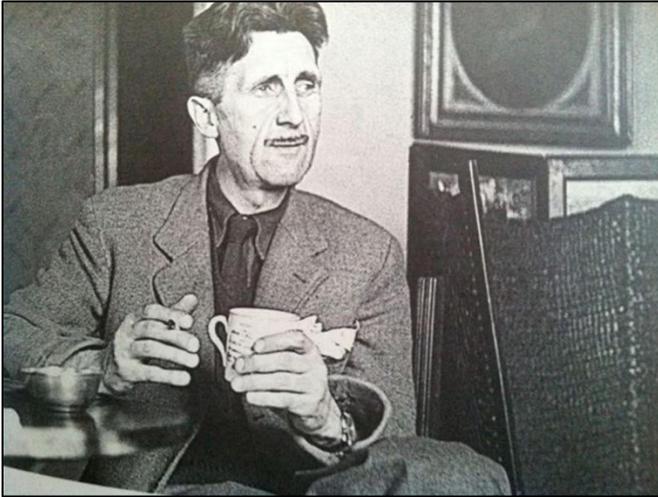


TABLE OF CONTENTS

1.	<u>Theme Development (essay)</u>	2
2.	<u>Connecting Themes (essay)</u>	4
3.	<u>Layers of Meaning: Symbol & Motif (presentation)</u>	6
4.	<u>Novel Topics (research report)</u>	8
5.	<u>1985: The Party's Over. (creative writing)</u>	10
6.	<u>Propaganda Exposed! (poster gallery)</u>	12
7.	<u>Brother vs. Brotherhood: Propaganda Battle</u>	14
8.	<u>INGSOC for KIDS (children's book)</u>	16
9.	<u>Free the Proles! (speech)</u>	18
10.	<u>DIY Totalitarian</u>	20
11.	<u>Mapping 1984 (geography)</u>	22
12.	<u>Structure: Devices & Effects (presentation)</u>	24
13.	<u>"Oceania the Beautiful" (lyrics / karaoke)</u>	26
14.	<u>Dystopia Preview (movie trailer)</u>	28
15.	<u>Speculative Fiction (creative writing)</u>	30
16.	<u>Judging a Cover by Its Book (art)</u>	32
17.	<u>Read-N-Share (speculative fiction)</u>	34
18.	<u>Film Critique (1984 version)</u>	36

1984 THEME DEVELOPMENT

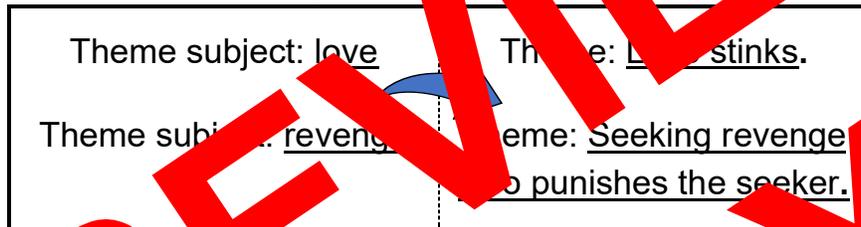
Name: _____



RL2 Key Ideas and Details: Theme Development
 W2B Informative Writing: Evidence
 W2C Informative Writing: Transitions

Some of Orwell's warnings and predictions have lost relevance over time. However, his messages about surveillance, control of information, and our rights and freedoms are as crucial as ever. The author's message is called the theme. A novel like *1984* covers multiple themes, and some themes receive more attention than others.

Note: A theme is always expressed as a complete sentence.



Select one theme subject explored in *1984* and analyze how Orwell develops the message. You will be graded on how you **identify a theme, analyze theme development** (evidence from the text) and **use transitions** to connect the ideas.

1) CHOOSE A THEME SUBJECT

<input type="checkbox"/> Surveillance / privacy	<input type="checkbox"/> War	<input type="checkbox"/> Totalitarianism
<input type="checkbox"/> Freedom of speech	<input type="checkbox"/> Appearance	<input type="checkbox"/> Betrayal
<input type="checkbox"/> Love / intimacy	<input type="checkbox"/> Psychological manipulation	<input type="checkbox"/> Torture / suffering
<input type="checkbox"/> Motherhood	<input type="checkbox"/> Social class / hierarchy	<input type="checkbox"/> Nostalgia
<input type="checkbox"/> Revolution	<input type="checkbox"/> History / memory / records	<input type="checkbox"/> Alcohol abuse
<input type="checkbox"/> Capitalism	<input type="checkbox"/> Propaganda	<input type="checkbox"/> Intelligence
<input type="checkbox"/> Communism	<input type="checkbox"/> Censorship	<input type="checkbox"/> Critical thinking
<input type="checkbox"/> Power	<input type="checkbox"/> Language / doublethink	<input type="checkbox"/> Fear
<input type="checkbox"/> Nationalism	<input type="checkbox"/> Doctrine / ideology	<input type="checkbox"/> Resistance / compliance
<input type="checkbox"/> Natural beauty	<input type="checkbox"/> Government	<input type="checkbox"/> Individuality / conformity
<input type="checkbox"/> Lotteries	<input type="checkbox"/> Truth / reality	<input type="checkbox"/> Cafeteria food

2) WHICH ELEMENTS ARE CLOSELY TIED TO (THEME SUBJECT HERE)?

When it comes to this subject, identify the key...

CHARACTER MOTIVATION	(Character X is driven by a desire to...)
POINT OF VIEW	(This might be the narrator, the reader, or a specific character.)
PLOT EVENT / CONFLICT	
ALLUSION OR REFERENCE	
DESCRIPTION / IMAGE	
SYMBOL OR MOTIF	

3) COLLECT TEXTUAL EVIDENCE.

