

EDUCATIONAL DEPARTMENT



1984

GEORGE
ORWELL'S

Adapted by NICK LANE
Directed by TONY ESTRELLA

sandra feinstein-
GAM
theatre

STUDY GUIDE

172 EXCHANGE STREET, PAWTUCKET RI, 02876 | 401-723-4266 | GAMMTHEATRE.ORG

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*This study guide was prepared by
Tracy Morreo, Susie Schutt and Steve Kidd*



We thank the following organizations for their support of PLAY in our 27th Season: A Community Development Block Grant (City of Pawtucket), The Rhode Island Foundation, the Rhode Island State Council for the Arts, the Alice I. Sullivan Foundation of Collette Vacations, the Carter Family Charitable Trust, Amgen Foundation, Nordson Corporation Foundation, Bristol County Savings Charitable Foundation, the Hassenfeld Foundation, the Ramsey McCluskey Family Foundation, the Mabel Woolley Trust, the John Clarke Trust, Verizon, the June Rockwell Levy Foundation, TACO/ The White Family Foundation, Navigant Credit Union, Ocean State Charities Trust, and the Pawtucket Arts Panel (as of April 17, 2012).

PROLOGUE

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to share with your students designed to prepare them for our production of *1984* by George Orwell, Adapted by Nick Lane.

This Study Guide is broken into five acts. In the first act, you will find a few more reminders for you and your students about the nature of performance and what is expected of all audience members attending the theatre. In the second act, we delve into the world of George Orwell and *1984*. In this act, you will find a biography of Orwell and Nick Lane. In act three, Director Tony Estrella articulates his vision and ideas behind our production. Act Four offers a brief description of the plot of *1984* and a few helpful definitions of terms found in the book. Finally, we will close our Study Guide with act five where we will examine the dominant themes in *1984*, offer some discussion questions, and, through a video essay, give you a closer look at the history surrounding *1984*. At the end of our study guide, you will also be able to find information on how to learn more about The Gamm's Educational offerings.

As part of our Core Prep program, I would like to offer a workshop with your classroom/school before your visit and help prepare your students for the play. In these workshops, I will not only discuss the play and our production concept(s), but we will also get students out of their seats and up on their feet engaging in the themes, motifs and the language of the play. This type of kinesthetic engagement with language and literature ensures students deep comprehension and the sort of text-to-self connection that encourages students to invest in reading and literacy-learning.

Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. I had the good fortune to work with "ArtsLit" and the strategies and models for learning developed by the organization continue to serve as a foundational pedagogical tool for all Gamm Education programming.

Some benefits of ArtsLiteracy learning include:

- **Community Building in Your Classroom** (Applied Learning New Standards: A1; A2; A5)
- **Inspiration and Background on the Artist** (English Language Arts New Standards: E1; E2; E3; E5; E6; Applied Learning New Standards: A2; A3; A5)

- **Entering and Comprehending Text** (English Language Arts Standards: E1; E2; E3; E5)
- **Creating Text for Performance** (English Language Arts Standards: E1; E2; E3; E5)
- **Performing in Your Class** (Applied Learning Standards: A1; A2; A3; A4; A5)
- **Reflecting on Your Performance** (E2; E3; A1; A2; A5)

Moreover, the New England Common Assessment Program (NECAP) has developed GSE's (Grade Span Expectations) and GLE's (Grade Level Expectations) to help "capture the "big ideas" of reading that can be assessed."

We believe that all of our Literacy through Performance work helps to develop the following literacy skills.

WRITING

- W-2: Writing in Response to Literary Text (showing understanding of ideas in a text). A "text" covers not only books and plays, but film and other kinds of media.
- W-3: Making Analytical judgments about text (how good was it? What stuck out?)
- W-4: Creating a Storyline
- W-5: Applying Narrative Strategies (how did they tell the story?)
- W-14: Reflective Essay

ORAL COMMUNICATION

- OC-1: Interactive Listening (how well students listen; how much information they pick up hearing something once – asking a student to write a comprehensive account of a play certainly works)
- OC-2: Making Presentations (each senior in Rhode Island will be asked to put on a senior exhibition, capstone project or portfolio that includes a public demonstration on a particular subject. Learning about public performance is an obvious tie-in).

