

# 1984



## DEEP DIVE

by **George Orwell**

a new play by

**Robert Icke and  
Duncan Macmillan**

directed by

**Dámaso Rodríguez**



# STUDY GUIDE TABLE OF CONTENTS

- 3.....About Artists Rep**
- 4.....Letter to Educators**
- 5.....The Playwrights**
- 6.....Play Setting**
- 7.....Character Breakdown**
- 8.....Synopsis**
- 9.....Detailed Narrative**
- 11.....Themes/Elements  
of Drama**
- 12.....Discussion Topics**
- 13.....Classroom Activities**
- 14.....Discussion Questions**
- 15.....Theatre Etiquette/  
Guidelines**
- 16.....Sources**
- 18.....Notes**



# ABOUT ARTISTS REP



**Artists Repertory Theatre's mission** is to produce intimate, provocative theatre and provide a home for artists and audiences of varied backgrounds to take creative risks. Artists Rep is Portland's premiere mid-size regional theatre company and is led by Artistic Director Dámaso Rodríguez. Founded in 1982, Artists Repertory Theatre is the longest-running professional theatre company in Portland. Artist Rep became the 72nd member of the League of Resident Theatres (LORT) in 2016 and is an Associate Member of the National New Play Network (NNPN).

Artists Rep has become a significant presence in American regional theatre with a legacy of world, national, and regional premieres of provocative new work with the highest standards of stagecraft. The organization is committed to local artists and features a company of Resident Artists, professionals of varied theatre disciplines, who are a driving force behind Artists Rep's creative output and identity.

# A LETTER TO EDUCATORS

Dear Educators,

We are looking forward to seeing you at our production of *1984* by George Orwell, adapted by Robert Icke and Duncan Macmillan.

This study guide is provided to enhance your students' theatre experience. There is material for your students to utilize before and after the performance. Our goal is to increase theatre exposure and understanding, as well as to encourage meaningful conversation and provoke thoughtful discussion about the play you will attend. Within this guide there is information about the play's themes, setting, characters, pertinent articles, basic theatre etiquette and more. We hope this information will enhance your class's theatre experience.

Artists Rep provides many opportunities for young people to get involved! Students can shadow professional theatre artists in a variety of disciplines, observe tech rehearsals, and become members of our Student Ambassador Program. Please feel free to contact us or give your students our contact information.

Enjoy the show!

Karen Rathje  
Education Director  
Artists Repertory Theatre  
[krathje@artistsrep.org](mailto:krathje@artistsrep.org)



# THE

# PLAYWRIGHTS

## ABOUT ROBERT ICKE

Robert Icke is an award-winning writer and theatre director. He studied English at Cambridge University and quickly made his way into the theatre world. He is currently the Associate Director of London's Almeida Theatre. He is best known for his modern adaptations of classic texts, including versions of *Oresteia*, *Mary Stuart*, and *Uncle Vanya*.

### Awards

2016 Laurence Olivier Sir Peter Hall Award for Best Director (*Oresteia*)

2015 Critics Circle and Evening Standard Theatre Awards for Best Director (*Oresteia*)

## ABOUT DUNCAN MACMILLAN

Duncan Macmillan is an award-winning writer and theatre director. He is best known for his plays *Lungs*, *People, Places and Things*, *2017*, and *Every Brilliant Thing*. His works have been performed globally and locally, including with Studio Theatre, National Theatre, Headlong Theatre Company, Paines Plough Theatre, Edinburgh Festivals, Royal Court Theatre, as well as multiple theatres on the West End and Broadway.