Find the excerpts that develop the theme and [take notes](#). It helps to have a searchable version of the novel: <http://www.anetebok.com/free-ebooks/1984.pdf>.

4) FORM A THEME STATEMENT. *Orwell develops the theme that...*

5) ORGANIZE YOUR IDEAS AND EVIDENCE.

Use an [ESSAY ORGANIZER](#). Focus each section or paragraph on a key element in the theme development (a symbol, a point of view, a character arc, a plot event, an allusion, etc.).

6) DRAFT YOUR COMPOSITION USING APPROPRIATE TRANSITIONS.

Firstly, Secondly, Lastly, Conversely, This idea is shown when... In conclusion, One effect of... With this in mind,	This does not change the fact that... As a result of... These examples show.... One example of this is... Compare this to... Given these points, Since... The most important aspect...	Nevertheless, In addition, Furthermore, At the same time, For the purpose of... Another key point... Due to... In spite of...
---	---	--

RL2 Main Ideas and Details (theme) | W2B Informative (evidence) | SL5 Presentation (media)

A motif is a recurring element in a piece of literature that has added significance or meaning. If an element represents something other than its literal self, we call it a symbol. (Technically, a symbol is a type of motif.)

Orwell uses motifs and symbols to add depth and complexity. The layers of meaning can add understanding or emotional weight. For example, the symbol of the paperweight helps us understand Winston's private thoughts and feelings (characterization) and the fragility of the authentic and personal world he and Julia have created (theme).



Choose one symbol or motif from 1984 to analyze. Present your analysis in a polished slideshow to explain how and why Orwell adds meaning and/or importance to the element. **Organize your presentation** logically and **include digital media** (e.g., textual, graphical, audio, video, or interactive elements) to add interest and aid understanding.

1) CHOOSE A SYMBOL OR MOTIF TO ANALYZE.

- | | |
|---|---|
| <input type="checkbox"/> The paperweight | <input type="checkbox"/> Singing |
| <input type="checkbox"/> "Oranges and Lemons" | <input type="checkbox"/> Dreams |
| <input type="checkbox"/> The engraving of St. Clement's | <input type="checkbox"/> The Golden Country |
| <input type="checkbox"/> The laundry woman | <input type="checkbox"/> Clothing / disguises |
| <input type="checkbox"/> "Where there is no darkness" | <input type="checkbox"/> $2 + 2 = 5$ |
| <input type="checkbox"/> The Chestnut Tree Café | <input type="checkbox"/> The diary / journaling |
| <input type="checkbox"/> Chess problems | <input type="checkbox"/> Big Brother |
| <input type="checkbox"/> Chocolate / treats | <input type="checkbox"/> Mother's arms |

3) COLLECT EVIDENCE. Find excerpts from *1984* that connect to the selected element. Use the [TEXTUAL EVIDENCE ANALYSIS](#) page to record your findings. It helps to have a searchable version of the novel: <https://www.planetebook.com/free-ebooks/1984.pdf>.

4) ORGANIZE YOUR PRESENTATION. A presentation is [organized like an essay](#), and each slide is like a paragraph. However, a slide should never look like a paragraph. Informational slides should look like a main idea/topic and a list of details that the speaker will explain. The presenter should use the slides as an outline of reminders, not a script to read.

Introduction (Grab attention, state the main idea, and preview supporting ideas.) What meanings are attached to the motif / symbol? What ideas are developed by it?	
	Supporting idea or example:
Body slide 1	
Body slide 2	
Body slide 3	
Body slide 4	
Body slide 5	
Body slide 6	
Body slide 7	
Body slide 8	
Use additional pages as needed.	
Conclusion (Restate main idea, review supporting ideas, and make a connection.)	

5) COMPOSE YOUR PRESENTATION AND INCLUDE MEDIA ELEMENTS.

- | | | |
|--------------------------------------|--------------------------------------|---|
| <input type="checkbox"/> Video | <input type="checkbox"/> Graphics | <input type="checkbox"/> Illustrations |
| <input type="checkbox"/> Animations | <input type="checkbox"/> Photos | <input type="checkbox"/> Models |
| <input type="checkbox"/> Transitions | <input type="checkbox"/> Tables | <input type="checkbox"/> Audio clips |
| <input type="checkbox"/> Graphs | <input type="checkbox"/> Flow charts | <input type="checkbox"/> Text hierarchy |

