

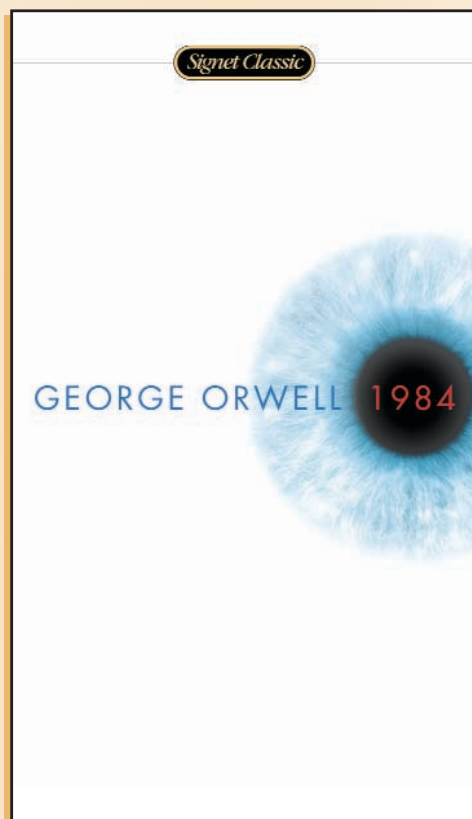


A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

GEORGE ORWELL'S

# 1984

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S E R I E S   E D I T O R S :

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## INTRODUCTION

George Orwell's *1984* offers a thought-provoking learning experience for high schools students. It provides challenging reading, stimulating themes of dehumanization, isolation, repression, loneliness, social class disparity, and abuse of power, and a basis upon which students can form their own opinions about today's society. *1984*'s relevance to today's world makes it an excellent choice for secondary school readers who hold our future in their hands, whether as tomorrow's leaders or as followers.

Some years ago, Americans envisioned a future that would evolve predictably from the past as a type of extension of the familiar. With the sixties, however, our idyllic dreams were shattered and new visions began to form. *1984*, written in 1948 and published in 1949, was intended as a warning against totalitarian tendencies rather than as a prophetic work. Now that the year *1984* has passed, many may scoff at the warning, but those who do would be wise to look at the present a bit more closely. Currently, we have subliminal messages, two-way televisions, computer viruses threatening to endanger our much depended-upon information systems (with possible global impact), and countries all over the world committing atrocities against their own people. Recent political campaigns have shown us explicitly the extent to which propaganda has corrupted our own language. Politicians have perfected their own type of "Newspeak."

Examine our postmodern style in literature and you will find themes of isolation, repression, and loneliness. The characters of postmodern literature lead surface lives that are mere facades put up for the benefit of appearances. Unfortunately, this is the only fantasy to be found in the writing. It is as if imagination has given up, crushed by the weight of the world's problems. Like the citizens of Oceania, many postmodern writers have become mere recorders of a hopeless world rather than creators of a new one.

Of those of us who do not scoff at the warning, few think that we will actually be overtaken by a totalitarian intruder; rather, it is the creeping, small things that scare us. Like spiders and snakes, they approach unnoticed. *1984* depicts a dystopia, a world that went wrong, a world of manipulation and control which uses its people against themselves like pawns. A look at our corporate business world today provides a startling comparison to *1984*'s world of control and power plays. On the international scene, it has always been easier for us to sit back and criticize the Soviet Union than to deal with our own problems. Perhaps the changes coming about in that country and in the other Soviet bloc nations will force us to be introspective. In the meantime, we should remember that the mindless citizens of Oceania are given neither the opportunity nor the encouragement to think or read. With a study of *1984*, we have a chance for both.

## AN OVERVIEW

### PART I

As the book opens, Winston Smith, the protagonist, is entering his dismal apartment in London. The opening paragraphs convey the depressing tone of the book with a description of the squalid living conditions. The world is divided into three superpowers: Eastasia, Eurasia, and Winston's homeland, Oceania. Each superpower is always at war with at least one of the others. The perpetual wartime conditions provide a convenient way for the government of Oceania to keep its citizens repressed. Supplies for party members are always scarce and surveillance is a perfected art.

