS BIG BROTHER:
________________________________
IF HE FOUND $1000 DOLLARS ON THE GROUND WHAT WOULD HE DO?
______________________________________________________
WHAT DO YOU THINK IS MEANT WHEN WINSTON SEES O'BRIEN IN HIS CELL AND ASKS 'THEY GOT YOU TOO?' TO WHICH O'BRIEN REPLIES 'THEY GOT ME A LONG TIME AGO'?
______________________________________________________
HIS MAIN ROLE IN THE NOVEL:
______________________________________________________
QUOTE THAT SUMS HIM UP:
______________________________________________________
______________________________________________________
CHARACTER PROFILE: JULIA

NAME: Julia
AGE: 26
OCCUPATION: ______________________
                                        ______________________
FAMILY: __________________________
                                        ______________________
PHYSICAL DESCRIPTION: ___________
                                        ______________________
BIGGEST FEAR: ___________________  
FEELINGS TOWARDS BIG BROTHER: 
                                        ______________________
IF SHE FOUND $1000 DOLLARS ON THE GROUND WHAT WOULD SHE DO?  
                                        ______________________
LIKES/DISLIKES:  
                                        ______________________
QUOTE THAT SUMS HER UP: 
                                        ______________________
HER MAIN ROLE IN THE NOVEL: 
                                        ______________________
CHARACTER PROFILE:

NAME: ____________________________________________

AGE: ____________________________________________

OCCUPATION: __________________________________

FAMILY: __________________________________________

PHYSICAL DESCRIPTION: __________________________

_________________________________________________

BIGGEST FEAR: __________________________________

FEELINGS TOWARDS BIG BROTHER: _____________________

_________________________________________________

IF THEY FOUND $1000 DOLLARS ON THE GROUND WHAT WOULD THEY DO?

________________________________________________________________________

________________________________________________________________________

LIKES/DISLIKES: __________________________________________

________________________________________________________________________

MAIN ROLE IN THE NOVEL: __________________________________________

________________________________________________________________________

DOES THIS CHARACTER REMIND YOU OF ANYONE FROM ANOTHER TEXT/REAL
LIFE?

________________________________________________________________________

________________________________________________________________________

QUOTE THAT SUMS THEM UP: __________________________________________

________________________________________________________________________
USEFUL LINKS/REFERENCES:

Social Media: www.facebook.com/shakeandstir  
             www.twitter.com (@shakeandstir / use #shakeandstir1984)  
             www.youtube.com/shakeandstirutheatreco

Room 101:  http://www.whatsinroom101.com

Room 101 (UK TV show): http://www.bbc.co.uk/programmes/b01b4547


Newspeak:  http://www.newspeakdictionary.com/

Spark Notes: http://www.sparknotes.com/lit/1984/

Wikipedia:
George Orwell: http://en.wikipedia.org/wiki/George_orwell
Newspeak: http://en.wikipedia.org/wiki/Newspeak
Newspeak words: http://en.wikipedia.org/wiki/List_of_Newspeak_words


IMDB: http://www.imdb.com/title/tt0087803/


RESPONDING TASKS/ESSAY QUESTIONS

QUESTION 1:

‘1984 is a story of opposites: love vs hate; freedom vs slavery; good vs evil; ignorance vs strength. But opposites are important as we cannot understand one without the other. We only understand good because we have seen evil. Both are necessary in a functioning world.’

Discuss this statement in relation to shake & stir’s 1984. Do you agree/disagree with it? In your response you should discuss both the live theatre experience and the novel when supporting your arguments.

QUESTION 2:

‘If there is hope, it lies in the proles.’

Discuss this statement in relation to shake & stir’s 1984 and Orwell’s novel. You should also aim to reference any similarities from the world as we know it today. In your response consider the following:

What does Winston mean by this statement?
What warning is Orwell trying to give us?
Does this statement foreshadow anything in the text?

QUESTION 3:

‘Appropriate A/V design enhances the overall effect of a production and enables the director to tell parts of story without the need for spoken word.’

What elements of design, lighting, Audio/Visual were used in shake & stir’s 1984? Examine the effect they had on the audience and critique their overall suitability. In your response you should consider the symbolism of these design features and how well they helped shape the drama on stage.

QUESTION 4:

You are a writer for The Courier-Mail and you’ve been asked to write a critical review of shake & stir’s 1984. You should focus on 2 - 3 key scenes/moments and the validity of these. Remember to include a brief synopsis; critique of the acting, representation of characters, direction and style; strengths and weaknesses of the production and and overall opinion. It should be presented as a newspaper review with relevant images headings and other conventions.
RESPONDING TO LIVE THEATRE

As a student watching live theatre, you need to be aware of how you felt, what elements worked well and how the director and actors achieved their goals. Use the following sheet to help analyse the play - write as much as you can and make sure you think about WHY they did things the way they did. What were they trying to achieve?

1984 - SHAKE & STIR THEATRE CO

ADAPTED BY:
DIRECTED BY:
LIGHTING BY:
DESIGNED BY:
SOUND BY:
AUDIO/VISUAL DESIGN:
ACTORS:

SYNOPSIS:

Briefly outline the plot in 75 words or less and then evaluate how effectively the play entertained the audience.

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
CHARACTERS:
Why are the characters so engaging? You can elaborate on one character more however you need to address at least 2 of the characters in the play.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

AUDIO/VISUAL DEVICES:
How did the screen/music/sound fx/images help create mood/tension in the play? How effective were they? Explain two examples in detail.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
**THEMES AND ISSUES:**

*What themes and issues are illuminated in the play? Explain how. What questions are raised for the audience?*

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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**DRAMATIC TENSION:**

*Identify the major tensions in the play that entertain the audience/ elaborate on one of the major themes. Analyse two specific examples.*

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
COSTUMES:
How were costumes used in the production? Were they symbolic in any way? Explain two examples in detail.

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

RECOMMENDATION/OVERALL OPINION:
Why would you recommend this play? Why would it appeal to your target audience?

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

REMEMBER: The shake & stir creative team would LOVE to hear from you be it glowing, bad or ugly.... Send us your reviews: postshow@shakeandstir.com.au
SHAKE & STIR
AND QPAC PRESENT

1984

BY GEORGE ORWELL

DOWN WITH
BIG BROTHER