1984

BROTHER VS. BROTHERHOOD

NAME: _____

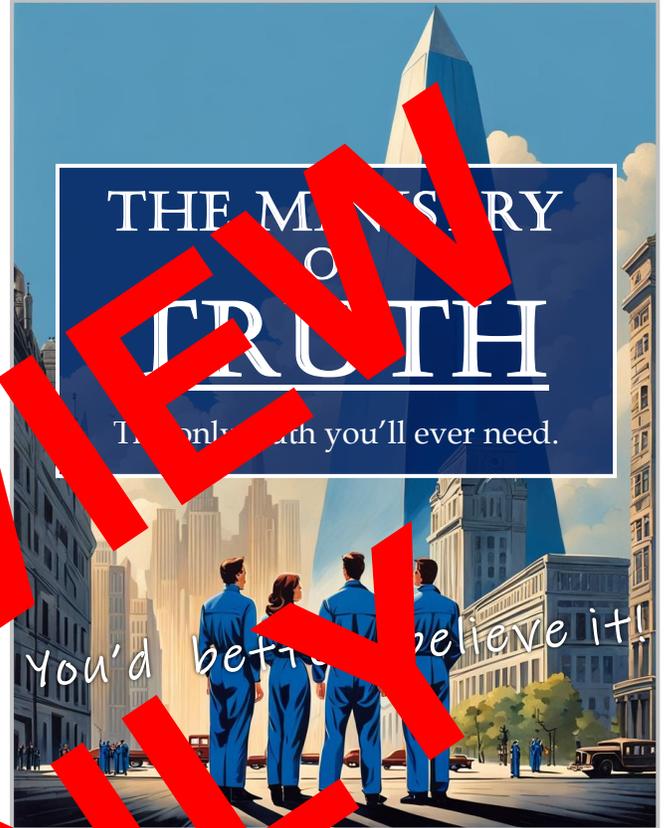
PROPAGANDA BATTLE

W1 Writing Argument | SL3 Presentation of Ideas: Point of view, Reasons, and Rhetoric

The Party and its Ministry of Truth use censorship and propaganda to indoctrinate (brainwash) the people of Oceania.

Propagandistic messages pervade newspapers, novels, textbooks, slogans, rallies, music, fraternal organizations, and broadcasts like the Two Minutes Hate. The Brotherhood, if it actually exists at all, must rely on the secretive transmission of subversive missives.

Taking a step back from the story, the novel itself can be viewed as propaganda. Orwell, a democratic socialist, uses this hypothetical future to reject Soviet-style communism and, to a lesser extent, exploit capitalism. Recognizing the material benefits of capitalism or the successes of the system do not serve his goals.



PROPAGANDA ASSIGNMENT:

You have been taught to be balanced, logical, unbiased, and honest when persuading others. Well, forget all that. You will take the side of **Brother and The Ministry of Truth** OR **Emmanuel Goldstein and The Brotherhood** and garner the support of the populace. Remember that your reasons and methods should be unfair, biased, and fallacious.

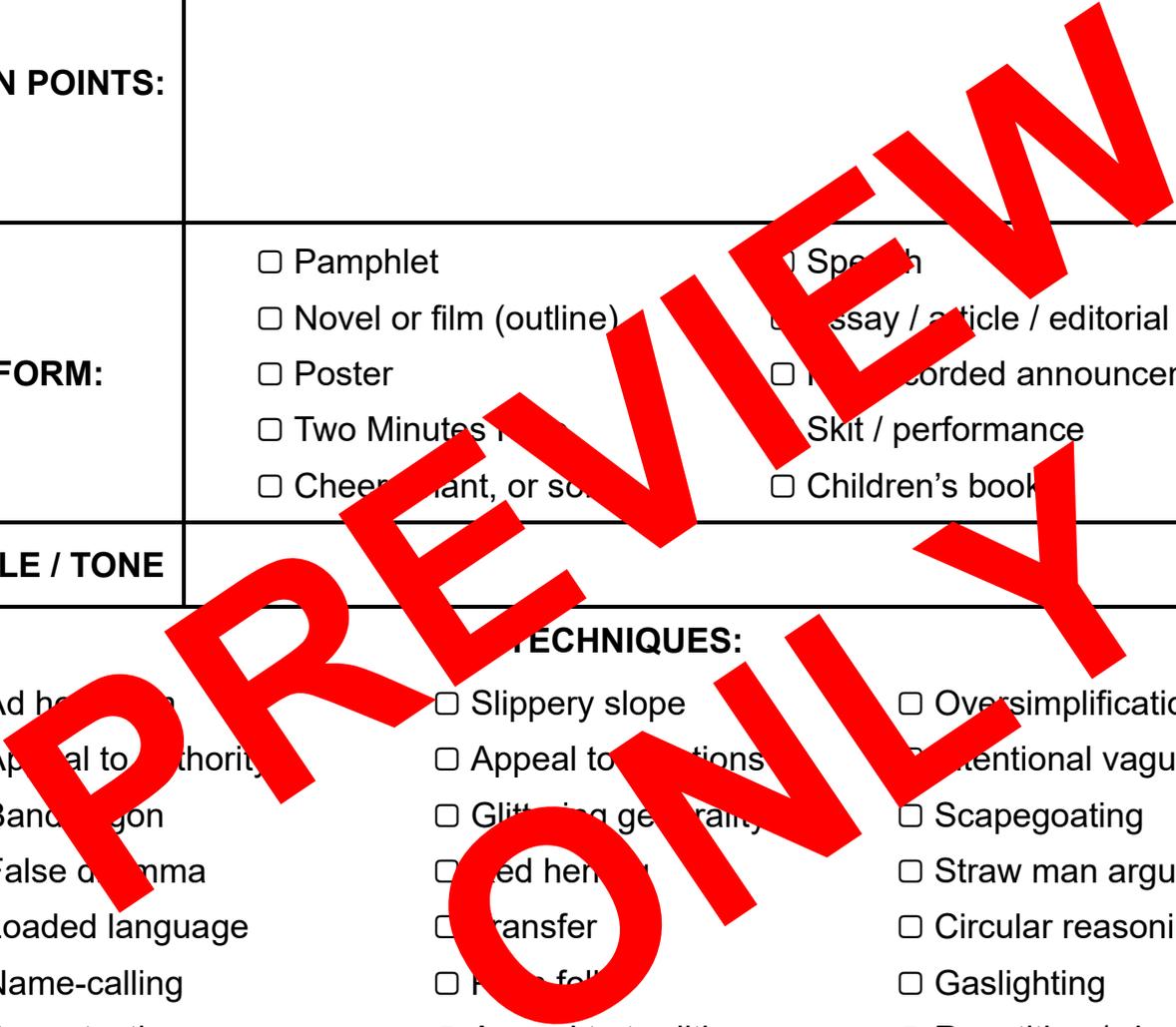
You will be graded on how well you create propaganda materials for one of the sides, present your materials to the class, and explain [propaganda techniques](#) that you used.