### Awards

2018 Drama Desk Award for Outstanding Play (*People, Places & Things*)

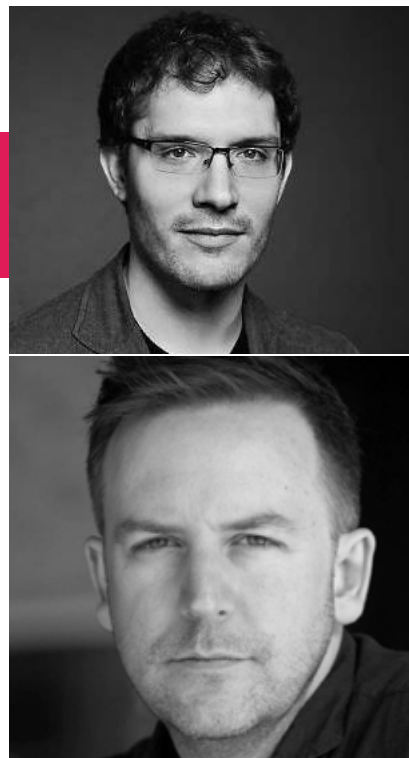
2015 Lucille Lortel Award for Outstanding Solo Show (*Every Brilliant Thing*)

2012 Charles MacArthur Award for Outstanding Original New Play (*Lungs*)

## AWARDS FOR 1984

1984 was nominated for Best New Play at the 2014 Olivier Awards

1984 won the 2014 UK Theatre Award for Best Director (Duncan Macmillan and Robert Icke)



Robert Icke & Duncan Macmillan

# SETTING

According to the playwrights' notes, the play is not set in any literal space. The stage is a series of spaces in the world of Oceania, a theatre in which *1984* is being performed, some other literal spaces in the distant future, and the inside of Winston's head.

## PLAYWRIGHT'S NOTES ON THE PLAY

In an interview in *The Guardian*, Duncan Macmillan says: "What I found most fascinating, which we wanted to address in the play, was the idea that if you got home and found someone had steamed open your letters and read them, and you go into every room and there is a microphone you can see and a camera watching you, it would be terrifying and you wouldn't put up with it. But the digital version of that is what we are living with, we just can't see it the same way.

"Because digital is far less visible, it is somehow far less terrifying and that's what we've taken on in this production. Winston's job in the book is to rewrite and essentially erase parts of history for Big Brother, so in the production we've got him doing this all digitally on a screen."

*The Guardian*, Hannah Ellis-Petersen, "Surveillance State Takes Center Stage In New *1984* Production," May 7, 2014



# CHARACTER BREAKDOWN

**WINSTON SMITH (Chris Harder)**, late thirties - A minor member of the Ruling Party. He hates the totalitarian control of the Party and dreams of a revolution.

**JULIA (Claire Rigsby)** (also plays WAITRESS) - Winston's girlfriend.

**O'BRIEN (Allen Nause)** - A member of the Inner Party. Winston believes he is a member of the Brotherhood, which is a group of anti-Party rebels.

**CHARRINGTON (Michael Mendelson)** (also plays HOST) - An old man who rents Winston a room without a television so Winston can meet with Julia. He is a member of the Thought Police.