In private rebellion against the government, Winston, an Outer Party member, starts keeping a diary. This small, forbidden step begins his life as an enemy of the party he serves. He purchases the diary on one of his forays into the proletarian section. Outside the antique shop where he bought the diary he later encounters a young woman who he has observed watching him for the last few days at his office. Knowing he is not supposed to be there and suspecting she is a spy, he quickly avoids her.

### PART II

The next day, much to Winston's surprise, the woman, Julia, slips him a note which says "I LOVE YOU." They arrange to meet secretly and soon become lovers. They rent a room above the antique shop from the kindly owner, Mr. Charrington.

At the height of Winston's affair with Julia, he is approached by an Inner Party member named O'Brien whom Winston has long suspected of being a subversive. On the pretense of discussing one of Winston's Newspeak articles, O'Brien invites him to his home. When he arrives there, Winston is amazed at the amenities available to the Inner Party about which Outer Party members might only dream. One of these luxuries is a telescreen that can actually be turned off for privacy. O'Brien reveals to Winston that the Brotherhood, a mutinous underground organization, does exist, and he makes arrangements to give Winston

a copy of a book which details the control techniques that Party uses. Excited about the prospects of helping overthrow the government, Winston takes the book to the room above Mr. Charrington's shop. However, before he can make any plans or even finish the book, he and Julia are arrested in the room that had been their refuge. They discover that quiet Mr. Charrington is actually a member of the Thought Police. He and O'Brien had been working together to trap Winston.

### PART III

Winston and Julia are separated and taken to the Ministry of Love where Winston is physically and psychologically tortured by O'Brien until he finally accepts the Party's views. In a moment of utter terror, Winston betrays Julia, something he was convinced they could never make him do. The final lines of the book show Winston's complete transformation into a model Party member: "...Everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother."

## BEFORE READING THE NOVEL

### TEACHING 1984

Because of the complexity of plot and theme in *1984*, many students may have difficulty reading and understanding the book. To help students understand the themes of dehumanization, isolation, repression, loneliness, social class disparity, and abuse of power, *1984* may be taught as part of a thematic unit. If the themes of *1984* are studied in less complex literature, especially works dealing with actual historical events or fictional situations familiar to teenagers, students will be able to relate the happenings of *1984* to their own lives and their own futures. Books to use in thematic units are suggested in the bibliography at the end of this study guide. In addition to theme and plot, the literary techniques of irony and paradox used in this work are difficult and should be introduced to the students.

Also, students should look at the publication date and the title and discuss the historical context of the book. Research into Orwell's background should provide some interesting clues as to why he wrote the book when he did.

In addition, the idea of the genre should be introduced. The work is "soft" science fiction, based in the social sciences, in this case political science. *1984* depicts a dystopia or "negative utopia" as it is called in Erich Fromm's Afterword. Students probably have never encountered this genre and may be confused by it.

And finally, because state guidelines for English education often include the teaching of literary terms, the activities and questions in this study guide are labeled according to the following: plot, character, setting, theme(s), point of view, irony/paradox, language/logic. A term in brackets denotes the focus of the question or activity.

### BEFORE READING THE BOOK

It is helpful to have students consider questions or engage in activities that relate to themes in the book before reading it. The following suggestions may be used as group or individual activities.

1. Surprise attack. On the first day you begin *1984*, inform your students as they walk into class that a new set of classroom rules will be followed from today forward. Make the rules unnecessarily stringent and inflexible and enforce them for 15-20 minutes. When the exercise is over, ask students to respond, discussing their feelings and thoughts about the activity.
2. List the freedoms you enjoy both in your home and in your community. List the freedoms you are denied. What is the reason for the denials? Do you accept the reasons? Possible follow-up activities could include writing an essay on the subject or creating a collage depicting freedoms enjoyed.
3. What is your fear? Write an essay describing your worst fear and why it is that you fear that thing. Artwork would be a good edition to this essay.
4. Keep a diary for a week. Record everyday happenings, thoughts, feelings, and dreams. After a week, ask yourself what are some of the advantages to keeping a diary.
5. Examine the U.S. Constitution and the Bill of Rights to find freedoms granted to you as an American citizen. Are some of these freedoms denied to citizens of other countries? Which ones?