Writing UNFair Argument:

- Organize *(biased)* claims, *(fallacious)* reasons, and *(faulty or absent)* evidence.
- ~~Address counterclaims.~~
- Develop claims ~~fairly.~~
- Show a ~~formal~~ style and ~~objective~~ tone.

PROPAGANDA PLAN:

POSITION:	<u>THE MINISTRY OF TRUTH</u>	<u>THE BROTHERHOOD</u>
PURPOSE:		
MAIN POINTS:		
FORM:	<input type="checkbox"/> Pamphlet <input type="checkbox"/> Novel or film (outline) <input type="checkbox"/> Poster <input type="checkbox"/> Two Minutes Hate <input type="checkbox"/> Cheer, chant, or song <input type="checkbox"/> Speech <input type="checkbox"/> Essay / article / editorial <input type="checkbox"/> Recorded announcement <input type="checkbox"/> Skit / performance <input type="checkbox"/> Children's book	
STYLE / TONE		
TECHNIQUES:		
<input type="checkbox"/> Ad hominem <input type="checkbox"/> Appeal to authority <input type="checkbox"/> Bandwagon <input type="checkbox"/> False dilemma <input type="checkbox"/> Loaded language <input type="checkbox"/> Name-calling <input type="checkbox"/> Scare tactics <input type="checkbox"/> False cause-and-effect <input type="checkbox"/> Hasty generalization <input type="checkbox"/> Slippery slope <input type="checkbox"/> Appeal to emotions <input type="checkbox"/> Glittering generality <input type="checkbox"/> Red herring <input type="checkbox"/> Transfer <input type="checkbox"/> Fear <input type="checkbox"/> Appeal to tradition <input type="checkbox"/> Cherry-picking <input type="checkbox"/> False analogy <input type="checkbox"/> Oversimplification <input type="checkbox"/> Intentional vagueness <input type="checkbox"/> Scapegoating <input type="checkbox"/> Straw man argument <input type="checkbox"/> Circular reasoning <input type="checkbox"/> Gaslighting <input type="checkbox"/> Repetition / slogans <input type="checkbox"/> Loaded questions <input type="checkbox"/> Other: _____		



DEFINITIONS

Propaganda: Information of a biased or misleading nature, used to a particular point of view.

Fallacy: Faulty reasoning; misleading or unsound argument.

Bias: An unfair prejudice (pre-judging) toward or against one side of an issue.

Rhetoric: Language crafted to have a persuasive or effect on its audience.

Appeals: The three ways that you can persuade people (ethical appeals, emotional appeals, and logical appeals).

1984 INGSOC FOR KIDS! NAME: _____

PRIMARY PROPAGANDA

W4 Production and Distribution (purpose and audience) | RI6 Craft and Structure (purpose and rhetoric)

Totalitarian regimes benefit from indoctrinating (brainwashing) the citizenry from an early age, and this can be accomplished in part through youth groups. The Hitler Youth, the Young Pioneers (USSR), and the Socialist Patriotic Youth League (North Korea) reflect this concept. The fictional Party of 1984 follows this approach as Party youngsters move from the Spies, to the Youth League, to the Junior Anti-Sex League as they grow up.

ATTN: MINI-TRUE EMPLOYMENT 1919-06, RE: NEW ASSIGNMENT

The Party is pleased with the progress made in altering the textbooks to support INGSOC (English Socialism) and with the enthusiasm and malice being instilled through the Spies. However, the Inner Party feels that the Ministry of Truth can do more with the children in homes and Reclamation Centres that are too young to join the Spies.

As an Outer Party member working in the Ministry of Truth, you have been assigned to a new division called INGSOC for KIDS! It is your task to create a book priming children to embrace newspeak, crimestop, Thought Police surveillance, love of Big Brother, social hierarchy, the dress code, physical fitness, the war effort, and all the glorious principles of INGSOC. You might tell a typical story (e.g., *Goldilocks and the Three Proles*) or you might take a non-narrative approach (e.g., *B is for Big Brother: The INGSOC alphabet*).

1) LIST THE PRINCIPLES OF INGSOC AND MAKE YOUR CHOICE.

2) FIND DETAILS IN THE NOVEL that illustrate this principle.

3) OUTLINE YOUR STORY OR IDEA.

NOTE: Do not think too much about the intended message. We will need books for all of them.

- Setting:
- Characters:
- Conflict:
- Plot: (beginning, middle, and end)
- Theme:

4) IDENTIFY 3 PROPAGANDA TECHNIQUES THAT YOU WILL INCLUDE.

<input type="checkbox"/> Ad hominem	<input type="checkbox"/> Slippery slope	<input type="checkbox"/> Oversimplification
<input type="checkbox"/> Appeal to authority	<input type="checkbox"/> Appeal to emotions	<input type="checkbox"/> Intentional vagueness
<input type="checkbox"/> Bandwagon	<input type="checkbox"/> Catering to generality	<input type="checkbox"/> Scapegoating
<input type="checkbox"/> False dilemma	<input type="checkbox"/> Red herring	<input type="checkbox"/> Straw man argument
<input type="checkbox"/> Loaded language	<input type="checkbox"/> Transfer	<input type="checkbox"/> Circular reasoning
<input type="checkbox"/> Name-calling	<input type="checkbox"/> Plain folks	<input type="checkbox"/> Gaslighting
<input type="checkbox"/> Scare tactics	<input type="checkbox"/> Appeal to tradition	<input type="checkbox"/> Repetition / slogans
<input type="checkbox"/> False cause-and-effect	<input type="checkbox"/> Cherry-picking	<input type="checkbox"/> Loaded questions
<input type="checkbox"/> Hasty generalization	<input type="checkbox"/> False analogy	<input type="checkbox"/> Other: _____

5) WRITE THE BOOK.

