

1984

George Orwell's

A man with dark hair, wearing a grey t-shirt and dark overalls, is shown in profile, looking down. On top of his head is a mechanical device made of cardboard boxes, with a bright light emanating from it. The background is dark with vertical red lines, suggesting a digital or surveillance theme.

STUDY GUIDE

OCTOBER 21 – NOVEMBER 15, 2015

ADAPTED BY ANDREW WHITE

DIRECTED BY HALLIE GORDON

2015/16 SEASON

steppenwolf
for YOUNG ADULTS



WHAT IF ONE THOUGHT COST YOU EVERYTHING?



DEAR TEACHERS:

THANK YOU FOR JOINING STEPPENWOLF FOR YOUNG ADULTS FOR OUR 2015/16 SEASON. FOLLOW US THROUGH ONE CLASSIC STORY AND ONE CUTTING EDGE EXPERIENCE INVESTIGATING THE QUESTION, **HOW DOES YOUR PAST INFORM YOUR FUTURE?**

In our production of *1984*, we encounter a Winston haunted by images from his past: his father leaving the family when he was eight, presumably at the hand of Big Brother. As Winston rebels against the totalitarian world around him, he is forced to confront his past *and* future, examining how a constant threat of war shaped him as a young person and what he is willing to fight for.

We are calling our second show, *The Compass* (February 24-March 12) an *experience* rather than a play. Meet *The Compass*, a brand-new app aimed at young people that does the heavy lifting on your daily thinking. *The Compass* is a groundbreaking, live, interactive performance that explores the intersection of technology and decision-making. This *experience* will engage your students in new ways, never before tried with Steppenwolf for Young Adults. Please see page 22 for more information on *The Compass*.

Also, please join us in welcoming our new Education Assistant, Jared Bellot. Before coming to Steppenwolf last fall as our Education Fellow, Jared worked as a middle school teacher for a public school outside Boston. Jared brings to the position diverse experiences as a producer, arts education advocate, and mentor to young adults. We look forward to introducing him to you this year.

We look forward to having you at the theater!

Hallie, Megan and Jared

Hallie Gordon
Artistic and Educational Director

Megan Shuchman
Associate Education Director

Jared Bellot
Education Assistant

INDEX

2 WELCOME LETTER

8 CHARACTER DESCRIPTIONS

14 DOUBLEPLUS-GOOD with classroom activity

22 TEASER FOR *THE COMPASS* with questions for the classroom

26 ACKNOWLEDGEMENTS

4 PLAY SYNOPSIS

9 TEN THINGS YOU DON'T KNOW ABOUT 1984

16 BIG BROTHER'S JUNIOR ARMY: *Stories of Children Raised During War*

24 COMMON CORE STATE STANDARDS

6 INTERVIEW WITH 1984 DIRECTOR HALLIE GORDON

12 UNDERSTANDING THE LANDSCAPE IN ORWELL'S 1984 DYSTOPIA

20 THE MEMORY HOLE *classroom activity for after the field trip*

25 ADDITIONAL RESOURCES

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ACCESSIBILITY DATES

American Sign Language-Interpreted Performance

SUNDAY, NOVEMBER 8 AT 3PM

Open Captioned Performance
SUNDAY, NOVEMBER 8 AT 3PM

Audio-Described Performance and Touch Tour
SUNDAY, NOVEMBER 1 AT 3PM

STUDY GUIDE CURATED BY

Megan Shuchman

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Jared Bellot, Irina Gavrilova, Megan Shuchman and Lauren Sivak

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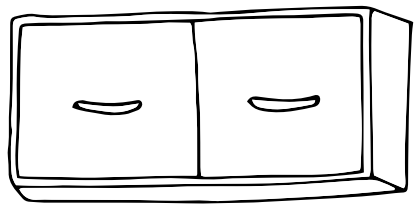
Hallie Gordon

DESIGN BY

Shilla Shakoori

(1) REAL TIME

Adult Winston staggers out of bed to join the state-mandated morning exercise routine. As Winston begins his day, the world of Oceania begins to unfold around him as 'the Telescreen' keeps citizens updated on the never-ending war and reminds them to watch out for Eurasian spies.

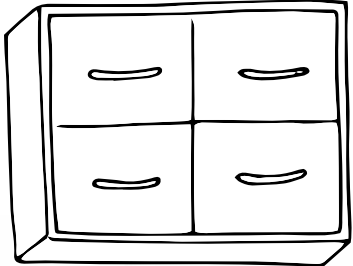


(2) REAL TIME

At work at Minitru, Winston and his co-workers are responsible for altering history records to ensure Oceania citizens see only the "correct" versions of events. This way, the party can keep up the appearances of war so that citizens feel under constant threat. O'Brien, an inner Party member, watches Winston work. Winston and a co-worker, Syme, discuss the new Dictionary being created, in which Newspeak language is distilled down: instead of bad, the word ungood; instead of fantastic, plusgood.

(10) REAL TIME

On the train to work the next day, Winston begins to start questioning the Party, wondering to himself, 'Until [citizens] become conscious, they will never rebel.' At another 'Two Minutes of Hate' gathering, Winston and Julia share a meaningful exchange and Julia slips Winston a note with the words, 'I love you.' They make plans to meet outside the city in the Prole District, where they are alone and away from the watchful eye of the Thought Police. As they begin to fall in love, Winston and Julia revel in the freedom to express themselves however they want.



(11) REAL TIME

O'Brien approaches Winston at work and invites him to his house later that evening. Hiding away together in Charrington's shop, Winston and Julia's love fuels their desire to become radicals against the Party. They commit to never betraying one another, no matter what outcome awaits them.

(3) REAL TIME

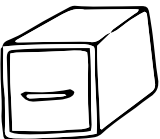
Midday, Winston's joins others for the 'Two Minutes Hate' in which the Telescreen projects the enemy, Goldstein, speaking out against the Party. While citizens yell and scream 'traitor' and 'rat' at Goldstein's image, we meet Julia, a seemingly loyal citizen who falls to her knees out of respect when Oceania's national anthem plays. After work, Winston drinks Victory Gin at the Chestnut Tree Café, his neighborhood bar. While listening to news reports in the background of more air strikes and terrorist attacks, he almost forgets to toast Big Brother before downing his drink.

(4) WINSTON'S MEMORY

Young Winston is being carried in his father's arm after describing his terrible fright over encountering a rat with horrible fur, a large tail and scary teeth.

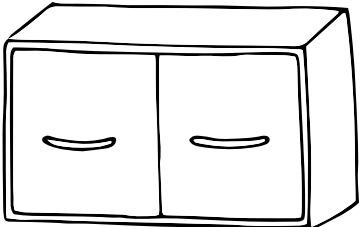
(6) WINSTON'S MEMORY

Winston, as a child, steals his sister's chocolate and devours it. Upon finding out, his mother chides him, so appalled she finds herself in tears.



(8) WINSTON'S MEMORY

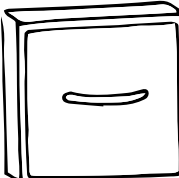
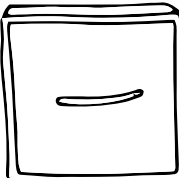
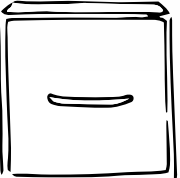
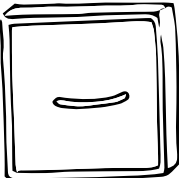
Young Winston watches his father pack a suitcase to hurriedly leave the house, saying as he departs, 'We shouldn't have trusted them. I said so, didn't I?' As snowflakes swirl around Young Winston, he and his father are unsure when they will see one another again.



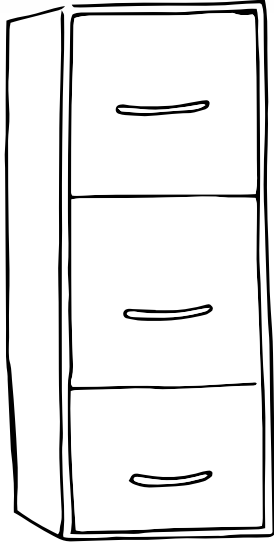
(9) REAL TIME

Winston's neighbor, Parsons, asks if Winston can accompany his son to a public execution. Little Tommy is eager to witness the killing, and screams 'traitor' at Winston when he won't escort him. Afterwards, Winston expresses dissent for the first time, journaling in his new diary, 'Big Brother, I hate you!'