**MARTIN (Ken Yoshikawa)** - O'Brien's servant.

**SYME (John San Nicolas)** (also plays MAN) - Works with Winston at the Ministry of Truth.

**PARSONS (Jeb Berrier)** - Works with Winston at the Ministry of Truth. His children are members of the Junior Spies.

**MRS. PARSONS (Sara Hennessy)** (also plays MOTHER) - The Parsons are neighbors of Winston.

**A female CHILD (Layla Foster/Prudence Dawes)**



Chris Harder



Claire Rigsby



Allen Nause



Michael Mendelson



Ken Yoshikawa



John San Nicolas



Jeb Berrier



Sara Hennessy



Layla Foster



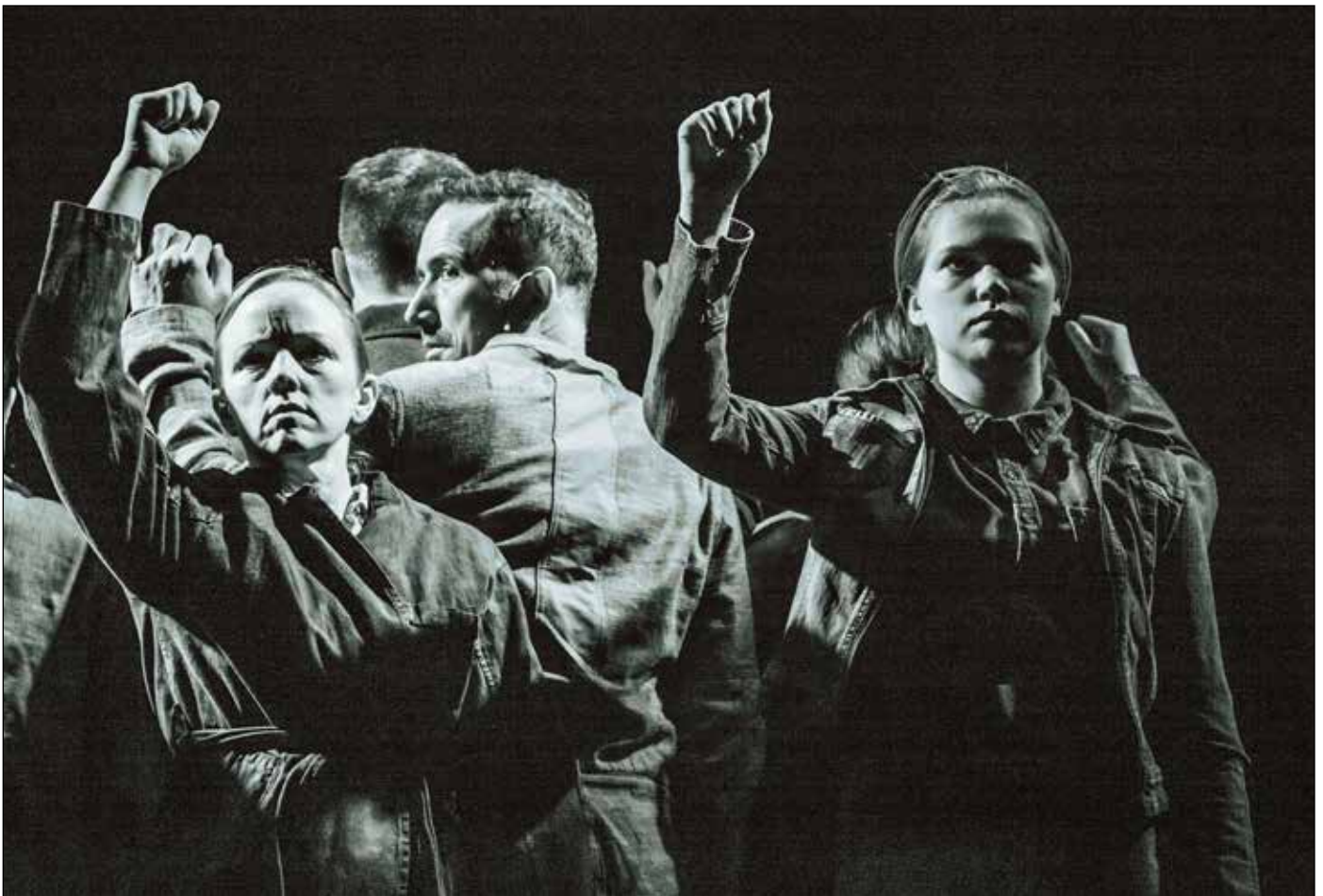
Prudence Dawes



## **SYNOPSIS - Spoiler Alert!**

*This is a play about ambiguity. Nothing is what it seems to be. "Doublethink" - holding two contradictory beliefs in the mind simultaneously, believing both of them - is central to George Orwell's novel and to the play. Keep this in mind as you watch the play.*