6. Discuss: Are there ways in which government or the private sector intrudes upon the privacy of U.S. citizens? What are some of these ways?
7. Interview people who lived in 1949 when the book was published and find out what life during and after World War II was like.

## WHILE READING THE NOVEL

### QUESTIONS—PART I

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Questions can be discussed or used as topics for writing assignments.

1. **Language/Logic, Setting:** What does the opening sentence suggest about the book? (“...the clocks were striking thirteen” denotes another time and place not familiar to us.)
2. **Irony, Language/Logic, Character:** The name “Winston” means “from a friendly country.” “Smith” is a common last name. From these names, can you suggest a possible irony? Also, consider the association of Winston Smith with Winston Churchill. What similarities do you see between the two? What else do we know about Winston concerning his age, abilities, and occupation? (Winston is actually from a very unfriendly country and the irony of “Smith” is that he is not common. He is one of the few people who ever rebels. This strength and his perseverance are what link him to the great British leader. Winston is thirty-nine, has a higher than average intelligence and is employed by the Records Department of the Ministry of Truth.)
3. **Irony/Paradox, Language/Logic:** What are the Party mottos? What is unusual about them? (They are the opposite of what is expected and accepted by most people in America as well as contradictory.)
4. **Language/Logic, Theme:** What is Newspeak? What is its purpose? (A look at the Appendix might be helpful here.) Why is it essential for the Party to rid the language of synonyms and antonyms? (The official language of Oceania. The purpose is to repress the citizens by limiting their language and hence their ability to express themselves.)
5. **Language/Logic:** Who is Big Brother and what is the significance of his name? (The dictator of Oceania. The name gives the impression that he is there to guide and protect the citizens for their own good, watching over them like a big brother.)
6. **Language/Logic:** What is facecrime? Why is it so easy to commit? (An improper expression on one's face. Facial expression is almost an involuntary act.)
7. **Theme, Irony/Paradox:** How does the Party control history? Why? (In order to control the future, they must erase the past so the citizens won't question or challenge what is done in the present.)
8. **Plot, Theme:** Who is Emmanuel Goldstein and how is he presented to the people of Oceania? What is the probable significance of using the obviously Jewish name? (Leader of the Brotherhood, an underground rebel organization. He wrote, or perhaps wrote, the book read by Winston. He is the object of the daily Two Minutes Hate exercise designed to direct citizen frustration away from the Party. Considering the fact that World War II with its horror of the holocaust had just ended, the use of Goldstein as a scapegoat parallels the Nazis' attempt to blame their problems on the Jews.)

### ACTIVITIES FOR PART ONE

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1. **Language/Logic:** Create a Newspeak dictionary, prepare a speech written in Newspeak, or rewrite a newspaper article in Newspeak. Present it to the class.
  2. **Point of View:** Make a cassette recording of Winston's secret diary.
  3. **Plot, Character:** Act out scenes or give a dramatic reading of a scene from Part One.
  4. **Theme:** Winston says that “Your worst enemy...was your own nervous system.” Have you ever experienced a time when you felt this way? Have you ever felt helpless or not in control of your own life? Write a short essay explaining the situation and how you dealt with it.
  5. **Irony/Paradox:** Identify examples of doublethink in Part One. Discuss examples of doublethink from recent history.
  6. **Language/Logic, Theme:** Discuss how language is important to freedom.
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**QUESTIONS—PART TWO**