PLAY SYNOPSIS



by Megan Shuchman



(13) REAL TIME

As Winston reads to Julia from Goldstein's book, the two fall deeper in love with one another and their newfound fight for justice. All of a sudden, Winston and Julia's room is raided by the Thought Police, who have been watching them from a secret Telescreen hidden behind a painting.

(15) REAL TIME

Winston is imprisoned with his former co-workers, Ampleforth and Parsons, both of whom are also accused of betraying the Party in one way or another. Winston quickly learns that O'Brien deceived him, setting him up to speak out against the Party and costing him his freedom. O'Brien uses physical and psychological torture to get Winston to confess and pledge allegiance to Big Brother once again. When Winston does not fully break—refusing to betray Julia—O'Brien plays on his biggest fear: he is taken to Room 101. Finally having reached his breaking point, Winston betrays Julia.

(12) REAL TIME

While paying him a visit, Winston learns that O'Brien is a follower of Goldstein, and working as part of the Brotherhood against the Party. Inspired, Winston receives a copy of Goldstein's manifesto and he and Julia promise to do anything to support the Brotherhood—even commit murder, sabotage—anything except betray one another.

(14) WINSTON'S MEMORY

Young Winston seeks comfort in his father's arms when he awakes from a nightmare filled with rats.

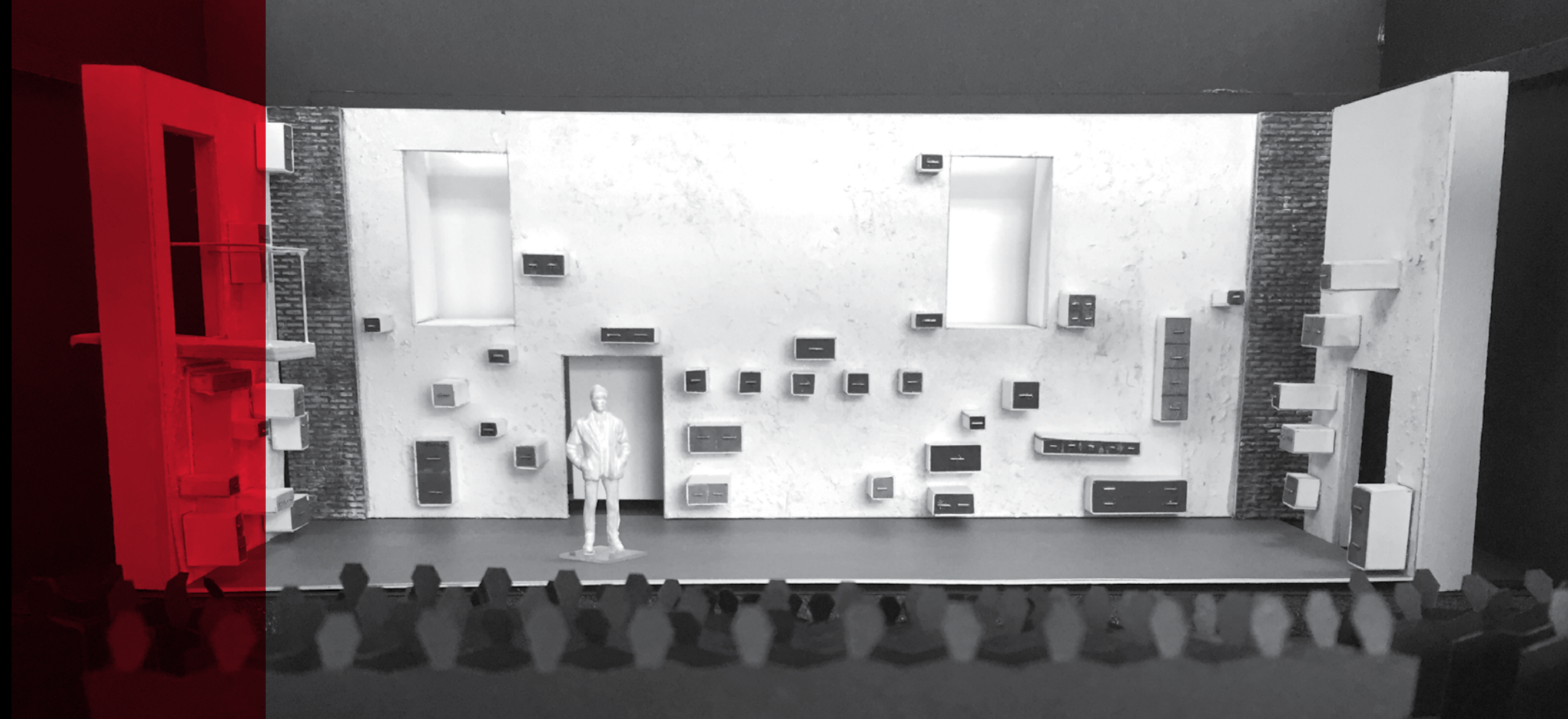
(16) REAL TIME

Back at the Chestnut Tree Café, a subdued Winston, now a loyal Party member, drinks his Victory Gin and follows instructions via the Telescreen. Julia enters and both admit that in the end, they betrayed one another. As Young Winston stares at his older self, Winston declares, 'Big Brother, I love you' and Young Winston disappears.



STEPPENWOLF FOR YOUNG ADULTS' 1984: AN INTERVIEW WITH DIRECTOR HALLIE GORDON

Interview by **Megan Shuchman**



MEGAN SHUCHMAN: What initially drew you to *1984*?

HALLIE GORDON: I was originally drawn to the question, 'what if we lived in a world, in which we had no freedom of *thought*?' And then, as I reread the book, I saw how memory played such an important part in *1984* and such an important component in shaping who Winston becomes. There is something very interesting in how many times Winston goes back to his childhood to try and normalize a way of life that he slowly believes no longer exists and perhaps never existed. In my production, there will be an adult Winston and a Younger Winston. When Younger Winston appears, it's a reminder of who Winston could have been.

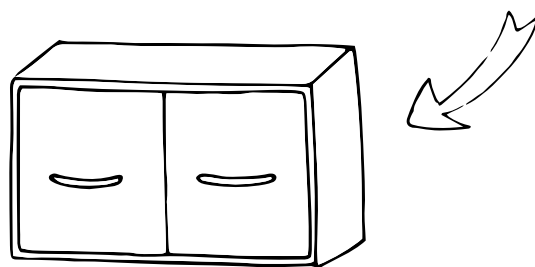
MS: How is that role of memory shaping your production?

HG: At the center of *1984* is a man trying to hold on to his youth and the life that he had before he became a man. It made me question, 'What is it like to grow up in a constant state of war? And how does that map out who you are, what your personality becomes, what you give up on, what you believe in, and how humane you are, given the circumstances around you?'

MS: Can you describe the world we will see on stage?

HG: In the book and in the play, the Party talks about wiping away your memories and throwing them away.

They change and edit history, censoring what the record books show. I am interested in visually representing the idea of throwing away memories and facts. So I thought, 'Where do we often keep memories and keepsakes? In a **drawer**.'



We open the drawer and put something in in order to save it. Or we put something in so we never have to look at it again. There are a lot of drawers all over the set, and they represent things, people, and ideas from the play. It's up to the audience to interpret this idea. You can look at what goes into the drawers as hopeful: even if something is stored away and seemingly forgotten, if someone else opens it up, maybe something good can come out of something that has been disregarded. On the other hand, disregarded items are often forgotten forever. In this case, storing something away in the drawer makes it finite because it's gone.

MS: You've said this is Winston's coming of age story. How so?

HG: Throughout the book, there is a backdrop of Winston being haunted by his childhood. In the forefront are the political aspects of the world surrounding him, but in the backdrop is Winston's inner conflict between who he and his family members were before war and who they became afterwards. In my production, I want to put Winston's emotional turmoil out front. Winston is struggling to believe in something better although there is no evidence it can happen.

MS: What can you tell us about Winston and Julia's relationship?

HG: Winston and Julia really fall in love with one another. Julia's affair with Winston is a political act for her. You're not supposed to be a sexualized person in the world of *1984*, the Party does not allow it. Julia is really bold and really brave and by falling in love with Winston, she gives him hope. Love is the hope. For Winston, finally life becomes worth living when he's with Julia.

MS: Why program this now in 2015?

HG: It is unsettling that *1984* is still so relevant today. Why have we not progressed so that *1984* feels dated?

It doesn't. That's a real problem. There's still so much about that book that we can see happening as a society.