READING

- R-4: Initial Understanding of Literary Texts (where is the climax in a story? How would you set this play in contemporary society?)
- R-5: Analysis and Interpretation of Literary Text/Citing Evidence
- R-11: Reading Fluency and Accuracy (part of the benefits of reading a script out over and over in rehearsal is an increase in reading fluency and accuracy)

Please see more exercise and strategies for ArtsLiteracy learning at www.artslit.org. We would love to hear from you about your experiences

using this study guide. It is a great help to us as we build on our education program from year to year.

Steve Kidd
Resident Actor/Education Director
The Sandra Feinstein-Gamm Theatre

ACT I: Theatre Audience Etiquette

What is so exciting about attending the theatre - especially in a smaller space such as the Gamm - is that it is live! Live theatre is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You are mere feet (and sometimes inches!) away from the actors. Thus, you the audience, play an active role in the experience. The actors can see and hear you and any distracting behavior (talking, text messaging, unwrapping candy, the ringing of cell phones, etc) can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. Thank you!

The Nature of Performance

Controversial British playwright Sarah Kane once observed: "There's always going to be a relationship between the material and that audience that you don't really get with a film... People can walk out or change channels or whatever, it doesn't make any difference to the performance... It's a completely reciprocal relationship between the play and the audience."

The performance you see will never be precisely the same, for it will never have the same audience; every performance is unique. Theatre scholar Robert Cohen observed the essential paradox of live performance:

- It is unique to the moment, yet it is repeatable.
- It is spontaneous, yet it is rehearsed.
- It is participatory, yet it is presented.
- It is real, yet it is simulated.
- The actors are themselves, yet they are characters.
- The audience is involved, yet it remains apart.

“Theatre is not just another genre, one among many. It is the only genre in which, today and every day, now and always, living human beings address and speak to other human beings... It is a place for human encounter, a space for authentic human existence...”

-Vaclav Havel, President of the Czech Republic and Playwright
(From Robert Cohen's *Theatre: Brief Version*)

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre is different from film, television and sporting events.

ACT II: George Orwell and Nick Lane



George Orwell

Personal Life

George Orwell was born Eric Arthur Blair to Richard Walmesley Blair and Ida Mabel Blair on June 25th 1903 in Motihari, Bihar in British occupied India. In 1917 he received a scholarship to attend Eton College (High School) where he did not perform very well. Because of this, he decided not to attend college and instead went into the Indian Police Service. Eric Blair assumed the pen name George Orwell in 1932 because of the publication of his book *Down and Out in Paris and London*. He took the name in order to avoid potential embarrassment to his family for having been homeless and settled on “George Orwell” because, as he told Eleanor Jacques, “It is a good round

English name." In 1935, he Married Eileen O'Shaughnessy, with whom he adopted a son, Richard. Eileen and Orwell remained married until her death in 1945. Four years later he married Sonia Brownell in 1949. He died on January 21st 1950 in London, England at the age of 46. He is buried in Sutton Courtenay, England.

Writing

Every line of serious work that I've written since 1936 has been written directly or indirectly against Totalitarianism – George Orwell

It is the rare author whose very name becomes an adjective, for example, Kafkaesque, Dickensian, and Orwellian. Ironically, Orwell's name defines the very thing he despised and spent his life fighting against. It is a term used with increasing frequency in our age of smartphones, airport body scans, and omnipresent surveillance cameras in public spaces. Orwell achieved initial fame primarily as an English essayist and journalist, but it is his final work, "1984" (pub. 1949), that is thought by many to be the definitive novel of the 20th century. His writing was fueled by his sense of social injustice and his fight against totalitarianism extended to language. Language is power and its uses political: It can oppress and confuse while completely obliterating the truth. He argued for transparency and clarity above all, eschewing the murkiness of oppressive ideologies, arguing, "Political language has to consist largely of euphemism, question begging and sheer cloudy vagueness." The fictional "1984" remains Orwell's greatest cry against language in service of crushing the human spirit.