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1. **Character:** In what ways are Julia and Winston alike? In what ways are they different? (Like Winston, Julia works at the Ministry of Truth and she rebels against the party. The difference is in the way in which they rebel. Rather than becoming a part of a grand scheme to overthrow the government, Julia carries on her own private war by doing things she knows are forbidden simply for the sake of rebelling.)
2. **Theme:** Why does the party permit couples to marry but discourage love? (The sole purpose of marriage is to have children. Encouraging love would endanger the Party by directing people's loyalties away from the government.)
3. **Plot:** O'Brien asks Winston and Julia what they are willing to do for the Brotherhood. What are they willing to do? (pp. 142-143) What is the one thing they are unwilling to do? (Separate and never see each other again.) What types of things does O'Brien tell them they might have to face as members of the Brotherhood? (Change of identity, plastic surgery, torture, death.)
4. **Irony/Paradox:** Julia tells Winston that even though the Party can torture a person and make him say anything, they cannot make him believe it. How do you feel about this statement? How easy is it to brainwash a person? Do you think governments actually use brainwashing? Discuss. (See also the discussion of the term "blackwhite.")
5. **Plot:** Why are the three superpowers always at war according to the Brotherhood's handbook? (To use the products of the country without raising the standard of living.)
6. **Plot, Irony/Paradox:** How are Winston and Julia betrayed? (Mr. Charrington, a member of the Thought Police, has had a telescreen rigged behind the picture on the wall. O'Brien is also involved; both have been working to capture Winston and Julia.)

**ACTIVITIES FOR PART TWO**

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1. **Point of View:** Write a diary from Julia's point of view (or O'Brien's or Parsons'.)
2. **Language/Logic:** Create a constitution or bill of rights for the Brotherhood. Include rules, constraints, rights. Use the U.S. Constitution as a guide for form.
3. **Character:** By the end of Part Two, all the characters have been revealed. Choose one and become that character for a class period. Dress, speak, and act as that character would.
4. **Language/Logic:** Write a poem or short story with the same tone as that of *1984*.
5. **Language/Logic:** Debate: Laws protect freedom.
6. **Language/Logic:** The doublethink concepts of "ignorance is strength" and "war is peace" are discussed in the book of the Brotherhood. Outline the argument of the doublethink concepts. Discuss why the Party's conclusions are ironic.
7. **Setting:** Examine a world map of the 1980s. Color in the countries of the Eastern bloc. What has happened recently regarding these power blocs? Color in the countries of the Western alliance. How close were Orwell's superstates?
8. **Theme:** On page 169, Winston reads from Goldsmith's book that "The invention of print, however, made it easier to manipulate public opinion." Explore the history of using print to influence opinion.
9. **Theme:** Explore the symbolic significance of the clock, the paperweight, the song the prole woman sings, and the nursery rhyme about the bells.

**QUESTIONS—PART THREE**

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1. **Character, Irony/Paradox:** How does Parsons feel about being imprisoned as a result of his own daughter reporting him for thoughtcrime? (He is proud of her and feels he must have committed the crime even though he doesn't remember doing so.)
  2. **Theme, Plot:** Before Winston is interrogated, he sees many prisoners escorted off to Room 101. From their reactions, he gathers the room is extremely unpleasant. What is in Room 101? (Whatever the prisoner fears most.)
  3. **Plot:** When and in what way does Winston betray Julia? (After months of torture, Winston admits he still loves Julia and
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he is taken to Room 101. There he faces his greatest fear: rats. In a moment of terror he begs O'Brien to let the rats at Julia instead of at him.)

4. **Plot:** Why does O'Brien say prisoners are brought to the Ministry of Love? (To cure them of their insanity.)
5. **Plot:** What happens to Julia? (Winston see her in the Park and she admits that she betrayed him as well after being tortured.)
6. **Theme, Irony/Paradox:** How does Winston ultimately feel about Big Brother? (He loves Big Brother.)