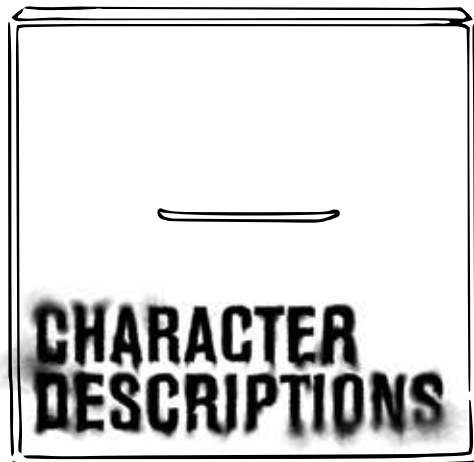
MS: What do you hope young people will take from seeing the play?

HG: We should never lose sight of our privilege of freedom of speech in this country and we should continue to exercise it and fight for it. We are allowed to protest. We are allowed to speak out for what we believe in, whether others agree or not. Although Winston is ultimately unsuccessful in his activism against the Party, he is right when he says to O'Brien, "You will never win. The party will never win. Because there will always be someone who will rise up." We have to believe that that's true. And that it's up to the next generation to rise up and up to *us* to support them.

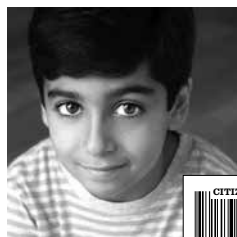
MS: What does it mean that Winston is unsuccessful?

HG: It means it's going to be the hardest thing in the world to do. There's nothing easy about standing up for what you believe in. Ever. It's just not easy but don't let that make you give up. You cannot create change if you are silent.

MS: Thank you!



By **Megan Shuchman**



PLAYED BY **ADAM POSS & MATTHEW ABRAHAM:**

WINSTON: our protagonist, Winston recognizes the dangers in the Party's tactics and the lack of freedom Oceania's citizens experience. Haunted by memories of his own father leaving under threat from the party, Winston is willing to risk a lot to fight for what he believes in.



PLAYED BY **ATRA ASDOU:**

JULIA: brave and bold, Julia is not afraid to speak her mind and go after what she wants.



PLAYED BY **LANCE BAKER:**

O'BRIEN: an Inner Party Member who has been watching Winston for many years.



PLAYED BY **ELIZABETH BIRNKRANT:**

SYME: a very loyal citizen and strict follower of the rules, Syme believes in the cause of distilling down language and tries never to never have a disloyal thought against her government.



PLAYED BY **DENNIS GRIMES:**

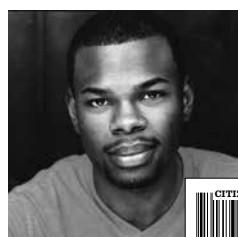
CHARRINGTON: shop-owner and keeper of antiques, Charrington has a love for history but also protects himself and his own interests in the end.

TILLOTSON: the first Minitru co-worker to be arrested during the play, Tillotson represents just how quickly the Party can turn on its own members.



PLAYED BY **MANNY BUCKLEY:**

PARSONS: also a very loyal citizen, Parsons believes so deeply in his government that he is grateful when he is arrested for thought crime, 'before it is too late'.



PLAYED BY **TYRONE PHILLIPS:**

AMPLEFORTH: in love with language and poetry, Ampleforth mourns the loss of words as a result of the Newspeak dictionary being created.

10 THINGS YOU DIDN'T KNOW ABOUT 1984

by Irina Gavrilova

George Orwell, who would've turned one hundred and twelve years old this year, continues to be one of the most celebrated dystopian authors of the twentieth century. A journalist-turned-writer, he spent his life advocating against the spread of totalitarianism during and after World War II. His talent for politically-relevant allegory was unparalleled, and it is no coincidence that his novels *Animal Farm* and *1984* are still among the most quoted works of modern literature.

Despite being published over sixty-six years ago, *1984* remains relevant today: technology announcements contain plenty of Orwellian references; newscasters nickname totalitarian leaders "Big Brother" and compare surveillance agencies to Thought Police; and although we don't yet wake up to a murmur of telescreens, our smartphones might soon become them. Our world is living proof that Orwell's cautionary tale has indeed survived the test of time.

Given its iconic status, you might think you know everything there is to know about *1984*, but don't be so convinced! Take a look at these facts and make sure you are doubleplusready to explore the Steppenwolf for Young Adults' production.

1. THE POWER OF THREE:

The three fictional states in the novel aren't that fictional. Orwell modelled Oceania, Eurasia and Eastasia after the UK and the US, Soviet Union and China, respectively.

"THE SPLITTING UP OF THE WORLD INTO THREE GREAT SUPERSTATES WAS AN EVENT WHICH COULD BE AND INDEED WAS FORESEEN BEFORE THE MIDDLE OF THE TWENTIETH CENTURY. THE FIGHTING, WHEN THERE IS ANY, TAKES PLACE ON THE VAGUE FRONTIERS WHOSE WHEREABOUTS THE AVERAGE MAN CAN ONLY GUESS AT. BUT IN ONE COMBINATION OR ANOTHER, WE ARE PERMANENTLY AT WAR."

— GOLDSTEIN, "1984"

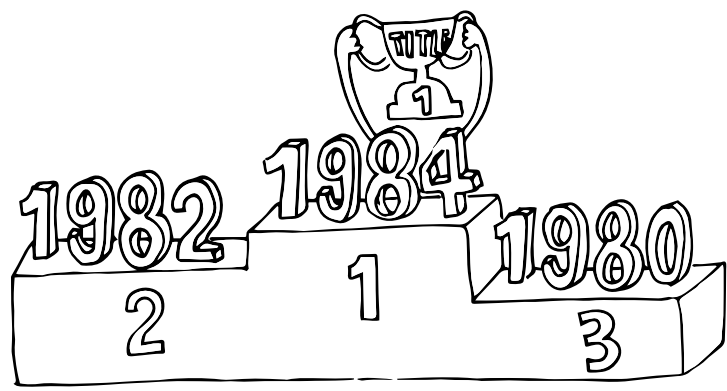
2. WHAT'S IN A NAME?

The original title of the novel wasn't at all as catchy and had no numbers. For a while, the manuscript was called *The Last Man in Europe*. The author decided to change it when his publisher suggested to pick something simpler and, therefore, easier to sell.

THE LAST MAN IN EUROPE

3.A NUMBERS GAME:

Moreover, the story wasn't even taking place in 1984 at the beginning. Orwell first picked the year 1980, then 1982. Though he was determined to set the novel in a relatively near future, he continued feeling both dates were too close to the present as he edited the piece. After a lot of consideration, he finally settled on 1984.



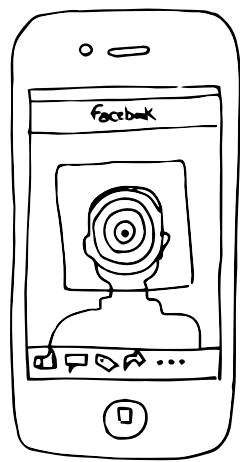
4.THE AUTHOR'S ILLNESS:

Can the pen really be mightier than the sword? For Orwell, it came close. The author wrote most of the novel while terminally sick with tuberculosis. Editing, rewriting and typing made him weaker by the hour. The character of Winston, who is plagued by a choking cough and can barely finish his morning exercise, is in strikingly similar physical condition to Orwell's at the time of writing the novel.

"SMITH, 6079! ALL OCEANIA DEPENDS ON EACH OF US KEEPING FIT AND AT THE READY. IF YOU ARE UNABLE TO PARTICIPATE IN TOMORROW'S MORNING EXERTHENICS, I SHALL REPORT IT TO MINIHEALTH. IN THE MEANTIME, NO POINT IN RUINING IT FOR THE REST OF US."
- EXERCISE INSTRUCTOR, "1984"

5.THE MODERN TELESREEN:

In the world of the play, the characters are constantly being watched by the Big Brother through multiple telescreens inside their homes and workplaces. To find a modern equivalent of the telescreen, you don't have to search too long – just tag a friend in a Facebook picture! Facebook uses a software called DeepFace which, according to ExtremeTech, recognizes faces with 97.25% accuracy – operating in a scarily familiar way to the Telescreen.