Other works include: "How the Poor Die" (1946), "Politics and the English Language" (1946), "The Road to Wigan Pier" (1937), and "Animal Farm" (1945).



Nick Lane

Nick Lane, (b. 1970), British actor, director, and playwright Nick Lane adapted “1984” for the stage. His play received international attention when Northern Broadsides, a theater group based in West Yorkshire, England, performed it in 2010. The group performs in a bare, stripped-down style with a focus on language perfectly suited for the staging of Orwell’s masterpiece. The group’s use of a “Greek Chorus” is typical of their aesthetic and Lane’s choice of multiple omnipresent narrators highlights the oppressive world of *1984*. Winston is never truly alone: he is always watched, always monitored. Lane’s writing style is eclectic and unclassifiable. Other works include Christmas pantomimes such as *The Elves and the Shoemaker*, the biographical comedies *My Favorite Summer* and *Me and My Dad*, and stage adaptations of *Frankenstein* and *Lady Chatterley’s Lover*.

ACT III: Our Production

From the Director: When Two Plus Two Equals Five



Tony Estrella

*“We die of words. For touchstones he restored
The real person, real event or thing;
—And thus we see not war but suffering
As the conjunction most to be abhorred.”*
—“George Orwell” by Robert Conquest

“...what he illustrates, by his commitment to language as the partner of truth, is that ‘views’ do not really count; that it matters not what you think, but how you think; and that politics are relatively unimportant, while principles have a way of enduring, as do the few irreducible individuals who maintain allegiance to them.”
—“Why Orwell Matters” by Christopher Hitchens

Measured by influence on popular culture, George Orwell was surely the twentieth century's greatest anti-totalitarian. In anatomizing the great *isms* (communism, fascism, imperialism) and dissecting their euphemistic language, he infused our language with a self-critical glossary of terms to expose the rot of "political language...designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind." *Big Brother*, *Doublethink*, *Thought Police* are but a few coinings that have entered our consciousness by cultural osmosis. Like so much of Shakespeare, these phrases have transcended their origins to become part of the lexicon of everyday English. Orwell's name in adjectival form is proof enough. To call something "Orwellian" is to instantly conjure up a capricious, all-powerful and petty avatar of the state with the means of accessing your every thought and deed. Of course, "Orwellian" can also imply the opposite: that to act in an Orwellian fashion might be to strenuously resist Orwellian-style tyranny. *Doublethink* indeed.

It is rather simple to understand totalitarianism as a political concept, e.g. that the Soviet or National Socialist (Nazi) states were seeking through means of propaganda and terrible violence a kind of *total* control over the lives of their citizens. It is somewhat fuzzier from the worm's eye view. What is it essentially and how are we vulnerable to it? If we accept Hitchens' argument that Orwell "illustrates...that it matters not what you think but *how* you think," we can begin to understand. In *1984*, an interrogator admonishes Winston to tell him how many fingers he is holding up. He holds up four but insists there are five as he tortures Winston to give him the right answer. However, the interrogator will not allow Winston to lie. He demands that Winston actually see five fingers. In other words Winston must believe that he sees the impossible, implying that fear and terror have the ability to actually trick your brain into rationalizing the irrational. And thus, two plus two can *actually* equal five. This is the essence of institutionalized tyranny whether wielded by the state (Big Brother) or fundamentalist religions. "We shall squeeze you empty," O'Brien says to Winston, "and fill you with ourselves."

Or to quote the bureaucrat Syme in *1984*, "orthodoxy is unconsciousness." The obviously falsifiable can only become 'true' or unconscious if we torture the meaning of the words we use to express it. In *1984*, Winston's colleagues at the Ministry of Truth are systematically cleansing the language, paring it down from *Oldspeak*, "with all its vagueness and shades of meaning" to *Newspeak*, "the only language in the world whose vocabulary gets smaller every year," and which will reach its perfection only when there "will be no words to express it." *Thoughtcrime* becomes impossible therefore because thought itself is impossible. Though the awful *-isms* of the 20th century may have been eradicated or at least diluted into weak-tea versions of their former selves, our creeping desire to prostrate ourselves to authority, to remove our need to think critically, endures. In that always-fertile ground lays the seed of

the next *-ism* to dominate and subject us. Times and politics change as do the means of their expression and control. If Orwell is right and we stay vigilant about *how* we think, then at least we will always stand some chance of resisting them.