### ACTIVITIES FOR PART III

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1. **Language/Logic:** The concept of memory and existence discussed on pages 203 and 204 provides an interesting debate point topic: Does the past exist if no one remembers it? How can it be proven? Debate this topic after reviewing O'Brien's argument.
2. **Theme:** Who wrote Goldstein's book? If it was the Party, then why? Discuss.
3. **Theme:** On page 216, O'Brien says the proles will never revolt, yet on page 181, Winston came to the conclusion that the future's only hope lay with the proles. What brings each man to say what he does? Discuss.
4. **Theme:** What is power? What makes a person powerful? Write an essay explaining your opinion, then create a collage depicting scenes of power in action and/or powerful people.
5. **Language/Logic, Irony/Paradox:** What is ironic about the Chestnut Tree Café? The significance of the Chestnut Tree is revealed on page 241. Write an essay explaining your interpretation of the final lines of the song about the Chestnut Tree. What, for example, is the meaning of the word "lies?" As an alternative exercise, you might want to illustrate the final scene in the café.

### AFTER READING THE NOVEL

1. **Plot:** Watch a video production of *1984*. How is the book different from the movie? Was it easier to understand or more difficult? Were scenes left out or changed, and if so, how did those omissions or changes affect the way you interpret the book?
2. **Plot:** Make a video depicting sections from the book. (e.g. A day in the life of an Inner party member or a prole; the torture scenes with O'Brien; Room 101.)
3. **Theme, Point of View:** Hold a debate between Party members and revolutionaries or between Inner and outer Party members.
4. **Theme:** Debate/Discuss "Can history be rewritten? Should it be?" For background, see page 176: "Thus history is continuously rewritten."
5. **Plot:** Prepare and perform a rap or other song about *1984*. This should provide an overview of the book.
6. **Theme, Setting:** Put together a collection of photographs of current scenes that capture the tone of *1984*. A slide show with narration would also be a good idea.
7. **All terms:** Read George Orwell's *Animal Farm* or Aldous Huxley's *Brave New World* and compare and contrast them to *1984*.
8. **Point of View:** Create a newspaper with three or four sections written from the Party's point of view. Concentrate on propaganda techniques.
9. **Point of View:** Create a type of Spoon River Anthology resurrecting ten of Oceania's dead to relate their experiences. What really happened to them?
10. **Plot:** Create a new ending for the book.
11. **All terms:** Write a future scenario paper casting yourself as the hero. Use guided imagery to get started thinking about the future and what it could be like, then create a short story around a problem you foresee occurring in the future. Casting yourself as the hero will enable you to solve the problem.
12. **Setting:** Place the book on a historical time line. What happened before the book was published? What has happened since? Discuss: Which of Orwell's predictions have become a part of history, not only in communist countries but in the free world?

13. **Language/Logic:** The Appendix provides some interesting activities: (a) Write Newspeak sentences using grammatical rules, (b) Summarize the A, B, and C vocabularies, (c) Translate some famous quotes into Newspeak.
14. **Theme:** From the *Afterword* by Erich Fromm, debate the following topics: (a) Can man forget he is human? (b) Can man create a perfect society? (c) The greatest deterrent to achieving goals is hopelessness. (d) The arms race provides essential economic growth.
15. **All terms:** Compare *1984* to a utopian work of literature in which an individual defeats the system. (Example: *Logan's Run*)

## BIBLIOGRAPHY

### BOOKS ABOUT 1984

Barr, Marleen S. *Future Females: A Critical Anthology*. Bowling Green, OH: Bowling Green State University Popular Press, 1981, 191 pp. This collection of essays discusses the female role in science fiction and recent utopian literature. Modern women writers are also discussed. Interestingly, as this book points out, most contemporary utopian novels have been written by or are about women.

Goeldner, Jacquelyn R. *A Secondary School Guide to George Orwell's Nineteen Eight-Four*. Boulder, CO: University Colorado, 1984, 53 pp. This thorough study guide includes a chronological history of Orwell's life, a mini-Newspeak dictionary, and a section by section synopsis of the book. Activities are also included which involve the student at pre-, during, and post-reading levels.