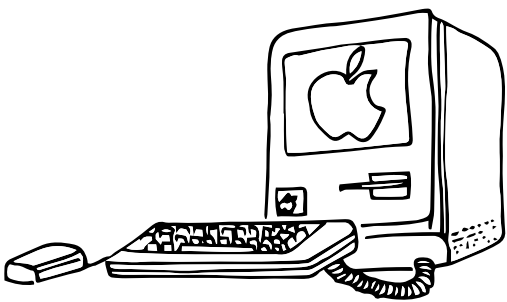
6.THE MEMORY HOLE:

Winston's job at the Ministry of Truth is to alter news materials to fit the government's requirement. The Party's altering of historical facts is an allusion to real-life examples of historical revisionism. During the Stalinist era, for example, members of the Communist Party were tasked with changing city names, editing textbook content and altering photographs. This process supported the legitimacy of Stalin's doctrine and political choices, and helped consolidate his power against the enemies of the state.

"WHO CONTROLS THE PAST CONTROLS THE FUTURE; WHO CONTROLS THE PRESENT CONTROLS THE PAST."
- WINSTON, "1984"

7.APPLE '84:

Did you think Orwell was too ahead of his time describing a world ruled by technology? Not so much. In January 1984, only 34 years after his death, Apple introduced its first Macintosh computer with a commercial referencing the novel. The tagline was: "You'll see why 1984 won't be like '1984'."



8.GEORGE SNOWDEN?

According to the British newspaper *The Register*, Amazon sales of the novel 1984 skyrocketed a whopping 9,538% in June 2013. What caused this unusual spike in popularity? Edward Snowden's NSA leaks.

"THE N.S.A., SPECIFICALLY, TARGETS THE COMMUNICATIONS OF EVERYONE. IT INGESTS THEM BY DEFAULT."
- EDWARD SNOWDEN

"WE LIVE FROM BIRTH TO DEATH UNDER THE EYE OF THE THOUGHT POLICE. EVEN WHEN YOU ARE ALONE YOU CAN NEVER BE SURE YOU ARE ALONE."
- GOLDSTEIN, "1984"

9.ROOM 101:

Orwell spent several years working as a BBC reporter, and the workplace clearly left a lasting impression: the famous torture room in the novel – Room 101 – is inspired by a BBC Broadcasting room of the same number.

"THE THING IN ROOM 101 IS THE WORST THING IN THE WORLD. THAT VARIES FROM INDIVIDUAL TO INDIVIDUAL. IT MAY BE BURIAL ALIVE, OR DEATH BY FIRE, OR DROWNING, OR IMPALEMENT OR FIFTY OTHER DEATHS. THERE ARE CASES WHERE IT IS SOME QUITE TRIVIAL THING, NOT EVEN FATAL."
- O'BRIEN, "1984"

10.2+2=5:

Orwell started thinking about the novel way before actually sitting down to write it. On May 18th, 1944, five years before 1984 was published, he sent a letter to Noel Wilmott in which he included the famous phrase "two and two could become five if the [dictator] wished it."

"FREEDOM IS THE FREEDOM TO SAY THAT TWO PLUS TWO EQUALS FOUR."
- WINSTON, "1984"

UNDERSTANDING THE LANDSCAPE IN ORWELL'S *1984* DYSTOPIA

Content by **Lauren Sivak**, design by **Shilla Shakoori**

The year is 1984. The world is not as it was. Three world superstates fight for control, a new language is being introduced, and the people of Oceania live in a total surveillance society. Four Ministries are in complete control, maintaining power and order by any means necessary

Inspired by what he believed the world would reflect in the year 1984, George Orwell created a setting replete with dystopian undertones and a government called INGSOC that has too much power. Take a look at the map for a better understanding of the setting, terminology and structures that make up the world of *1984*.

THE MINISTRIES (ALL PYRAMID SHAPED):

- 1. MINISTRY OF PEACE**—this ministry is responsible for the defense of Oceania and governs its armed forces, specifically the army and navy. Contrary to its name, the Ministry of Peace is responsible for keeping Oceania perpetually in a state of war. It's slogan? "War is peace."
- 2. MINISTRY OF TRUTH (MINITRU)**—responsible for the alterations of historical events (propaganda) to fulfill the desires of the Party. Additionally, the Ministry of Truth, where Winston Smith works, is responsible for introducing Newspeak to the population.
- 3. MINISTRY OF PLENTY (MINIPLENTY)**—responsible for controlling Oceania's planned economy and rationing out goods, food, and supplies to its citizens. The Ministry of Plenty is essential in convincing the people of Oceania that they are in a state of perpetual poverty and scarcity, and to be grateful for what the government is providing.
- 4. MINISTRY OF LOVE (MINILOVE)**—part of Oceania's interior ministry system, the Ministry of Love upholds and re-enforces loyalty to Big Brother through a variety of unorthodox methods. The Thought Police are part of this ministry, and carry out the work of MiniLove to ensure loyalty from all citizens.

OTHER PROMINENT LOCATIONS:

- 5. VICTORY MANSIONS**—the apartment complex where Winston lives.
- 6. THE GOLDEN COUNTRY**—a beautiful grassy field and a place Winston sees only in his dreams. Julia and Winston meet for their first private rendezvous in a place that reminds Winston of The Golden Country.
- 7. CHARRINGTON'S SHOP**—a junk shop full of antiques owned and operated by Charrington where Winston purchases a journal and where Winston and Julia eventually seek privacy and refuge.
- 8. CHESTNUT TREE CAFÉ**—a café frequented by Winston and his colleagues that serves only Victory Gin.
- 9. ROOM 101**—located in the Ministry of Love, Room 101 is a tool used by the Party to torture prisoners with their worst nightmares and break down any resistance to the principles of Oceania.

WORLD MAP:

- 10. OCEANIA**—one of three world super powers and the setting of our play, Oceania controls the most land, including North and South America, Great Britain, Australia and the southern part of Africa. At the start of the play Oceania is at war with Eurasia.
- 11. EURASIA**—a landmass that comprises northern Asia and all of Europe. At the start of the play Eurasia is at war with Oceania.
- 12. EASTASIA**—a landmass that comprises all of China and the southern and eastern parts of Asia. At the start of the play Eastasia is an ally of Oceania during its war against Eurasia.

POINTS OF INTEREST:

GOLDSTEIN—a former high-ranking official, Goldstein is now believed to be the head of the resistance and leading a revolution against Oceania's ruling Party.

THOUGHT POLICE (THINKPOL)—officers responsible for eliminating thoughtcrime by any means necessary (spies, helicopters, surveillance, etc).

THOUGHTCRIME (CRIMETHINK)—to have any idea that opposes the beliefs of Oceania's ruling party, INGSOC.

FACECRIME—to allow a thoughtcrime to be visibly recognizable on your face.

PROLES—from the name Proletariat, the Proles represent Oceania's largest and poorest class of people. often referred to as 'animals,' the Proles are considered inferior and unimportant and thus their actions are mostly unsupervised by the Party.

PROLE DISTRICT—similar to public housing today, the Prole District is where the Proles live.