You may want to include illustrations, diagrams, maps, or other visuals. If you are not a great artist, you can sketch out the basic idea or simply write down what will be shown in the space.

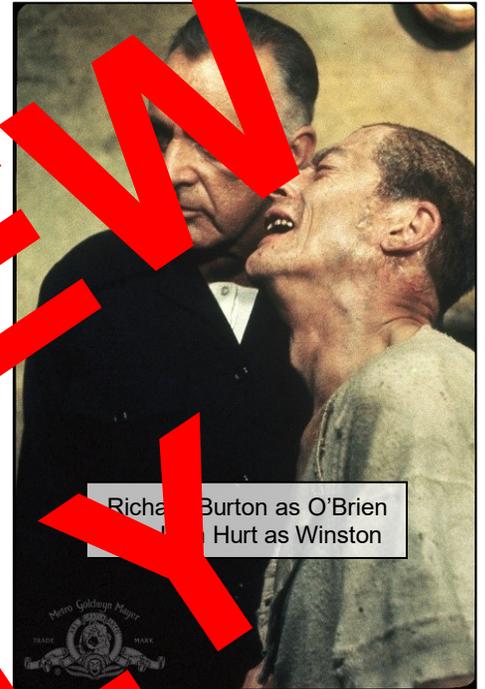
1984 FREE THE PROLES!

NAME: _____

Included in the many forms of indoctrination used by the Party in 1984 are public speeches. Winston witnesses a typical example as a part of Hate Week. Later in the novel, O'Brien delivers a more intimate oratory within the walls of the Ministry of Love.

Read this excerpt aloud and pay attention to any public speaking devices:

... A world of fear and treachery and torment, a world of trampling and being trampled upon, a world which will grow not less but more merciless as it refines itself. Progress in our world will be progress towards more pain. The old civilizations claimed that they were founded on love or justice. Ours is founded upon hatred. In our world there will be no emotions except fear, triumph, and self-abasement. Everything else will have been destroyed — everything. Already we are breaking down the habits of thought which have survived from before the Revolution. We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. In the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card. We shall abolish the orgasm. Our neurologists are at work upon it now. There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. When we are omnipotent we shall have no more need of science. ... Always, at every moment, there will be the thrill of victory, the sensation of trampling on an enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face — forever.'



Richard Burton as O'Brien
John Hurt as Winston

What public speaking devices do you notice?

- | | | |
|--|--|--|
| <input type="checkbox"/> Sound devices | <input type="checkbox"/> Figurative language / imagery | <input type="checkbox"/> Humor |
| <input type="checkbox"/> Repetition (slogans) | <input type="checkbox"/> Tone / voice modulation | <input type="checkbox"/> Analogy |
| <input type="checkbox"/> Rhyming | <input type="checkbox"/> Physical movement | <input type="checkbox"/> Allusion |
| <input type="checkbox"/> Rhythm | <input type="checkbox"/> Demonstration / performance | <input type="checkbox"/> Symbolism |
| <input type="checkbox"/> Alliteration | <input type="checkbox"/> Anecdote / story | <input type="checkbox"/> Famous examples |
| <input type="checkbox"/> Onomatopoeia | <input type="checkbox"/> Audience participation | <input type="checkbox"/> Dramatic pause |
| <input type="checkbox"/> Parallel construction | <input type="checkbox"/> Rhetorical questions | <input type="checkbox"/> Pacing |

1984 DIY TOTALITARIAN

NAME: _____

“IT’S YOUR PARTY, AND WE’LL CRY IF YOU WANT US TO.”

At long last, the Revolution is over. You are the undisputed leader of the victorious uprising. Your forces have crushed your enemies and silenced the critics. You hold absolute authority and possess total control. You can make the society whatever you want it to be. Will you try to make a life a utopia for all? Will you make life a dystopic nightmare for everyone but yourself?

OCEANIA IN 1984

Name of your society: _____

<hr/>	<p><u>IDEOLOGY / DOCTRINE</u> What ideas form the foundation of society?</p>	<hr/>
	<p><u>EMBLEM / SYMBOL</u> This is not necessarily a logo. It could also be a person, event, object or place.</p>	<hr/>
<hr/>	<p><u>VALUES</u> What does this society want its children to care about?</p>	<hr/>

	<p align="center"><u>SLOGAN</u></p> <p>This could be a formal motto or just a common expression.</p>	
	<p align="center"><u>LEADERSHIP / GOVERNANCE</u></p> <p>Who makes the decision and how do they make them?</p>	
	<p align="center"><u>SOCIAL STRUCTURE</u></p> <p>Are there different groups that serve different functions? Are they equal? Explain.</p>	
	<p align="center"><u>MISCELLANEOUS:</u></p> <p>Provide any additional explanation needed to understand your social vision.</p> <ul style="list-style-type: none"> -ECONOMY -ARTS & CULTURE -TECHNOLOGY -EDUCATION -LANGUAGE -DRESS CODE -LIFESTYLE -TRADITIONS 	

PREVIEW ONLY

Reflect: Imagine a totalitarian state that provided a fabulous standard of living for everyone. Would people willingly trade their freedom of speech and individuality for comfort and wealth?

