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2019-20 SEASON
for Young People

PERFORMANCE GUIDEBOOK GEORGE ORWELL'S **1984**

Aquila Theatre





From our season sponsor



For 135 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as has our region. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are especially dedicated to is the education of our students. We are proud to sponsor TPAC's Humanities Outreach in Tennessee (HOT). What an important program this is - reaching over 30,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers,

for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



DEAR TEACHERS,



Aquila Theatre Company believes passionately that everyone should be given the opportunity to engage with classical drama of the highest quality at an affordable price in their own community, experience arts from other places, and exchange ideas. TPAC Education wholeheartedly agrees, and we are thrilled to bring this performance of George Orwell's *1984* to our community.

Although Orwell's dystopian novel *1984* was published decades ago in June of 1949, the story continues to feel relevant to an increasingly technological world, and in fact topped the best-seller list again in 2017. Orwell did not believe that 35 years after the publication of his book the world would be ruled by Big Brother, but he often proclaimed that *1984* could happen if man did not become aware of the assaults on his personal freedom and did not defend his most precious right, the right to have his own thoughts.

We hope Aquila Theatre Company's production of this classic story will encourage everyone to continue thinking about the world, how they fit into it, and how to make it continually better for future generations.

Enjoy the show!

TPAC EDUCATION

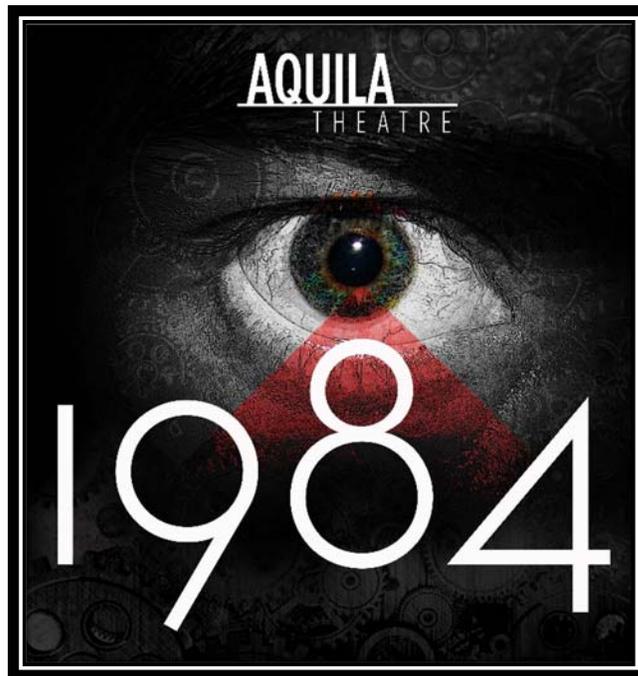


TABLE OF CONTENTS

1984 At a Glance – Page 1

Lesson – Nonverbal Communication – Page 2

Handout – Nonverbal Communication – Page 4

Lesson – Fear is a Tyrant – Page 5

Lesson – Thoughts or Crimes – Page 7

GEORGE ORWELL'S *1984*



AUTHOR

George Orwell was born Eric Arthur Blair to wealthy British parents living in Motihari, India. He was a famous novelist, critic, and essayist. His most famous works include *Animal Farm* (published 1945) and *1984* (published 1948).

In his essay, "Why I Write," published in 1947, two years before the publication of *1984*, Orwell stated that he writes, among other reasons, from the "[d]esire to push the world in a certain direction, to alter other peoples' idea of the kind of society that they should strive after." Orwell used his writing to express his powerful political feelings, and that fact is readily apparent in the society he creates in *1984*.

HISTORICAL BACKGROUND

Orwell wrote *1984* just after World War II ended, wanting it to serve as a warning to his readers. He wanted to be certain that the kind of future presented in the novel should never come to pass, even though the practices that contribute to the development of such a state were abundantly present in Orwell's time.