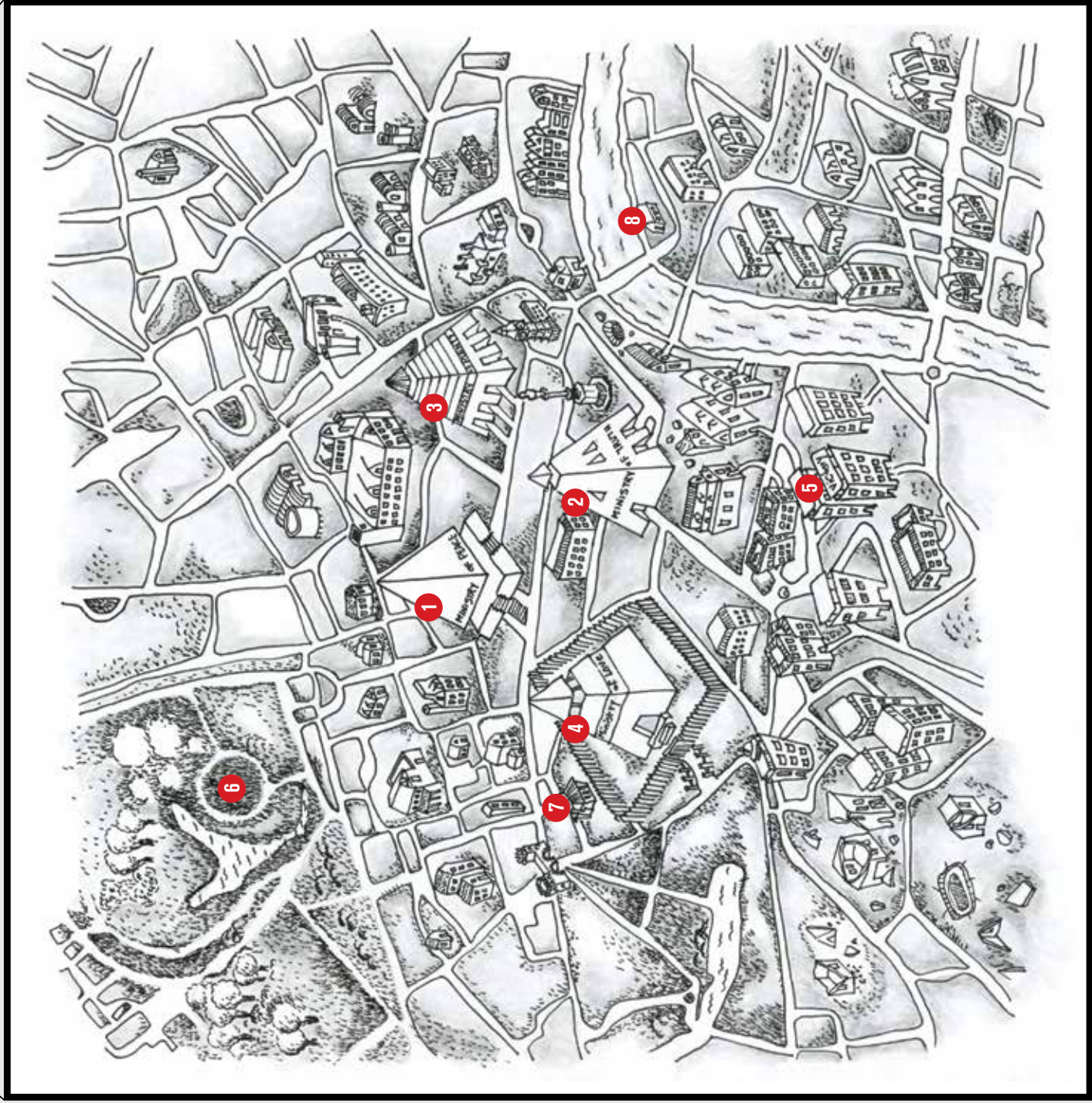
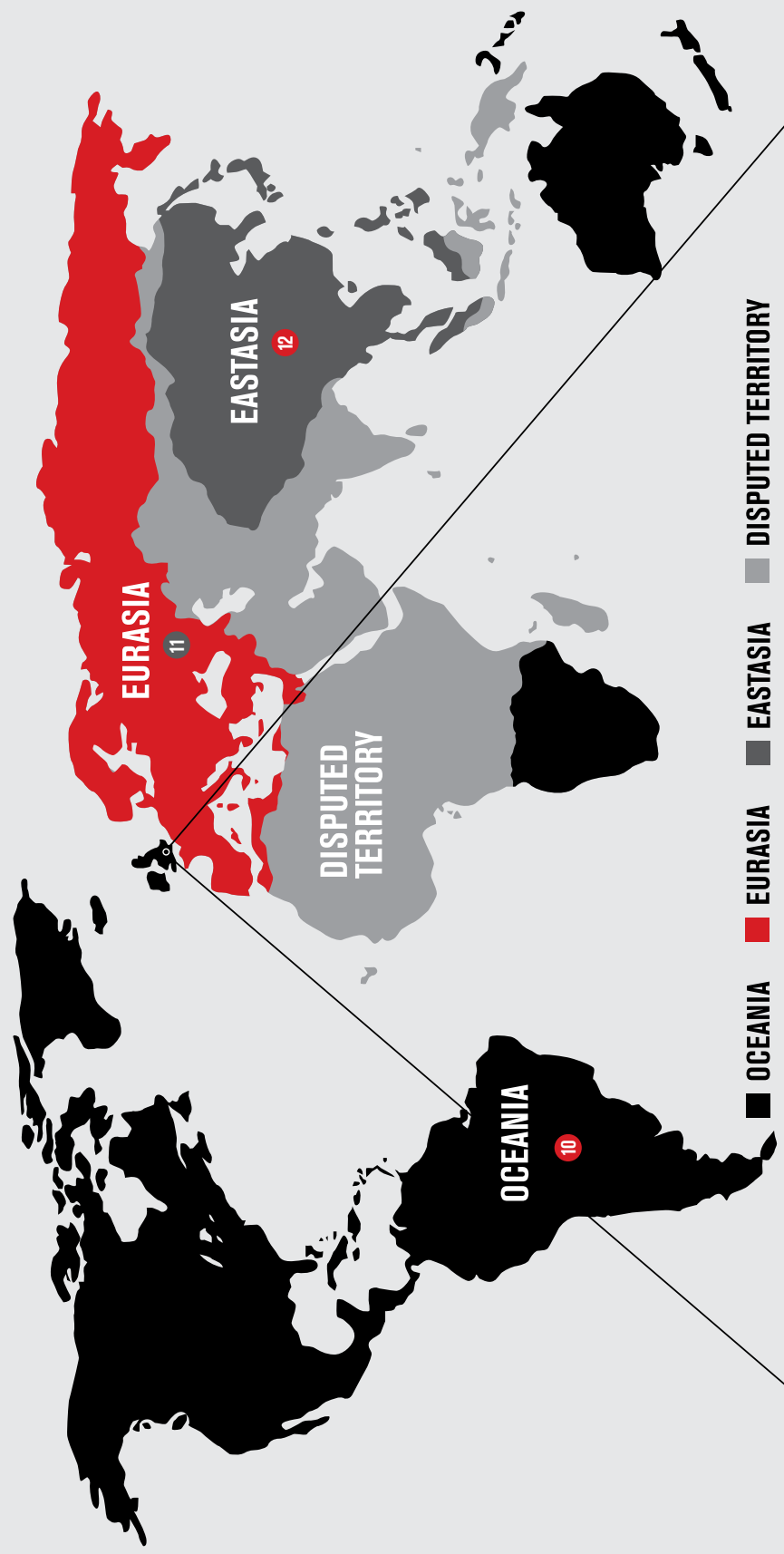
TELESCREEN—a two way screen that is inside every Party member's house; this ensures that each Party member is under constant surveillance and monitoring.

TWO MINUTES OF HATE—daily televised moments of crimethink that show images of revolt and enemies of the Party, such as Goldstein; citizens are expected and encouraged to boo, scream, and hiss during these two minutes, which ensures citizens know who the enemy is and what happens to traitors of Oceania.

NEWSPEAK—official language of Oceania, which is being distilled down as much as possible.

HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM.

UNDERSTANDING THE LANDSCAPE IN ORWELL'S 1984 DYSTOPIA



HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM. HANG THIS IN YOUR CLASSROOM.

DOUBLEPLUSGOOD

WHAT IS
LOST WHEN WE
DISTILL DOWN
LANGUAGE?



by Lauren Sivak

“A word contains its opposite in itself. Take “good.” If you have a word like “good,” why do you need “bad?” “Ungood” will do just as well – better, because it’s an exact opposite, which the other is not. Or again, if you want a stronger version of “good,” what sense is there having a whole string of useless words like “splendid” or “fantastic?” “Plusgood” covers the meaning, or “doubleplusgood” if you want something stronger still.

-SYME, WINSTON'S CO-WORKER AT THE MINISTRY OF TRUTH

In 1984 George Orwell makes many predictions about what the future holds: three superstates fighting for power and control, a constant state of war, overwhelming poverty and a language that has been distilled down to ensure citizens can no longer express dissent or opposition.

The distillation of a language to fewer and fewer words is a key strategy in the Oceania government’s control of its people. The implementation of Newspeak, the official language of Oceania, makes two things possible: first, all language becomes politically correct as freedom of speech is deliberately censored. Second, by intentionally limiting a person’s ability to express their feelings and ideas, it becomes impossible to express opposition to the ruling Party.

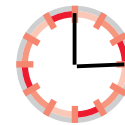
In a modern context—although created for purposes of easing communication rather than controlling citizens—texting often mimics Newspeak by, as the character Syme would say, cutting words “down to the bone.” Through the use of emojis, emoticons and text abbreviations (lol, omg, smh, etc.) a person can express oneself without ever having to say, or type, a single complete word.

Texting helps a person convey thought with rapid speed through the use of shortcuts, but is anything lost as a result? What is the cost when we distill down language? In the case of 1984, Winston betrays his true feelings for the first time by expressing his inner thoughts in a private journal. Free from having to use Newspeak, Winston taps into the thoughts closest to his heart. When we text today, what do we sacrifice for the sake of being efficient?