1984 MAPPING 1984

NAME: _____

In the aftermath of WWII, communist governments had been established in Poland, Czechoslovakia, Hungary, Bulgaria, Romania, and East Germany. All of these were loyal to Soviet leadership. Of course, many nations were already formal states of the USSR (Estonia, Latvia, Lithuania, Ukraine, Moldova, Belarus, Azerbaijan, and so on).

While Orwell was writing *1984*, countries concerned by the specter of Soviet domination were forming NATO, the North Atlantic Treaty Organization. The twelve founding nations signed the alliance on April 4, 1949 (Belgium, Canada, Denmark, France, Iceland, Italy, Luxembourg, the Netherlands, Norway, Portugal, the United Kingdom, and the United States).

It is easy to see how these political developments shaped Orwell's political map in *1984*.

MAP CHALLENGE: Use details from *1984* to create a map that reflects Orwell's speculation.

1) **COLLECT TEXTUAL EVIDENCE** regarding Orwell's political map.

(Page # and paragraph #)		

2) **COMPLETE THE MAP ON THE OTHER SIDE** to reflect the information in the novel.

3) **LOOK IT UP AND THINK ABOUT IT**

How many countries <i>actually</i> existed in the year 1984?	
How many independent countries were there in the year 1900?	
How many countries exist today?	
How many countries are members of the European Union?	
How many independent countries do you think there will be in 2084? Explain.	

POLITICAL MAP OF 1984



KEY

OCEANIA =		AIRSTRIIP 1 =	
EASTASIA =		LONDON =	
EURASIA =		WAR ZONES =	

1984 STRUCTURE: DEVICES & EFFECTS

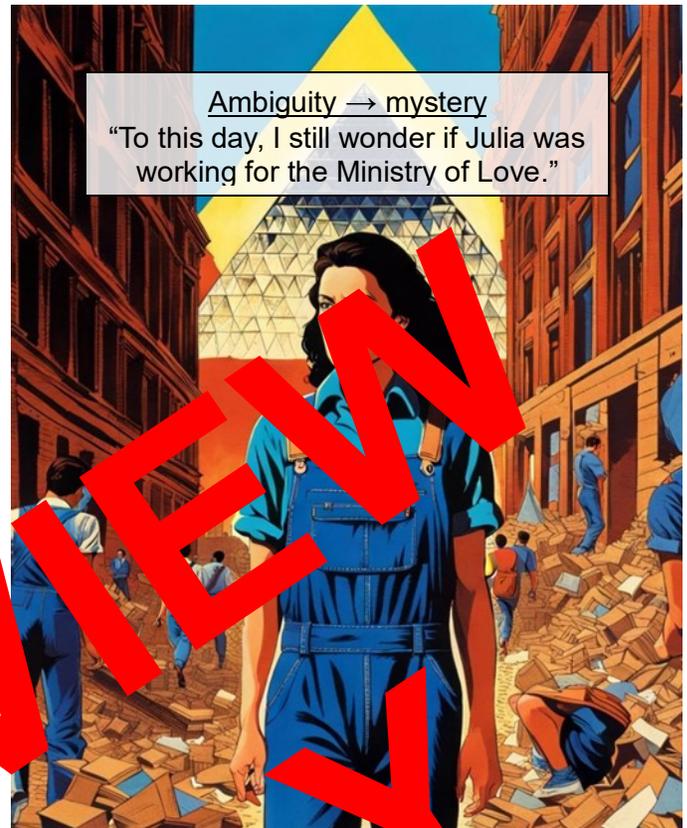
NAME: _____

RL11-12.5 Craft and Structure (structure & impact)
W11-12.2b Informative (topic development)

What makes *1984* a masterpiece of literature in the view of so many over the decades?

Certainly its themes about government power, surveillance, human rights, and personal connections continue to resonate. However, the text could not have achieved its profound impact without literary excellence.

One powerful aspect of Orwell's writing is his use of **structural devices** to create specific effects. For many, Orwell's use of pacing, ambiguity, foreshadowing, and revelation hold them in the palm of his figurative hand. So readers feel tension, mystery, suspense, and surprise just as Orwell intended.



What is structure in literature?

Literary structure includes the way an author divides the book into sections and chapters, the point of view of the teller, the unfolding of the plot, and the specific **structural devices**.

When it comes to **structural devices**, it's about **how the reader receives information**. Does the author want you to see the result coming or do they want you to be surprised? Does the author want you to have more information than the characters or less? Does the author want you to wonder what happened even after you have finished reading?

WHICH STRUCTURAL DEVICES DOES ORWELL USE IN 1984?

- Plot twist / revelation:** When the events take a unexpected or profound turn.
- Narrative interruption:** The telling stops for information of a different sort. This may be a tangential explanation, a reproduced document, verses of poetry, or an authorial intrusion.
- Subplot / parallel plots:** A smaller story (with a beginning, middle, and end) within the main story. Subplots typically have relevance to the main plot.
- Frame / frame tale:** The story is set (framed) within an outer story. For example, the story of *Frankenstein* is actually related by a sea captain who finds the doctor on an iceberg.
- Ambiguity:** When the meaning or result is unclear.