Grillo, Virgil and Marilyn Sawin. *Is This 1984? Essays, From the Perspective of the Humanities*. CO: University of Colorado, 1984, 159 pp. This extensive collection of essays, compiled by the University of Colorado, features eight submissions on topics ranging from women in dystopias to ideology and political science. The essays are followed by annotated bibliographies and discussion questions.

Hillegas, Mark R. *The Future as Nightmare: H.G. Wells and the Anti-Utopians*. Carbondale, IL: Southern Illinois University Press, 1967, 200 pp. This book discusses dystopias and dystopian writers. Some titles reviews are *We*, *Brave New World*, and *1984*. An in-depth look at H.G. Wells' acute imagination and his impact on, and fascination with, dystopias.

Howe, Irving, ed. *1984 Revisited*. New York, NY: Perennial Library, 1983, 276 pp. This collection of analytical essays looks not only at the book itself but also at the changes that totalitarianism has brought about since the 1950s. Aspects of the book are discussed including power, sex, class differences, despair and futility, and the nightmare quality of the narration.

Rabinowitz, Robin. *Is this 1984? A Guide to Relevant Films*. Boulder, CO: University of Colorado, 1984, 38 pp. This useful handbook lists films related to themes found in *1984*. Totalitarianism, the Nazi regime, Utopias and Dystopias, and Technology are topics included. Descriptions of the films are given along with the length and information to help locate the film.

Rooney, Charles J., Jr. *Dreams and Visions: A Study of American Utopias, 1865-1917*. Westport, CT: Greenwood Press, 1985, 209 pp. Using a historical approach, Charles Rooney discusses the origins of utopias, pointing to the Christian significance of the term. Emphasis is placed on the utopian thoughts of the early twentieth century at the time when it flourished. Interesting background and complete bibliographies enhance this work.

### BOOKS WITH RELATED THEMES FOR HIGH SCHOOL STUDENTS

#### REPRESSION BY GOVERNMENT

Cridle, Joan and Teeda Butt Mam. *To Destroy You is No Loss*. New York: The Atlantic Monthly Press, 1987, 289 pp. Joan Cridle tells the harrowing story of Teeda Butt Mam, a Cambodian whose family and country were destroyed by the Khmer Rouge in the seventies. Teeda escaped to Thailand when she was twenty but not before the repressive government of the Khmer Rouge all but wiped out her entire family. The title, a Khmer Rouge slogan, sums up the attitude of the totalitarian rulers toward their work camp prisoners.

Hoobler, Dorothy and Thomas. *Nelson and Winnie Mandela*. New York: Franklin Watts, 1987, 120 pp. Nelson Mandela was imprisoned for over twenty-five years by South African officials who feared his political role in the Black Nationalist Movement. This biography details his life and the background of racism in South Africa. Although he was in prison, his

wife, Winnie, carried on his spirit and dedication to giving Blacks in South Africa the freedom and dignity they deserve as human beings. This is their story and a story of South Africa.

Houston, Jeanne Wakatsuki. *Farewell to Manzanar*. Toronto, New York: Bantam Books, 1974, 145 pp. This true story of a Japanese American girl describes life in an internment camp in California during and after World War II. Jeanne Wakatsuki Houston tells a story of becoming a young woman within the walls of the U.S. internment camp. While Japanese Americans tried to form themselves into a community of sorts, a young girl was suffering through her adolescent years without freedom or privacy.

Kheridan, David. *The Road from Home*. New York: Greenwillow Books, 1979, 237 pp. Veron Dumehjian was born to a prosperous Armenian family who lived in Turkey until 1915 when the Turkish government deported its Armenian population. Surviving unbelievable hardships and suffering with her family, she was finally sent to America as a mail-order bride. The story is written by her son.

Mathabane, Mark. *Kaffir Boy*. New York: Macmillan, 1986, 354 pp. (Also available in a Plume Trade paper edition.) This true story follows the coming of age of a Black youth in racially torn South Africa. Dealing with apartheid on a day-to-day basis is the focal point of this book.