WRITING PROMPT: 25 MINUTES TOTAL

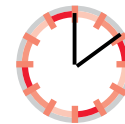
When we text and communicate using shortcuts (such as abbreviations or emoticons) things can get lost in translation. Write about a time you attempted to express yourself through texting and your message got muddled along the way: the receiver of your text or FB message or tweet misunderstood what you were attempting to say because of how you said it.

15 mins



FREE WRITING- Experience:

10mins



DISCUSSION: After writing about this experience, answer the following questions:

1. A great deal of verbal communication relies on inflection, tonal quality, and delivery. How was your tone misrepresented by not verbally expressing yourself?
2. How was your word choice affected? Did you find yourself making different word choices than you might have if speaking to this person face-to-face?
3. Did communicating in this way allow you to express yourself more honestly? Why or why not?
4. If you were granted a 'Do Over' would you choose to rewrite the message or would you choose to communicate with the person verbally or in-person? What could make your message better understood?

ADDITIONAL QUESTIONS FOR DISCUSSION:

1. In 1984, the character Syme states, “In the end, the whole notion of goodness and badness will be covered by only six words – in reality, only one word. Don't you see the beauty of that?” What do you believe to be the pros and cons of distilling vocabulary to one word in the place of many?
2. In 2015, a person can express their current state of mind through an emoticon, such as a smiley face or its opposite, a frown face. How does this type of technology-driven communication affect the way people communicate verbally and in person? How does this example align itself with Newspeak, and how does it differ?
3. A good citizen of Oceania is ‘pure in word and deed.’ According to the ruling Party, how might Newspeak help differentiate between good citizens and bad citizens?

BIG BROTHER'S JUNIOR ARMY: STORIES OF CHILDREN RAISED DURING WAR

by Irina Gavrilova

REAL LIFE EXAMPLES

HITLER YOUTH (1920-1945)

a youth organization launched in the 1920s, at the time of Hitler's rise to power, which later became a junior extension of the Nazi army. Membership was compulsory for any girl or boy age 10 or older.

SIERRA LEONE CIVIL WAR (1991-2002)

a war that broke out when a group of rebels known as the Revolutionary United Front (RUF) came together to overthrow Joseph Momoh, the country's second president. In response to their violence, the government mobilized its army—Sierra Leone Army (SLA)—to subdue them, forcefully adding civilians to their ranks as the fighting went on. Many of those civilians were children.

In 1984, as part of their service to state of Oceania, children are trained—both physically and psychologically—to fight for Big Brother and be ready to attack anyone considered Oceania's adversary. In the play, we witness Tommy Parsons, the son of Winston's co-worker, as the ideal child recruit: so willing to report on anyone not following the Party's rules that he turns in his own father to the Thought Police for speaking out against Big Brother in his sleep.

The idea of having a child army wasn't a figment of Orwell's imagination: as early as the 1920s, Adolph Hitler launched the first chapters of Hitler Youth. Officially under the umbrella of the Nazi Party, it combined physical training with political

instruction. Children attended weekly meetings and took numerous field trips to participate in mass rallies and demonstrations as part of Hitler's powerful propaganda machine. Boys participated in specialized soldier training while girls were taught how to properly maintain a household that was up to the Party's standards. Both boys and girls went through rigorous fitness exercises, and a special portion of the instruction time was dedicated solely to learning about Hitler and understanding the Nazi political doctrine.

In the play, Parsons is a proud parent who commends his children for exemplary service to Big Brother: "Talk about sharp!" he tells Winston, "All they think about is the

Spies, and the war, of course." Children of Hitler Youth were as invested in their organization. In his speech to the Stalin Society in February 2003, former Hitler Youth member Henry Mettleman described his participation in it as something that used to make him proud. Unlike his poor family members who couldn't afford to spend money on clothes, Hitler Youth provided him with two brand new shirts. The movement's true mission didn't preoccupy young Mettleman: "I didn't question it," he said. "We were being prepared for fighting a war."

Children of Oceania take their duty to the Party more seriously than adults do, willing to sever familial ties in order to capture the enemy. Parsons's daughter doesn't hesitate to turn in her own father in when she hears him utter a rebellious phrase in his sleep: "[She] listened at the keyhole," he tells Winston in prison, "Snatched off to the patrols the very next day." Regardless of the threat to his life, he still beams with pride: "Shows how sharp she is." Such blind

When Parsons stops by Winston's house to collect a party donation, his son Tommy runs around his apartment, poking his toy gun at him and pretending to be an agent of the Thought Police: even a child's play is grounded in the reality of war. In Hitler Youth, the line between war and war game was equally blurry. According to Mettleman, the organization provided a space to enjoy sports and develop a kinship with fellow youngsters, often through military training: "We learned to shoot and throw hand grenades, occupy and attack trenches," he said in the speech, "We played great war games. We were being taught around big bonfires where we sang Nazi songs. My parents were horrified." For Ishamel Beah, his adoptive military family also switched toy guns for real ones: "With trembling hands I took the gun...I had never held a gun that long before and it frightened me," he wrote later in his memoir *A Long Way Gone*.

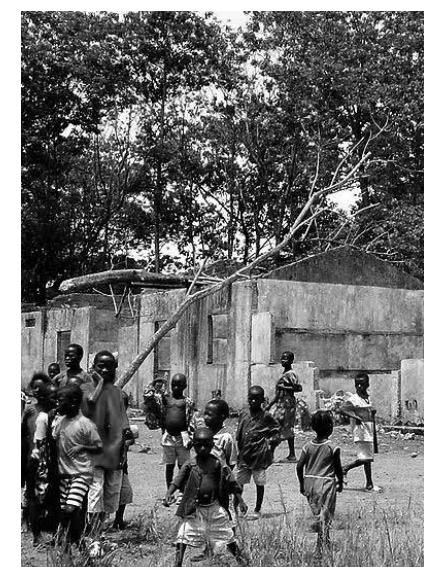
Goldstein, Big Brother's greatest enemy in 1984, sums up the purpose of war in a few concise and chilling sentences:



Hitler Youth boys marching from Herbert Konkus' grave to the Nazi Party convent in Nuremberg, circa 1938 (Bundesarchiv, Bild 146-1982-095-09 / Weinrother, Carl / CC-BY-SA)



Hitler Youth boys at rifle practice in 1933 (Bundesarchiv, Bild 146-1978-013-27 / Hamann / CC-BY-SA 3.0)



A school in Koindu, a town in the Eastern Province of Sierra Leone, wrecked during the Sierra Leone Civil War (Photo by Laura Lartigue)

obedience to leaders continues to be present in modern warfare. Ishmael Beah, a child soldier in Sierra Leone, was recruited into the state army in 1993, when he was only 13. In an interview with CBS News, Beah shared that his and other children's lives were at stake at the time of recruitment, and they had no choice but to join. Once a soldier, he was introduced to a life steeped in drugs and senseless violence: "Whoever the commander said [was the enemy], there were no questions asked," Beah said.

"War is a way of shattering to pieces, or pouring into the stratosphere, or sinking in the depths of the sea, materials which might otherwise be used to make people too comfortable, and hence, in the long run, too intelligent. It does not matter whether the war is actually happening... All that is needed is that a state of war should exist." From 1920s Germany to modern Sierra Leone, Goldstein's words continue to be disturbingly relevant.



Hitler Youth boys during map training circa 1933
(Bundesarchiv, Bild 146-1981-053-02A / CC-BY-SA)



The Sierra Leone Commando Unit in 1995 pictured with their commander Lt. Col. Robert Callen MacKenzie (third from top right). (Photo courtesy of Sybil MacKenzie)

HITLER YOUTH

Initially a voluntary organization, Hitler Youth became the single legal and most populous group with compulsory membership in 1934, taking over the rest of the youth groups in the country.

Hitler Youth aimed to recruit children at a young age for two primary reasons: their physical fitness for wartime activities and their susceptibility to psychological conditioning.

After the German army was forced to surrender in May 1945, members of the Hitler Youth continued fighting in small guerilla groups known as "Werewolves."

SIERRA LEONE CIVIL WAR

Children recruited into the army had no choice but to join: their membership often depended on siblings and family members whose lives the soldiers threatened to take if the kids disobeyed.

Both the rebel and the government armies saw children as a perfect target for recruitment. Not only were they easily coerced with the promise of shelter and support, but also were most prone to adopt their respective army's political doctrine and belief system.

The Sierra Leone Army, whose official aim was subduing the rebels, engaged in indiscriminating violence and perpetual looting which made the Rebels and SLA close to indistinguishable.