Orwell lived during a time in which tyranny was a reality in Spain, Germany, the Soviet Union, and other countries where government kept an iron fist around its citizens. There was little, if any freedom, and hunger, forced labor, and mass execution were common. The society in *1984*, although fictional, mirrors the politics of the societies that existed all around him. Orwell's Oceania is a terrifying society reminiscent of Hitler's Germany and Stalin's Soviet Union — complete repression of the human spirit, absolute governmental control of daily life, constant hunger, and the systematic "vaporization" of individuals who do not or will not comply with the government's values.



Orwell despised the politics of the leaders he saw rise to power in the countries around him, and he despised what the politicians did to the people of those countries. Big Brother is certainly a fusing of both Stalin and Hitler, both real and terrifying leaders, though both on opposite sides of the philosophical spectrum. By combining traits from both the Soviet Union's and Germany's totalitarian states, Orwell makes clear that he is staunchly against any form of governmental totalitarianism. By making Big Brother so easily recognizable (he is physically similar to both Hitler and Stalin, all three having heavy black mustaches and charismatic speaking styles), Orwell makes sure that the reader of *1984* does not mistake his intention — to show clearly how totalitarianism negatively affects the human spirit and how it is impossible to remain freethinking under such circumstances.

BOOK SUMMARY

George Orwell's *1984* follows a low-level government official, Winston Smith, in the future dystopian city of Airstrip One (formerly London). Airstrip One is in the land of Oceania, which is ruled by The Party, led by a mysterious and ever-watchful figure known only as "Big Brother." To remain in power, The Party has created a society that bans individuality and polices its citizens through ever prevalent surveillance and a group known as the Thought Police who arrest people for expressing non-Party ideas. Though Winston hates the party, he dares not step out of line for fear of being arrested or simply erased from existence. He begins to express his anti-party thoughts simply at first in a diary, then later in an illegal relationship with another government official named Julia. The book explores the idea of complete totalitarian rule, as well as what makes us human, and our most precious right — the right to have our own thoughts.

LESSON - NONVERBAL COMMUNICATION



Written by Alex Wallace

LEARNING OBJECTIVES:

The student will identify five nonverbal communicators available to the actor.

The student will demonstrate the use of nonverbal communication as a method to transfer meaning.

The student will evaluate the benefits and challenges of nonverbal communication.

MATERIALS NEEDED: Copies of the Handout provided on page 4 for each student.

WARM UP:

- Have each student choose one of the provided images from the handout. For each person in the photo, based on their body language, facial expressions etc., identify any and all emotions that person may be feeling.
- Using the emotions identified by students, plus all other clues (clothing, setting, props), have each student write a brief narrative describing what just happened.
- Have students share their answers with a partner. Did most people come up with similar ideas and stories?
- Discuss - Why do you think that most of us came up with similar emotions when describing the pictures? Our brains instinctively understand a certain set of nonverbal cues, especially the ones we have interacted with before, and has assigned meaning to certain facial expressions and postures. This removes the need to rely solely on spoken words.

INSTRUCTIONAL PROCEDURES:

PART ONE – The Sound of Silence

- Prepare a fixed line on the floor and ask all students to stand shoulder to shoulder on the line.
- Now, have the students arrange themselves in order by birthday (month and day only, not year). The person with the birthday closest to January 1 will be on one end and December 31 on the other. They must accomplish this task by following two rules:
 1. They may not speak, write, or text
 2. They must always keep at least one foot on the line
- Once they have completed this task, discuss the activity. Remind students that without words students were required to use everything else at your disposal to communicate with one another. Can they identify what elements this might include?
- Write the following five nonverbal communication categories on the board: **FACE, HANDS, BODY, EYES, TOUCH.** For each of the nonverbal communicators on the board, have each group describe what they did or observed being done that used that category **EFFECTIVELY.** (Example: *I used my head to motion someone to the left of me; OR I opened my eyes really wide when someone was stepping into the wrong place*). What challenges did you face while engaging in this game?
- Communication is simply transferring meaning from one person to another. This is what you did here, and this is also the primary job of an actor on stage. It is the actor's sole responsibility to transfer the meaning of the words to the audience. Have students break up into pairs. Each person will take turns speaking the same line of dialogue, "It's fine." Every time they speak it, they must communicate one of the following six scenarios, trying to get their partner to guess it correctly:
 - a. You just banged your elbow hard
 - b. You want the other person to stop apologizing
 - c. You just scored a 9 out of 100 on a final exam
 - d. You are reassuring the other person that you have it under control
 - e. Your teacher has just given you a 100 on a homework assignment you forgot to do
 - f. You are comforting the other person after the loss of someone close to them