Solzhenitsyn, Alexander. *One Day in the Life of Ivan Denisovich*. E.P. Dutton and Company, Inc., 1963, 160 pp. (Also available in a Signet Classic edition.) Ivan Denisovich has been in Russian prison camps for nine years of his twelve year incarceration. This book details his bleak life of survival by following his routine throughout the course of one day. Bleak but not hopeless, his day holds opportunities for small gains of food and clothing, anything he can scavenge or trade for. Repression, dehumanization, and survival are the major themes of this work.

## BEHAVIORAL CONDITIONING/ISOLATION

Cormier, Robert. *The Bumblebee Flies Anyway*. New York: Pantheon Books, 1983, 241 pp. Barney Snow is a patient inside the Complex, an experimental hospital where drugs shatter his memory with images of violence and his mother's death. Along with three other patients, he embarks on an adventure within the prison-like walls of the Complex. His desire to help a friend experience the thrill of real living leads to a riveting climax.

Cormier, Robert. *I am the Cheese*. New York: E.P. Dutton, 1974, 166 pp. A young boy tries to unlock his past yet knows he must hide those memories if he is to remain alive. A shocking reality unfolds as Adam Farmer takes a psychological journey into his past. Government manipulation and interrogation play a role in this story of a person's struggle against a past wrecked by outside forces.

George, Jean Craighead. *Julie of the Wolves*. New York: Harper and Row, 1972, 170 pp. Miyax, a young Eskimo girl, rebels against her home situation and runs away. Becoming lost, without food or a compass in Alaska, she is alone except for a pack of arctic wolves whom she comes to depend upon and love in this story of courage, isolation, and the will to survive.

Sleator, William. *House of Stairs*. New York: E.P. Dutton, 1974, 166 pp. Five sixteen-year-olds who are orphans in state institutions are brought one by one to a place that is not a hospital or a prison, but a house made of nothing but stairs. A red machine, the only other item in the house, plays a role in this shocking picture of a possible future world of experiments.

## UTOPIAS AND DYSTOPIAS

Bradbury, Ray. *Fahrenheit 451*. New York: Ballantine Books, 1953, 179 pp. Bradbury's story of an insane world where the firemen actually burn books instead of putting out fires provides the title for the work: Fahrenheit 451 is the temperature at which paper burns. One fireman rebels against the establishment after meeting a seventeen-year-old girl who tells him of a time when people were not afraid and they took joy in thinking. Convinced that burning books is wrong, he decides to escape to a secret utopian society where people "become" books by memorizing them.

Golding William. *Lord of the Flies*. New York: Wideview/Perigee Books, 1954, 190 pp. A group of English boarding school children try to survive after crash landing on an island during a major war in this story of a utopia gone wrong. When the boys first land, they enjoy the lack of grownup supervision but soon revert to savagery. Only two boys try to maintain order and respect while the others turn into animals with little regard for life. The book points to the inherent evil in mankind and the ease with which humans regress into beasts, abusing authority and power.

Huxley, Aldous. *Brave New World*. New York: Harper and Row, 1932, 311 pp. This satire about a utopia of the future



deals with the theme of the advancement of science as it affects individuals. The elements of propaganda, sexual promiscuity, and general shallowness of life in the brave new world of the future are startlingly familiar.

More, Thomas. *Utopia*. Arlington Heights, IL: AHM Publishing, 1949, 83 pp. (Also available in a Penguin Classic edition.) The best-known novel of a utopian society and the forerunner of most other utopian and dystopian works, Thomas More's book discusses all aspects of a utopian society including law, economy, social and business relations, education, and foreign affairs and policies. Interestingly, it also covers such controversial and timely topics as euthanasia and divorce.

Nolan, William F. and George Clayton Johnson. *Logan's Run*. New York: Bantam Books, 1967, 149 pp. This novel tells of a race against death and of two lovers who flee from a society which would destroy them simply because they have reached the age of thirty. The setting is the twenty-third century, a time for only the young. When the crystal flower imprinted on the palm of your hand turns black, your life is over. This is the story of two people who choose to live by escaping.