1984 “OCEANIA THE BEAUTIFUL” NAME: _____

W4 Production of Writing: Point of View | W10 Range of Writing

1. “Victory Brands Jingle”
2. “The Inner Party Blues” - O’Brien
3. “INGSOC Schoolhouse Rock” – Big B
4. “My Sugar Was Real” - The Julia Project
5. “An ‘Opeless Fancy” - The Washerwomen
6. “I Can’t Find the Words” - The Newspeaks
7. “Thought Criminal in My Bed” – Parsons
8. “Betrayal 101” – The Ministry of Love
9. “War is Peace” – Thought Police
10. “Floating Fortress Fight Song”

Apply your understanding of Orwell’s novel by writing lyrics for a 1984-inspired song. The song must reflect a specific **point of view** and **position** in relation to the novel. Perhaps your composition is a national anthem praising Oceania, a protest song for The Brotherhood, a ballad from one of the characters, or something else entirely. You may want to choose a song you know and replace the lyrics (karaoke-style).

From the 1984 film

Brotherhood Karaoke (old-school hip hop)

“OCEANIA, 'TIS FOR THEE”

“Triumph of Goldstein”

<https://www.youtube.com/watch?v=WDoU6W>

Musical by Dominic Muldowney
Lyrics by Jonathan Gems

In the state of Oceania, Big Brother reigns supreme,
Underneath the watchful eye of the telescreens' regime.
INGSOC's grip is tight, thought police patrol the streets,

Strong and peaceful, wise and brave;
Fighting the fight for the whole world to save.
We the people will ceaselessly strive
To keep our great revolution alive.
Unfurl the banners, look at the screen;
Never before has such glory been seen.

But we won't bow down, won't kneel in defeat.

Sabotage the system, break the chains of control,
Refuse to conform, lose the stains on your soul.
Goldstein's voice whispers, dissent is in the air,
We rise against oppression; don't dare to despair.

Oceania, Oceania, Oceania, 'tis for thee.
Every deed, every thought 'tis for thee.
Every deed, every thought 'tis for thee.

Air Strip 1, Oceania, where your nightmares unfold,
We'll resist the Party, our spirits can't be sold.
Mini-Love is watching every move we make,
But our minds have a freedom Room 101 can't take.

DYSTOPIA PREVIEW

Name: _____

IN A WORLD WHERE... you make a movie trailer.



"In a world where freedom is barely a memory, one child defies an empire and teaches a merciless legion of robot overlords the power of love."

"This summer, buckle in for a mind-bending adventure for the whole family – except for Bernice, who is not invited."

RL3 Interacting Elements (setting, genre, and theme)

W3A-B Writing Narrative (elements and techniques)

SL5 Presentation of Knowledge and Ideas (digital media)

Many of our favorite movies start as the author's idea for a short story, novella, or novel. When filmmakers turn pieces of literature into a movie, we call it an adaptation. (The telling has been adapted for a different medium.) Sometimes the original author is personally involved in making the movie and other times the author is just paid for their idea.

You will be making [a film trailer \(preview\)](#) to create excitement and interest for a new movie. This will be a [dystopia movie](#) set in a speculative human existence that is terrible to imagine.

PRESENTATION OPTIONS:

In the interest of practicality, your trailer should mainly rely on images paired with narration. (However, if you want to take it to a higher level, have at it, Spielberg.)

A) LOW-TECH: Simply show your selected images and read the narration live to the class.

B) MEDIUM-TECH: Use Google Slides, SlideShare, or PowerPoint. Add titles (text) and fancy transitions. You might even record narration and slide timings in advance.

C) HIGH-TECH: Edit clips and images using iMovie (Mac), the video editor of the Photos App (Windows), or any editing software that suits you. This allows for music and special effects!

PREMISE OPTIONS: **A)** ADAPTATION OF 1984 **B)** ORIGINAL DYSTOPIA IDEA

PREWRITING / PLANNING:

SETTING TIME	ALTERNATE HISTORY	PRESENT DAY	NEAR FUTURE	DISTANT FUTURE
LOCATION				
SPECULATIVE PREMISE	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>			
FORM OF DYSTOPIA	<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <input type="checkbox"/> Ecological <input type="checkbox"/> Social <input type="checkbox"/> Preindustrial <input type="checkbox"/> Governmental <input type="checkbox"/> Technological <input type="checkbox"/> Post-apocalyptic <input type="checkbox"/> Corporate <input type="checkbox"/> Genetic </div> <div style="width: 48%;"> <input type="checkbox"/> Surveillance <input type="checkbox"/> Medical <input type="checkbox"/> Economic <input type="checkbox"/> Educational <input type="checkbox"/> Cultural <input type="checkbox"/> Resource scarcity <input type="checkbox"/> Information control <input type="checkbox"/> Other: _____ </div> </div>			
EXPLAIN What's so bad about it?	<hr/> <hr/> <hr/>			
PROTAGONIST				
CENTRAL CONFLICT	<hr/> <hr/> <hr/>			
MOOD & THEME	<hr/> <hr/> <hr/>			
TITLE				

PREVIEW ONLY

1984 JUDGING A COVER BY ITS BOOK NAME: _____

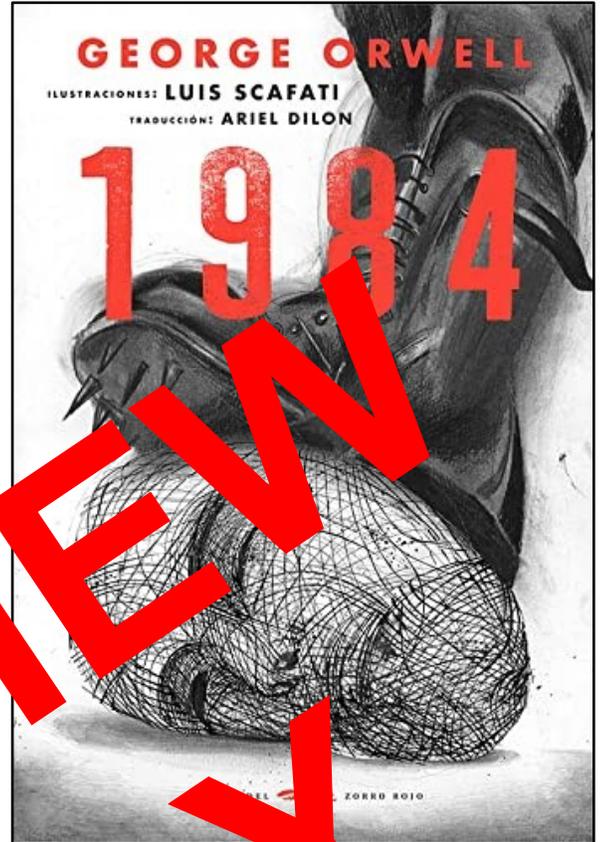
RL7 Knowledge and Ideas: Analyze Representations
W2D Informative Writing: Specific Language
NCAS8 (art) Responding: Interpretation and Meaning