It is with great humility and respect that I dedicate this show to brave anti-totalitarians of the past and the future. First, to the imperishable Christopher Hitchens. The matchless intellectual courage of his journalism, critical essays and public debate continue to inspire so many about not what but *how* to think. And second to Jessica Ahlquist of Cranston, RI, who at a mere 16 years of age had the courage to point out that the emperor wasn't wearing any clothes (to state the obvious is often the most dangerous of tasks) and, despite having to bear far more than "two minutes hate", looked the biggest of big brothers in the eye and did not blink.

—Tony Estrella

Dramaturgical Notes:

Amusing Ourselves to Death: 1984 and Privacy in the Age of Apple

By Jennifer Madden

If someone in the 1970s had revealed that within 40 years Americans would all be carrying electronic location-tracking devices with them wherever they traveled, people at the time would have either scoffed at the notion, or concluded that we were destined for a totalitarian takeover by the Soviet Union.
—ACLU website

I read "1984" as a high school student in the early 1980s. George Orwell's book was exceedingly popular during those Cold War (a term Orwell coined) Reagan years, and I remember the trepidation that accompanied the arrival of that ominous year—as if the power of the narrative could shape the future.

In writing "1984" in 1949, Orwell was responding to both the Nazis and Soviet state control. As it turned out, the author's dystopian nightmare never came to pass. Yet it can't be denied that our world is radically and irrevocably changing in matters of privacy and surveillance. From phone and computer-hacking scandals to the tracking of online purchases to smartphone technology and social networking sites, our privacy is constantly encroached upon both with and without our permission.

That anyone with an iPhone is instantly traceable is unsettling to some. More troubling are websites such as Pipl.com that conduct "deep web searches" for extensive information about our backgrounds, including buying habits,

political affiliation, and the value of our homes. (Go home and search yourself on this site. It's eye-opening!) Or consider the controversial stalker-friendly iPhone app "Girls Around Me" that lets you see who is hanging out in your area and how you can contact them through Facebook or Foursquare. Harmless fun? Perhaps. But what if our Internet ephemera were collected and used by the state for nefarious purposes?

In the 2011 case *United States v. Jones* which determined law enforcement's right to use warrantless GPS tracking, Supreme Court Justice Stephen Breyer observed, "If you win this case, then there is nothing to prevent the police or the government from monitoring 24 hours a day the public movement of every citizen of the United States. ... So if you win, you suddenly produce what sounds like '1984'."

In Neil Postman's book "Amusing Ourselves to Death," he argues that our present more closely resembles Aldous Huxley's "Brave New World" (pub. 1931) of people anaesthetized by technology than Orwell's "1984":

"What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in 'Brave New World Revisited', the civil libertarians and rationalists who are ever on the alert to oppose tyranny 'failed to take into account man's almost infinite appetite for distractions.'"

Perhaps privacy is a historical blip on the radar. Legal historian Lawrence Friedman commented:

In an important sense, privacy is a modern invention. Medieval people had no concept of privacy. They also had no actual privacy. Nobody was ever alone. No ordinary person had private space. Houses were tiny and crowded. Everyone was embedded in a face-to-face community. Privacy, as idea and reality, is the creation of a modern bourgeois society. Above all, it is a creation of the nineteenth century. In the twentieth century it became even more of a reality.

Will that modern-day reality become a forgotten dream in this century, as we willingly cede our privacy and unwittingly create our own Big Brother?