PART TWO – More Than Words

- We have discussed nonverbal communication and the five main categories you have under your control that can help you do that. Now, we are going to look at how you can use nonverbal communication in conjunction with verbal communication.
- Discuss: In *1984* Winston Smith belongs to The Party, the ruling government of his homeland of Oceania. The Party is a totalitarian government that controls every facet of life for those under its rule. Being in power, The Party has the authority to enact any type of law they see fit, even laws that make freedom of thought illegal. In Oceania, one can be arrested or killed, for having a “Non-Party Thought.” Even so, there is a group of people who secretly rebel against The Party and its ideals. They call themselves the Resistance.
- Secretly assign the class into two equal groups (Party Members and The Resistance). Only the individual should know what group they are in, it should be secret to everyone else.
- Tell students - You have been secretly assigned to one of these groups. It is your task to walk about the room speaking with your fellow classmates to identify which group they belong to. You may only ever speak the phrase of The Party **“Big Brother is watching you.”** (Think “I am Groot” from *Guardians of the Galaxy*, OR “Pika Pika” from *Pokémon*.) By the end of the game, you must split yourselves up into what you believe to be the correct groups, those loyal to The Party and those who are loyal to the Resistance. Once split, we will check each of the two groups. If you are part of the majority in your group, you grouped yourself correctly.
- Begin the game, making sure that no one is saying anything but **“Big Brother is watching you.”** Remind them to use their nonverbals to help communicate with each other. Remember the goal is to successfully identify which of the two groups everyone else is aligned with.
- Once enough time has passed for everyone to have interacted with each other at least once, signal the end of the game. Without speaking or identifying a particular spot for each side, have each student group themselves with people they believe to be on the same side. Once two groups have been formed, have students raise their hands if they belong to The Party. In each of the two groups, whichever side has the most members, those students grouped themselves correctly. *For example: Ten students have grouped themselves in Group A and eight students have grouped themselves in Group B. All the members of The Party raise their hand. In Group A, 6 out of 10 students raise their hands. They have the majority in their group and have grouped themselves correctly.*

REFLECTION:

- Those students who belonged to The Party, what nonverbal cues did you use to make people believe you were loyal?
- Those students who belonged to The Resistance, what nonverbal cues did you use to make people believe that you were not loyal to The Party?
- Are there ever times when a character’s words are not what they truly mean?
- As an actor, how do you communicate meaning to the audience when the dialogue is not enough?

EXTENSION:

- In the novel *1984*, the main character Winston Smith must hide his most important relationships from the public for fear of being arrested, or worse, killed. Though he works alongside his closest companions, he cannot verbalize his feelings to them because of constant and intense surveillance from the authorities. Put yourself in Winston’s shoes; using the same nonverbal communicators together how would you communicate DANGER to one of your companions?

HANDOUT - NONVERBAL COMMUNICATION



LESSON - FEAR IS A TYRANT



Written by Terry Occhiogrosso

LEARNING OBJECTIVES:

The student will define and identify examples of rational and irrational fears.

The student will explore ways to overcome fears in their own lives.

The student will create scenes based on fears that may exist in Room 101 of *1984*.

MATERIALS NEEDED: Handouts for each student with a list of Fear Quotes; index cards, paper and a writing implement.

*Note: Students will need to be familiar with the story of *1984* and have an understanding of "Room 101" prior to this lesson.