YOUNG ADULT COUNCIL

The Young Adult Council is a unique program for passionate and motivated high school students who wish to learn the inner-workings of professional theater from the most celebrated artists in the city. In addition to face time with these leading professionals, Council members attend the best plays in Chicago, learn how to analyze and speak about these plays and lead events for their peers around Steppenwolf productions in hopes of inspiring a new generation of theatre enthusiasts and practitioners.

Applications are available on March 1, 2016.

Like the Steppenwolf Young Adult Council on Facebook! Or visit steppenwolf.org/youngadulthood for more information.

Foundation support is provided by The Siragusa Foundation.

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CHASE | J.P.Morgan

YOU HAVE NOT CONTROLLED IT, WINSTON. THAT IS WHAT HAS BROUGHT YOU HERE"
O'BRIEN:
YOU HAVE NOT CONTROLLED MINE!
YOU CANNOT CONTROL MEMORY. IT'S INVOLUNTARY, IT'S OUTSIDE ONESELF."
WINSTON:
IF WE ALSO CONTROL ALL MEMORIES, WILL WE NOT, THEN, CONTROL THE PAST?
O'BRIEN:

THE MEMORY HOLE: A POST FIELD TRIP ACTIVITY

Activity created by **Jared Bellot**

ACTIVITY TIME: 35 MINUTES

O'BRIEN:
IF WE ALSO CONTROL ALL MEMORIES, WILL WE NOT, THEN, CONTROL THE PAST?
WINSTON:
YOU CANNOT CONTROL MEMORY. IT'S INVOLUNTARY, IT'S OUTSIDE ONESELF.
YOU HAVE NOT CONTROLLED MINE!
O'BRIEN:
YOU HAVE NOT CONTROLLED IT, WINSTON. THAT IS WHAT HAS BROUGHT YOU HERE.

In our production of *1984*, the fallibility of memory plays a major role in the unfolding of events. In life, Winston is haunted by memories of his youth. At work, Winston is tasked with altering state sponsored memory. Ultimately, Winston's own memories are re-remembered for him by the likes of Big Brother.

Who controls memory? How do our personal experiences and biases color our own remembering of the past? Are our memories, as Winston states in the play, "involuntary?" In this activity, **designed for after your field trip to the show**, students will have the opportunity to explore these questions and the role of memory in their own lives through an interactive art making experience.

5 mins



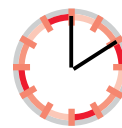
STEP ONE:

Have students reflect on their recent trip to see our Steppenwolf for Young Adults' production of *1984*. Ask students to choose one moment from the play that was most memorable for them and describe that element in as much detail as possible. What color lights do they remember? What emotions? What props?

EXAMPLE: Young Winston watched his father pack a suitcase to hurriedly leave the house, saying as he departed, 'We shouldn't have trusted them. I said so, didn't I?'

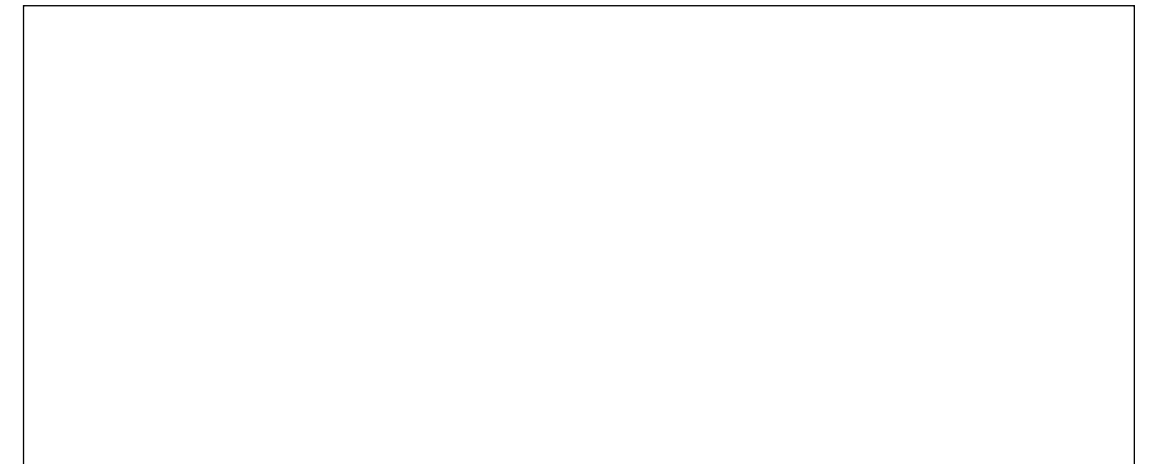
I remember snowflakes swirling around Young Winston as he and his father were unsure when they would see one another again.

10 mins

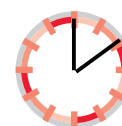


STEP TWO:

Based on the details from their free write, have students take a piece of paper or use the space below, and create a detailed visual representation of their memory. Encourage students to represent this memory in whatever way they choose – abstractly, literally, through the use of color, image, text, symbols, even collage, etc.



10mins



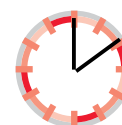
STEP THREE:

Spread out the completed visual images around the room. Allow students to walk around the room for a few minutes, taking in their classmates' work. As students explore, guide them to think about what details they notice about the images, if they recognize any of their classmates' memories and if seeing others' images affects their own memories.

After a few moments, ask everyone to stop and stand in front of someone else's art work. After students notice the art work in front of them for one minute, have them alter, add to or change this memory from the show based on their own memory of the production.

NOTE: The students may not know the intent of the original artist, and that's okay!

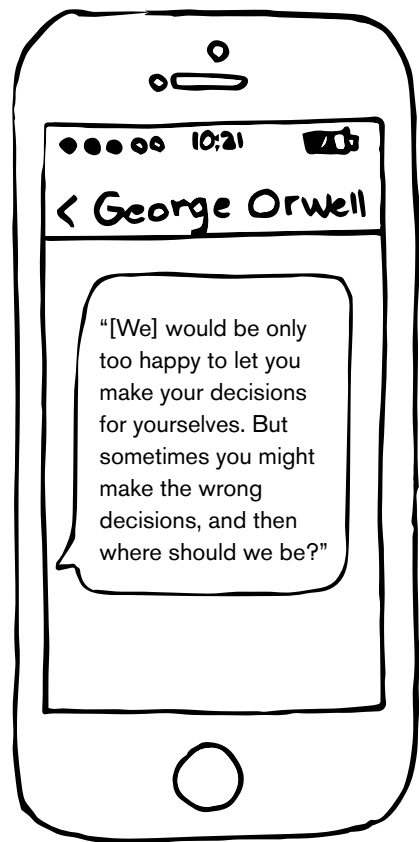
10mins



STEP FOUR:

Ask students to return to their original image and reflect on their altered art work. Ask students the following questions as a silent or group reflection:

- What changes were made to your image?
- How did it feel to see your memory altered by someone else?
- Does it change the memory you had from the play to see how someone altered it? Does it add anything? Detract from what you created? Why or why not?
- What was it like to alter someone's memory? Did you feel as if you were intruding?
- In our own society, where do we see memories being altered or rewritten?



CONTINUING THE CONVERSATION: THE COMPASS

by JARED BELLOT

For our second show of the season, Steppenwolf for Young Adults will be trying something we've never done before, and we need you to make it work. *The Compass* is a groundbreaking, live, interactive performance that puts students in the driver's seat, and asks YOU, the audience, to join a jury of your peers in exploring the intersection of technology and decision-making. For this play, we're asking you to step up and speak up like never before. You will be asked to think. You will be asked to persuade others of your opinion. You will be asked to determine the fate of the people standing on stage. How it ends all depends on you and your peers. This is not your typical SYA play. This is an SYA experience.

The play will be **devised**, which means the script doesn't even exist yet – Michael Rohd (the director/devisor) and the cast are collaborating to create it, even as you read this! The show has been in development over the course of the past two seasons. "We've been

interviewing experts, conducting cross-generational workshops, inviting other artists to respond to the theme with their own short works—all of this research has pushed and pulled at our core concept in key ways" says Rohd of the process. "The show has been truly impacted by these interactions and encounters, which I find exciting." But the

play won't be complete until you add your voice the day of the show. So get ready to make some decisions.

Both *1984* and *The Compass* explore the theme of decision making in our lives. In *1984*, we see a dystopian government that controls how its citizens think and choice is a thing of the past. In *The Compass*, we will explore the repercussions

of what happens when we voluntarily give something else the power to think for us. Both of these plays ask you to examine your own moral compass in deciding what's just, and what's not.