ACT IV: Plot, Definitions & History

The Plot:

Nineteen Eighty-Four, first published in 1949, is about **Oceania**, a society ruled by the oligarchical dictatorship of “**the Party**”. Life of the average person, or **Outer Party**, in the Oceanian province of **Airstrip One** is a world of perpetual war, pervasive government surveillance, and incessant public mind control, accomplished with a political system euphemistically named “English Socialism” (or **Ingsoc** in Newspeak), which is administered by a privileged **Inner Party** elite. Despite their appearance of power, the Inner Party is also subordinate to the totalitarian cult of personality of **Big Brother**, the defined Party leader who rules with a philosophy that decries individuality and reason as **thoughtcrime**; thus the people of Oceania are subordinated to a supposed collective greater good. The protagonist, Winston Smith, is a member of the Outer Party who works for the **Ministry of Truth** is responsible for propaganda and historical revisionism. His job is to re-write past newspaper articles so that the historical record is congruent with the current party ideology. Because of the childhood trauma of the destruction of his family — the disappearances of his parents and sister — Winston Smith secretly hates the Party, and dreams of rebellion against Big Brother. Winston begins an intellectual rebellion against the Party, which includes writing in a diary, and illicit romance with Julia (relationships are strongly discouraged). He reaches out to an Inner Party member, O’Brien, in attempt to learn about a secret rebellion lead by Goldstein, enemy of the Party. O’Brien is secretly working for the Inner Party to weed out thoughtcriminals like Winston, and Winston’s attempted betrayal leads to his consequent imprisonment, interrogation, torture, and re-education by the **Thought Police** in the **Ministry of Love**.



Three perpetually warring totalitarian super-states control the world.

Definitions:

Orwellian:

of or relating to the works of George Orwell, especially his picture of a dystopian future totalitarian state, including notions of surveillance, invasion of personal privacy, and revision of history

Dystopia:

a society in a repressive and controlled state, often under the guise of being a utopia or paradise. *1984* is a dystopian novel and *The Hunger Games* is an example of a modern dystopian novel. What do these two books have in common?

Newspeak Definitions:

Air Strip One—formerly known as Great Britain, part of the massive super-state of Oceania (England, America, Australia, and South America).

Big Brother—The omnipotent, all-knowing, and possibly fictitious ruler of Oceania. Also known as B.B.

Doublethink—A simultaneous belief in two contradictory ideas.

Doublespeak—Deliberately opaque language giving the illusion of communicating but doesn't.

Eastasia—Enemy of Oceania and one of the three super-states. Eastasia consists of China and the majority of Asia.

Eurasia—Enemy of Oceania and one of the three super-states. Eurasia consists of Europe and Russia.

Ingsoc—"Newspeak" for English Socialism, the political ideology of Oceania.

Inner party—The ruling political elite of Oceania, and the smallest of the three classes.

Junior anti-sex league—A state sponsored organization meant to eradicate sexual impulses.

Newspeak--An ever evolving stripped to the bones language devised by the state to minimize independent thought or subversive speech.

Outer party—The middle-class of Oceania. They are also the most

supervised of the three classes.

Proles—The despised working class of Oceania, comprising the vast majority of the population.

Room 101—A torture chamber consisting of the prisoners' worst fears/nightmares.

Thought crime—The criminalization of thinking. "Thoughtcrime does not entail death: thoughtcrime is death."

Thought Police—The secret police.

Two Minutes of Hate—A daily ritual that requires party members to watch a film depicting enemies of the state and verbalize their hatred for them. Hate Week is an expanded version of this ritual.

Unperson—A person who is executed then "vaporized" by the state: all written and photographic evidence pertaining to this person is destroyed as though they never existed.

History: A Video Essay

Reading 1984 and/or seeing the production is a great chance to discuss political history as well as to draw parallels to today. We recommend students watch the video on our You Tube Channel (available April 30th at www.youtube.com/user/gammtheatre) and answer questions as a class or in essay form. Below are examples of some questions you might pose.

Questions for Discussion:

- What did Orwell use as his inspiration for "1984"?
- What current events not mentioned in the video remind you of the events or themes in "1984"?
- What are your predictions for 2102?

ACT V: Themes & Questions for Personal Writing or Discussion

Propaganda

1. Information especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view.
2. The dissemination of such information as a political strategy.