WARM-UP:

- Write the word "FEAR" on the board and hand out the list of fear quotes (included on this page or use quotes of your choice) and ask students to read them aloud with a partner.
- After pairs have read the quotes, initiate a classroom discussion about fears, reminding them that all people have things they are afraid of. Ask your students questions about common fears that everyone deals with: Who is afraid of insects? Of heights? Of big dogs? Of the dark sometimes? Maybe they have felt afraid to perform or speak in front of others, play in a big game, join a team or club, or talk to people they didn't know?
- Discuss: Many times, our fears are irrational, meaning a persistent, abnormal fear of a specific thing or situation despite the awareness and that it is not dangerous. Some irrational phobias include ones such as triskaidekaphobia (fear of the number 13), bufonophobia (fear of toads), and coulrophobia (fear of clowns). Alternately, a rational fear is a fear of something that presents clear and present danger and not exaggerated due to emotion. From the following list of fears, ask students to identify which are rational and which are irrational - Fear of Grass, Fear of Gum, Fear of Losing, Fear of Loud Sounds, Fear of Heights, Fear of the Monster Under the Bed, Fear of Cancer, Fear of Snakes.
- Next, ask your students if anyone can describe a time when they overcame a fear they had. Make a point of telling your students that it's okay to be afraid of things because it's your brain's way of taking care of you. However, some of our fears are unnecessary, and we're happier when we learn how to overcome them.
- After your students are warmed up from this discussion, ask them to briefly respond to the following prompts (these will not be shared with the class).

FEAR QUOTES

Fear is the path to the dark side. Fear leads to anger, anger leads to hate, hate leads to suffering. (Yoda/George Lucas)

Cowards die many times before their deaths, the valiant never taste of death but once. (Julius Caesar/Shakespeare)

It is weakness which breeds fear, and fear breeds distrust. (Mahatma Gandhi)

Fear is pain arising from the anticipation of evil. (Aristotle)

He who indulges in empty fears earns himself real fears. (Seneca)

There is no illusion greater than fear. (Lao Tzu)

The only thing we have to fear is fear itself. (Franklin D. Roosevelt)

The oldest and strongest emotion of mankind is fear. (H.P. Lovecraft)

Fear makes the wolf bigger than he is. (German Proverb)

What we fear comes to pass more speedily than what we hope. (Publilius Syrus - *Moral Sayings*)

Fear is a tyrant and a despot, more terrible than the rack, more potent than the snake. (Edgar Wallace - *The Clue of the Twisted Candle*, 1916)

It's not fear. The real fear hasn't come yet. But it will. It's the doublethink that believes peace is only another movement. ("Not Fear" by Rafael Guillen)

- Option 1 - Write about one of the times in the past when you have overcome a fear using the following prompts:
 - ✓ My fear was:
 - ✓ I overcame this fear by:
 - ✓ When I realized I was no longer afraid:
- Alternately, if you have students that feel they have yet to overcome a fear, or wish to focus the lesson on future actions, you may use the following prompts instead:
 - ✓ My fear is:
 - ✓ Something I'm missing out on because of this fear:
 - ✓ How I could overcome this fear:

Room 101, the torture chamber in *1984* is rumored to be named after a conference room at the BBC where Orwell would have to sit through tortuously boring meetings!

INSTRUCTIONAL PROCEDURES:

- Lead the class in a discussion about the idea of fear, and how it's harmful and controlling. Then shift the discussion to how fear is used in *1984*. In this novel, fear is instilled into the community by the idea of "Big Brother is Watching." All their actions are watched and documented. The people fear the government will take them away, but at the same time, many wouldn't want to question the government.
- How does Room 101 fit into this idea of constant fear in Oceania? Room 101 always contains a person's greatest fear, the one thing that is absolutely unbearable for them to endure. The main character, Winston Smith, must face many of his worst fears in Room 101, including rats.
- What other things might be found in Room 101? Ask your students - What would be in **their** Room 101. Ask them to write it on an index card and place it in a box at the front of the room. **Ask students to print legibly but to disguise their handwriting. Do not have them write their name on the paper, keep it anonymous.**
- Break the students into groups of 4-5 students each and have one of the students from each group randomly select a paper from the box without looking.
- Each group then has time to create a scene that depicts the "fear" that they have selected from the box. They may write it down or just discuss the basic framework of the scene and then improvise it, whichever you prefer. The requirements for the scene are:
 - ✓ Each student must have a role in the group, either as actor or director, with only one director per group.
 - ✓ The main idea of their scene must be the "fear" that they selected from the box.
 - ✓ They have to set their scene in a place that represents the idea of Room 101.
 - ✓ They must have a very clear ending/outcome for that fear. (Is the fear overcome? Or does it take over? How is the story of the fear concluded?)
 - ✓ They may use any items in the classroom, with teacher's permission, as props for their scene.
- Each group then performs their scene for the class.