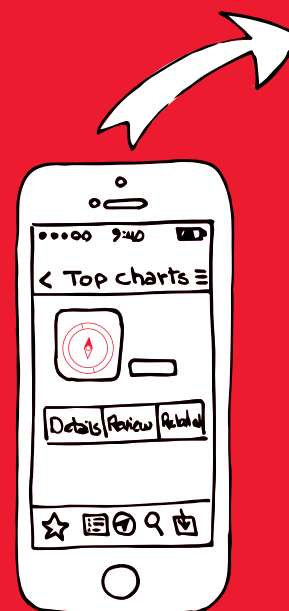
DE-VIDED THE-A-TER:
A TYPE OF THEATRE WHERE
THE SCRIPT ORIGINATES
FROM COLLABORATIVE,
IMPROVISATORY WORK BY A
GROUP OF PEOPLE RATHER
THAN A SINGLE PLAYWRIGHT

Not sure whether to go to the movies with your best friend or put in some extra time studying for that big exam? Do you want to get into a good college, but aren't sure how to do it? Should you even bother asking your crush out?

EVERY DAY,
WE MAKE HUNDREDS OF DECISIONS, SOME BIG, SOME SMALL.

**BUT WHAT IF YOU NEVER HAD
TO MAKE A DECISION AGAIN IN
YOUR LIFE?**

WE'LL GET READY, BECAUSE
THIS SPRING, STEPPENWOLF
FOR YOUNG ADULTS WANTS
TO INTRODUCE YOU TO THE
COMPASS, A BRAND NEW APP
FROM THE NOT-TOO-DISTANT
FUTURE THAT MAKES ALL OF
YOUR CHOICES FOR YOU, SO
YOU DON'T HAVE TO.



QUESTIONS TO THINK ABOUT IN PREPARATION FOR *THE COMPASS*

- 1) What are the pros and cons of living in a world where every question was asked to and answered by your mobile device?
- 2) How do you go about making tough decisions in your own life? Logic? Emotion? Gut instinct?
- 3) Is decision making a science? Can a machine make a better decision than a human? Can anyone make better choices for you than you can for yourself?

COMMON CORE STATE STANDARDS ALIGNED WITH ACTIVITIES IN THIS STUDY GUIDE

HERE IS A LIST OF COLLEGE AND CAREER READINESS
ANCHOR STANDARDS THAT ALIGN WITH THE INFORMATION
AND ACTIVITIES IN OUR GUIDE:

**COLLEGE AND CAREER READINESS ANCHOR STANDARDS
FOR READING, STANDARD 2**

Determine central ideas or themes of a text and analyze their development;
summarize the key supporting details and ideas.
See *Play Synopsis* and *Character Descriptions*: pages 4 and 8.

**COLLEGE AND CAREER READINESS ANCHOR STANDARDS
FOR WRITING, STANDARD 1**

Write arguments to support claims in an analysis of substantive topics or texts
using valid reasoning and relevant and sufficient evidence.
See *Doubleplusgood: What is lost when we distill down language?* page 14.

**COLLEGE AND CAREER READINESS ANCHOR STANDARDS
FOR WRITING, STANDARD 3**

Write narratives to develop real or imagined experiences or events using effective
technique, well-chosen details and well-structured event sequences.
See *Memory Hole*: page 22.

**COLLEGE AND CAREER READINESS ANCHOR STANDARDS
FOR SPEAKING AND LISTENING, STANDARD 1**

Prepare for and participate effectively in a range of conversations and
collaborations with diverse partners, building on others’ ideas and expressing
their own clearly and persuasively.
See *Examples Throughout Guide*.

If you need further information on how grade-specific standards fit into
these anchor standards, please let us know.

ADDITIONAL RESOURCES

FILM RESOURCES

1984. RADFORD. 1984.
Released on December 14, 1984, eight months after Winston begins his dairy in the novel, this film adaptation features
actors John Hurt and Richard Burton as Winston and O’Brien respectively.

BBC FOUR: A LIFE IN PICTURES. BBC DOCUMENTARY. 2003.
This film focuses on George Orwell’s biography and writing career. Because no real footage or recording of the author exists,
BBC created this feature, basing the script verbatim on Orwell’s letters, essays, novels and interviews. Available to stream
on YouTube.

GREAT BOOKS: THE LAST MAN IN EUROPE. DISCOVERY CHANNEL DOCUMENTARY. 2000.
An in-depth exploration of the novel, this film offers a closer look at the world of *1984* in the context of the author’s writing
process. Available to stream on YouTube.

ONLINE RESOURCE

WARCHILD PROJECT.
This charity is committed to providing education to children born and raised in conflict situations. The website for the
organization features individual stories, background into the value of education in warzones and the project’s unique
approach to providing support to children in need. warchild.org

WHAT GEORGE ORWELL GOT RIGHT IN ‘1984’
Short video from HuffPost Online featuring the many ways the novel continues to resonate with our current society.
Huffingtonpost.com

COLLECTION OF LETTERS

ORWELL, GEORGE. A LIFE IN LETTERS, 2010.
This collection of George Orwell’s letters contains the one the author wrote to a Noel Wilmet in which he shared his views
on post-World War II politics and revealed several plot points he later incorporated into *1984*. Available on Amazon.

ACKNOWLEDGEMENTS

WE GRATEFULLY ACKNOWLEDGE THE CONTRIBUTIONS OF THOSE WHO PROVIDE SIGNIFICANT SUPPORT FOR STEPPENWOLF FOR YOUNG ADULTS.

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United Airlines is the season-long Corporate Sponsor of Steppenwolf for Young Adults' educational programming.

JPMorgan Chase is the Major Corporate Supporter of Steppenwolf's Career Readiness and Professional Leadership Program.

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- Helen Brach Foundation
- Field Foundation of Illinois
- Dr. Scholl Foundation
- Siragusa Foundation
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- Nina B. Winston

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

Steppenwolf for Young Adults is a citywide partner of the Chicago Public Schools (CPS) School Partner Program.



The Scene is a special opportunity for high school students to score an affordable ticket to a Steppenwolf production, meet Chicago's most celebrated artists and connect with other teens who are passionate about theater. Each ticket includes dinner and post-show discussion with the actors.

**TICKETS ARE \$10 – \$15
(CAN ONLY BE USED DURING
THE TEEN EVENT SERIES)**

All performances take place at **1650 N Halsted Street**
Must present student ID at door.
Purchase tickets at the door 30 minutes before the show,
or in advance by calling **Steppenwolf Audience Services**
at **312-335-1650**. Use code 20753.

Questions? Please contact Steppenwolf for Young Adults
Education Assistant **Jared Bellot** at **312-654-5643**
or **jbellot@steppenwolf.org**.

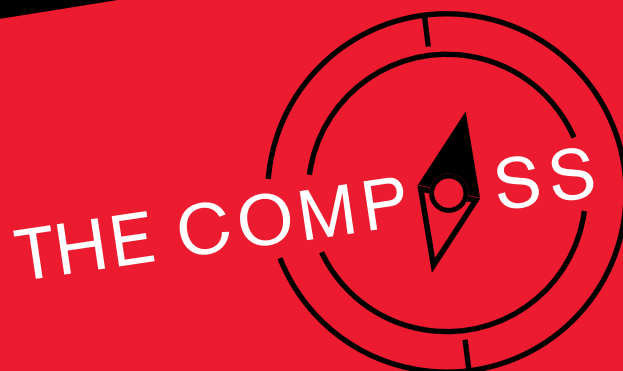
Foundation support is provided by **The Siragusa Foundation**.

UPCOMING EVENTS

1984
SATURDAY, NOVEMBER 7
AT 7:30PM (post-show)

THE COMPASS
SATURDAY, FEBRUARY 27
AT 7:30PM (post-show)

2015/16 season
steppenwolf
for YOUNG ADULTS



Devised and directed by **Michael Rohd**
February 24 – March 12, 2016

Do you constantly second guess yourself? Do you always procrastinate? How would you feel if you never had to make a decision again? Meet *The Compass*, a brand-new app aimed at young people that does the heavy lifting on your daily thinking. *The Compass* is a groundbreaking, live, interactive performance that explores the intersection of technology and decision-making. Join us as we (and you) navigate the question: When someone else, or something else, tells you what to do, what exactly are you responsible for? **This is not a play. It is an experience.**

For more information steppenwolf.org/sya | 312-335-1650

Steppenwolf Theatre Company is a participant in the Audience (R)Evolution Program, funded by the Doris Duke Charitable Foundation and administered by the Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