The Party uses every opportunity to instill its ideals into its citizens. They deliberately weaken people's memories and flood their mind with propaganda. They use basic forms of propaganda such as posters of Big Brother with the slogan "Big Brother is watching you" as well as massive amounts of doctored information which they disseminate to the public. By doing this they are able to replace individual's memories with their own version of the truth. The Party's well organized and effective propaganda machine is a major factor in its rule over Oceania as evidenced by the vigor and loyalty we see in some citizens. The citizens are filled with hatred for Oceania's stated enemies. However, this hatred can be easily re-directed with more propaganda if the enemy happens to change. When propaganda rules, it is impossible for anyone to have any grasp on reality. Below are some images from Orwell's London as well as some political images from recent history.

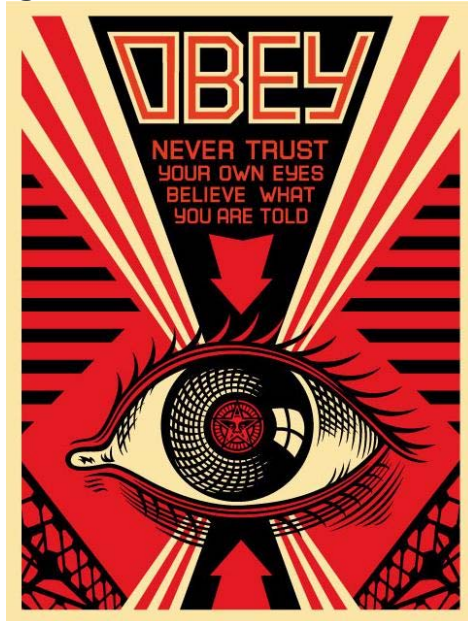
Images from Orwell's Time:



The 2 + 2 = 5, propaganda poster from 1931 below, which inspired a portion of the 1984 set for our production, reads: "The arithmetic of an industrial-financial counter-plan: 2 + 2 plus the enthusiasm of the workers = 5" [translation Steve Dodson]. Dodson explains that "the 'counter-plan' is the speeded-up plan the workers' collective of a factory allegedly came up with to counter the official plan: 'They say to do it in five years, but we, the socialist workers with our socialist enthusiasm, can do it in four!' Needless to say, this was not a voluntary 'plan'." The image is from a large page of Soviet posters titled "Galerie d'images: Affiches soviétiques (1920-1941)."



Contemporary Images:



The image above was created by American contemporary graphic designer, and illustrator **Shepard Fairey** (born February 15, 1970) is who emerged from the skateboarding scene as an artist in 1984. He first became known for his "Andre the Giant Has a Posse" (...OBEY...) sticker campaign, in which he appropriated images from the supermarket tabloid *Weekly World News*. His work became more widely known in the 2008 U.S. presidential election specifically his Barack Obama "Hope" poster (below).



The Institute of Contemporary Art, Boston calls him one of today's best known and most influential street artists. His work is included in the collections at The Smithsonian, the Los Angeles County Museum of Art, the Museum of

Modern Art in New York, the Museum of Contemporary Art San Diego, the National Portrait Gallery in Washington, and the Victoria and Albert Museum in London. Many of your students will recognize his work, which often reflects themes of surveillance and brainwashing. His OBEY stickers can be found around the world on lamp-posts, mailboxes etc. and one of his murals is located in downtown Providence (and pictured below).



Questions for Discussion:

- How do Mr. Fairey's images compare to the images of 1931? What are the missions/goals/messages of these images?
- What images do you see in your daily life that influence you? Have you recognized examples of propaganda in your daily life?
- What are repeated images in the book?
- What is Orwell's relationship with the concept of $2+2=5$? What does it mean to you?
- How might the Gamm reinvent the $2+2=5$ poster for their production of 1984? How would you change it to reflect the themes of 1984?
- Can propaganda be used in a positive way?
- In what ways does Winston deny the propaganda?
- Since propaganda is by its very nature a subtle art form that sinks into a culture's collective subconscious, may we recognize media sources in 2012 America that can be identified as propaganda? What are commercials, political campaigns, billboards, news outlets trying to get us to believe?

- How does the Gamm's production of *1984* show the propaganda on stage? How would you incorporate propaganda in your own performance?
- Create your own Big Brother poster.