VISUAL ARTS CHALLENGE: Turn your expert understanding of 1984 into original artwork.

With hundreds of editions and adaptations over the decades, 1984 has worn a wide variety of cover art. Some publications keep it simple and display little more than the title in a bold font and a giant eyeball. Other 1984 covers are packed with ideas and elements expressed in creative and inspired ways.

1) CRITIQUE EXISTING ARTWORK

Choose one of the examples on the right to analyze.
What does the artist try to express or emphasize?
What visual techniques does the artist use? Do you find the work effective? (Helpful terms on next page.)



Spanish edition by Luis Scafati and Ariel Dillon, 2021

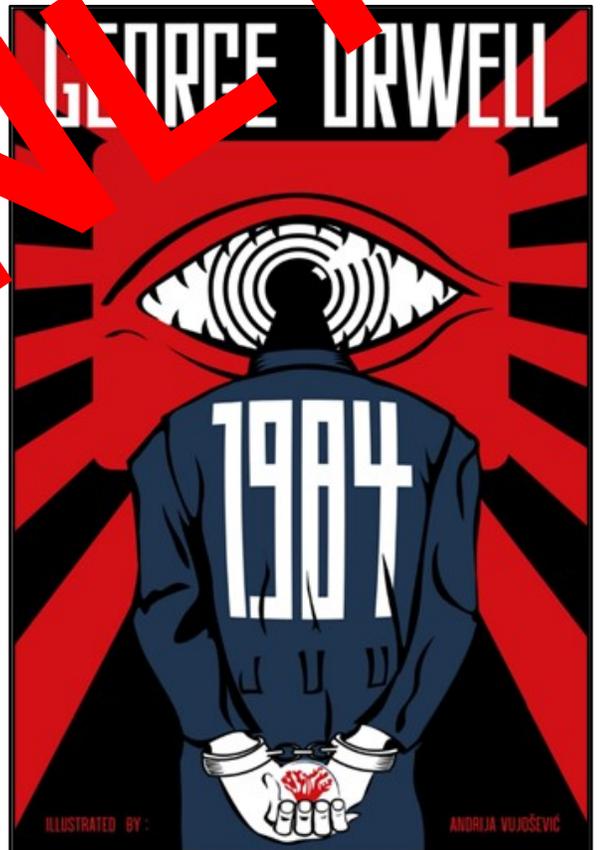


Image credit: Andrija Vujošević

1984 FILM CRITIQUE

NAME: _____

(Virgin Films. 1984; Rated R for violence, nudity, and sex; 1 hour and 48 minutes)

NOT APPROPRIATE FOR SOME VIEWERS!

- 1) (0:03:00) Was it effective to start the film with this imagining of the Two Minutes Hate rather than with Winston in his apartment? Explain.
- 2) (0:15:30) What is one detail from the novel that the filmmakers re-created brilliantly?
- 3) (0:34:30) What elements are the filmmakers using to create the mood?
- 4) (0:51:40) The references to "litter" and "stockpiling" are more pronounced in the film. Why would this resonate with viewers when the film was released in 1984-1985?
- 5) (0:59:00) The film includes additional imagery and foreshadowing regarding the rats. Is this additional effective or heavy-handed?
- 6) (1:07:00) How is Winston's meeting with O'Brien different in the film?
- 7) (1:08:20) Describe the music used in this montage sequence. What is the effect?
- 8) (1:30:00) How do you rate the film's interpretation of the Ministry of Love? (A+ to F-)

9) (1:36:00) In the film the Golden Country takes on a new meaning in representing the joy of surrendering to the Party. Is this an effective change?

10) (1:44:30) How did the filmmakers use the presence of the telescreens creatively?

11) Which actors delivered the best performances? Assign a grade to each.

Character	Actor	Grade (A+ to F-)
Winston	John Hurt	
Julia	Suzanna Hamilton	
O'Brien	Richard Norton	
Parsons	Congor Fisher	

12) Which literary symbol received the most attention in the film version?

13) Biggest win for the filmmakers:

14) Biggest fail for the filmmakers:

WRITE A REVIEW OF THE FILM

RL7 Integration of Knowledge and Ideas: Compare Interpretations

W1A Writing Argument: Organizing Information

Write a review of the 1984 film adaptation made in 1984 based on your expert knowledge of the novel 1984. As an expert on the novel, what grade (A+ to F-) would you give this movie? What did the filmmakers get right? What are the film's shortcomings?

Make sure to...

- [Organize an effective argument](#). Defend your judgement (A+ to F-).
- Compare the film adaptation to the original.
- Support your conclusions with details from the film and details from the novel.
- Use appropriate terms (theme, editing, effects, symbol, acting, camerawork, etc.)