REFLECTION: What did students notice about each scene? What elements were similar in each one? How did the scenes make them feel as audience members? Do they feel satisfied with how each scene was resolved?

EXTENSION: Have students write an essay about a fear they overcame or want to overcome. If they have overcome their fear, have them write about what helped them achieve their goal, whether it was encouragement from others, their own motivation, practicing, etc. What did they learn about themselves? What did they learn about how to conquer a fear? If they haven't tried to overcome their fear yet, have them write about what they could do to try to overcome it and what negative thoughts may be holding them back. Who can help or support them? Ask them to include a list of things they can tell themselves when they're feeling anxious to help them calm down and feel confident.

LESSON - THOUGHTS OR CRIMES



Written by Terry Occhiogrosso

LEARNING OBJECTIVES:

The student will explore brainwashing and mind control as tactics used in *1984*.

The student will examine examples of “Thought Crime” and “Face Crime” in everyday life.

The student will create scenes demonstrating concepts from *1984*.

WARM-UP:

- Write these phrases on the board: War is Peace; Freedom is Slavery; Ignorance is Strength; I Love Big Brother. Have students stand facing the board. At your command, have them speak the phrases written on the board in unison.
- Next, at your command, have them speak the phrases loudly, repeating them 3 times.
- Finally, have them shout the phrases, over and over, stopping only on your signal. (Keep them going for at least 5 rounds.)
- Discuss: What did students feel saying these phrases? What, if anything, changed as they began to shout the phrases over and over?

INSTRUCTIONAL PROCEDURES:

- Now have students work in pairs to discuss and give written responses to these questions:
 - Have you ever caught someone watching/staring at you? When? Where? How did you feel?
 - In which public places can you see cameras watching your movements? How do you feel about that?
 - What if someone were watching you 24 hours a day, every day of your life? How would you behave differently?
- As a class, share some of the discussion elements from each group. Then discuss how these feelings might become stronger if there were punishments for all of your actions and thoughts seen by these people. Ask students to imagine a world where the government saw every single thing you did, read every text message you wrote, saw every site you visited online, could access every social media platform that you use, and heard every word you spoke. You live in constant fear, and you have no escape. Does this intensify the emotions you feel in the same situations?
- Specifically discuss the meaning of the concepts “Thought Crime,” “Face Crime,” and “Thought Police” from the book *1984*. Ask students to work with the same partner and create a list of examples of thought crimes and face crimes they may have committed in the last week.
- After taking a few minutes for pairs to create their list, combine 2 pairs into a group of 4 to discuss and select one of the scenarios they have listed to use for a scene.
- In their groups, have students create a scene using one of these scenarios with the Thought Police confronting someone for a thought crime and/or face crime discovered from a social media site.
- Ask for volunteers to come up and perform their scene. Discuss - Did the Thought Police win? How?

Author Margaret Atwood (The Handmaid's Tale) is very familiar with the dystopian novel as well as the novel 1984. Although Orwell was accused of leaving readers with no hope at the end of his book, Atwood disagrees.

"Even 1984 has a coda, and the coda is a note on Newspeak, which was the language being developed to eliminate thought, making it impossible to actually think," she says. "The note on Newspeak at the end of 1984 is written in standard English in the past tense, which tells us that Newspeak did not persist. It did not win."

"Although the fate of Winston Smith in 1984 is very sad, the world depicted does not last," she says. "So, a lot of dystopian novels are like that. They have a framing devices, like once upon a time all these horrible things happened, but now we're looking back at them from the future."

REFLECTION: Discuss Winston at the end of the story and consider the following concepts, and/or consider making this a topic for homework or an extension lesson.

- What if Winston wasn't completely brainwashed? How might the story end differently? Does Winston escape from Room 101? If so, how? Where could he go to hide? What happens to him?
- Share the provided quote from author Margaret Atwood. Do students feel the book ending of the story is positive or negative?

Special Thanks

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