Political power

The head of the government in Oceania is the omniscient, omnipotent, Big Brother. It is never clear whether or not Big Brother truly exists or if he is a fictitious leader that was created as a focus for the love of the party.

Goldstein, is Big Brother's political opponent and therefore a criminal. He is said to be the leader of the Brotherhood, which is an underground anti-Party fellowship. Goldstein is vilified, therefore encouraging the citizens of Oceania to unite in their hatred of their beloved Big Brother's mortal enemy. The political control in *1984* is an example of government power gone wrong. Many societies leading up to World War II were dictatorships or totalitarian states. Orwell uses this as his inspiration for Big Brother and IngSoc.

Questions for Discussion:

- Do you think Big Brother is a real person?
- Does Winston have any power against Big Brother?
- How is Big Brother represented in the Gamm's production of *1984*?

Surveillance

The telescreens are the most visible symbol of The Party's constant surveillance of its subjects. Every citizen has one in their home and The Party tells the people they will provide security and protect them from "thought criminals". The telescreens have the dual capability to observe the citizens as well as blare constant Party propaganda.

Questions for Discussion:

- When is it okay for a government to conduct surveillance on its citizens?
- In what ways do you feel like you are under surveillance?

Control of History/ Past and Present

The Party controls every source of information and even re-writes the content of all newspapers and histories for its own end. Individuals are not allowed to keep photographs, documents or any records of their past. Citizens become willing to believe whatever The Party tells them as their memories become fuzzy and unreliable. The Party controls the present and therefore is able to manipulate history. By controlling what happens in the past, it can therefore justify all of its actions in the present.

Questions for Discussion:

- Should the government have the right to edit the content of news papers or other news sources? Do you think the United States government does edit either of these?
- Who controls the content of history books?
- What is your oldest memory? How do you know it is true? What are Winston's memories?

Freedom

1. The power or right to act, speak or think as one wants without hindrance or restraint

2. Absence of subjection to foreign domination or despotic government

In Oceania, having an independent thought is dangerous and criminal as it might lead to a rebellion. The Party has destroyed each citizens' sense of independence and individuality through psychological manipulation tactics. Life is uniform and orderly, as everyone eats the same food, lives in the same apartments and wears the same clothes. No one is allowed to stand out, or be unique. Their personal freedom has been taken away by The Party.

Questions for Discussion:

- Have you ever felt like your freedom of expression was in jeopardy?
- How would you react if your freedom was taken away?
- Are there circumstances where it is okay to take away a person's freedom of expression? (for example, school uniforms)

EPILOGUE

Thank you for joining us for *1984* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. We hope you will join us for more student matinees at The Gamm. Our education program also provides classes for students in junior high and high school and our GSI Pawtucket is the thing to do for summer time theatre fun. To learn more, find us on the web at www.gammtheatre.org or reach Steve Kidd at 401 723 4266 ext. 17.

GAMM SUMMER INTENSIVE 2012
PROFESSIONAL TRAINING FOR ACTORS AGE 13-18

AUDITIONS

ROMEO + JULIET

MUCH ADO ABOUT NOTHING

Voted
"BEST SHAKESPEARE FOR TEENS"
Rhode Island Monthly

GAMM SUMMER INTENSIVE (GSI)
is a professional theater training program for serious young actors, directors, designers and other artists who wish to hone their skills by way of Shakespeare! GSI provides high-school students from across Rhode Island and Southern New England with a **rich, dynamic four-week immersion experience** that is intense, supportive and, above all, fun.

This year's program culminates in six public performances of *Much Ado About Nothing* and *Romeo and Juliet*. Participation in GSI is by audition only.

To schedule an audition, contact Gamm Education & Outreach Coordinator **Susie Schutt** at edcoordinator@gammtheatre.org or 401-723-4266 ext. 21.

PROGRAM RUNS:
June 25th - July 22nd

AUDITIONS:
April 28th & May 5th
10am - 6 pm

PERFORMANCES:
July 19th - 22nd

COST: \$695

The Sandra Feinstein-Gamm Theatre | 172 Exchange Street | Pawtucket, RI 02860 | 401.723.4266 | www.gammtheatre.org