Orwell, George. *Animal Farm*. New York: Harcourt, Brace, and World, 1954, 155 pp. (Also available in a Signet Classic edition.) In this political satire on dictatorship, Orwell describes the takeover of a farm by the animals. The animals are searching for equality, but the pigs declare themselves more equal than the others. This new regime shows the other animals that the pigs are no better than—and indeed, come to resemble—the humans they supplanted.

Wells, H.G. *The Island of Doctor Moreau*. New York: Signet Classic, 1977, 160 pp. When Andrew Braddock washes ashore on the island of Doctor Moreau after a shipwreck, he does not realize that the mysterious doctor is using technology to perform experiments on animals, turning them into humans. Braddock soon finds out the doctor wants to reverse the experiment, using Braddock as the test subject. Themes of dehumanization and the threat of technology are explored in this adventure story.

#### ABOUT THE AUTHOR OF THIS GUIDE

The author gives special thanks to John Sessions and Arthea Reed for help and support, and Judy Mills and Todd Carstenn for ideas concerning this guide.

Presently a ninth grade English teacher at Asheville Junior High in North Carolina, LISA SESSIONS has also taught seventh and eighth grade English. She received her B.A. from Mars Hill College and her M.A.Ed. from Western Carolina University. A member of the North Carolina Association of Educators, she has been a speaker at the NC State Gifted Convention and has been published in their Newsletter.

## ABOUT THE EDITORS OF THIS GUIDE

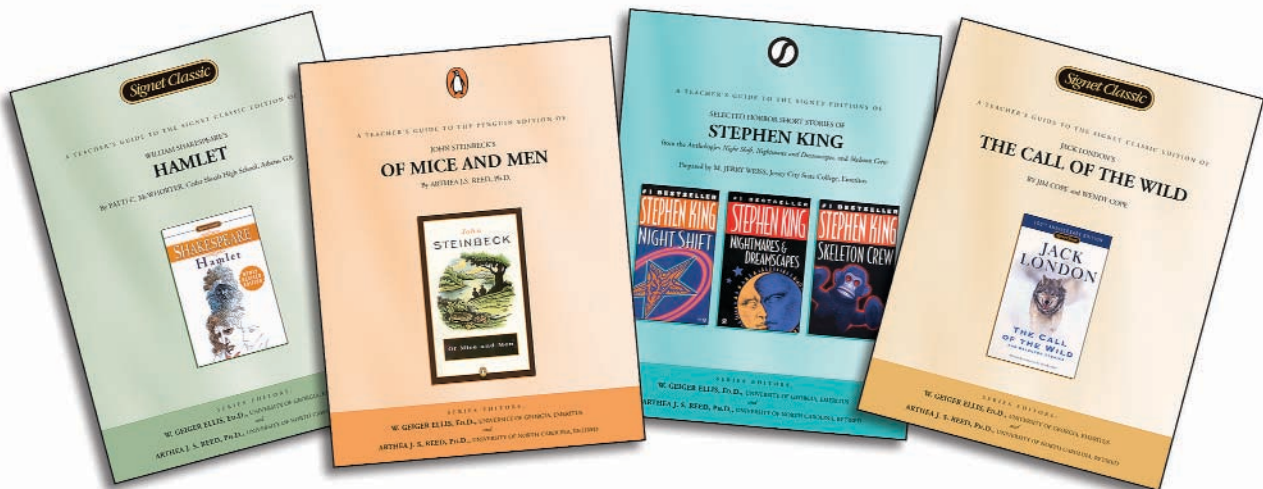
W. GEIGER ELLIS, Professor Emeritus, University of Georgia, received his A.B. and M.Ed. degrees from the University of North Carolina (Chapel Hill) and his Ed.D. from the University of Virginia. His teaching focused on adolescent literature, having introduced the first courses on the subject at both the University of Virginia and the University of Georgia. He developed and edited *The ALAN Review*.

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