Winston Smith works for the Party at the Ministry of Truth where he alters records and makes people disappear ("unperson" them) to conform to the Party's propaganda. Outwardly, Winston adheres to the Party's dictates; inwardly, he aspires to overthrowing the Party. He keeps a diary for the future, "for the unborn." Winston suspects that O'Brien, who is Winston's superior at the Ministry, is a member of the Brotherhood, a secret resistance group dedicated to toppling the Party. Winston falls in love with Julia who also works at the Ministry of Truth. They meet at Charrington's, who has a room with no telescreen (two-way television) in it. Winston and Julia discover that they share a similar disdain for the status quo, and they reach out to the Brotherhood. They become emboldened by the teachings of The Brotherhood, but they are soon betrayed by Charrington, a Thought Police agent, and O'Brien, an undercover Party member who had been posing as a leader of The Brotherhood in order to catch "thoughtcriminals." Winston is tortured by O'Brien to brainwash him into support for the Party and to rewrite the way Winston perceives reality. When Winston points out that they have not succeeded in making him betray Julia, he is taken to a separate room - Room 101 - where he is threatened with his biggest fear. He breaks and screams for them to "do it to Julia," completing his transition to Party sympathizer. The play ends with a group of people from the future reading Winston's diary, remarking on how its author never existed and talking about how the Party collapsed. Winston sees O'Brien in a corner and thanks him.





## DETAILED NARRATIVE

*There are no acts or scenes specified in the play.*

Winston is alone in a room, thinking about starting a diary. Just by thinking about it, he has committed a thoughtcrime.

The lights go out, and, when they come back on, a Company of people are present: the Host, the Man, the Father and Mother, Winston and the Child. They are discussing the diary. They talk about *uncertainty*, the impossibility of truly knowing anything. Father says, "It's a call to arms. He wants us to resist." Winston replies, "Yes! Yes!"

Mrs. Parsons and the Child enter. The Child calls Winston a thoughtcriminal and says, "Big Brother is watching you."

Winston is at Charrington's antique shop. Charrington has the diary. Winston faints.

Winston is at the work canteen. Syme is telling him how Newspeak is the only language in the world whose vocabulary is getting smaller every year and that by 2050, not a single human being will be alive who can understand the conversation they are having. "In fact, there will be no thought, as we understand it now. Orthodoxy means not thinking - not needing to think. Orthodoxy is unconsciousness."

Parsons enters and talks about how his seven-year-old kid followed a man in the woods who might have been an enemy agent. Parsons talks about how his daughter is becoming a Spy.

Winston is at his desk writing in the diary. He is writing for a future free from the Party and for people who will be free to talk and think. He hears O'Brien talking. O'Brien says they will meet "in the place where there is no darkness."

Winston is at work. He is deleting the name of Comrade Ogilvy so he no longer exists. The telescreen announces the Two Minutes Hate. O'Brien enters and sits next to him. Julia enters and sits on the other side of Winston. A thoughtcriminal confesses that he has committed crimes against the Party. He says he was brainwashed by the teachings of the traitor Emmanuel Goldstein. Goldstein is seen speaking on the screen. He speaks of needing to abolish Big Brother; of freedom of speech and the press; of getting rid of Newspeak! Winston begins to chant "Down with Big Brother!" The thoughtcriminal is shot in the head.

Julia puts a note in Winston's hand that says, "I love you." Winston and Julia meet. Winston says, "during the Hate you were screaming and shouting." Julia tells him what you say or do doesn't matter; only feelings matter.



Charrington offers Winston a room without a telescreen where he can meet with Julia. Winston tells Julia that in his job, he deletes people. Julia says she can't change anything, so she doesn't worry about it. Winston says, "history has *stopped*. Nothing exists except an endless present in which the Party is always right. "We have to do something. Even if it's only for the next generation."

Winston sees O'Brien in the canteen. O'Brien tells him he has an advanced copy of the tenth edition of the Newspeak Dictionary and offers to let Winston look at it at his home in the evening.

Winston talks to Julia about his mother and how she was prepared to sacrifice herself, to give up everything for his sister and for him. He says, "We were the future, she was the dead. And now it's my turn." Winston tells Julia that he has to meet with O'Brien because someone like O'Brien can help change things. Julia agrees to meet him at O'Brien's.

Winston and Julia are at O'Brien's apartment. O'Brien turns off the telescreen. O'Brien offers them wine and proposes a toast to Emmanuel Goldstein. O'Brien says the Brotherhood is real. O'Brien asks Winston a series of questions to test how far he is willing to go to resist the Party. They drink a toast, "To the past." O'Brien gives Winston Goldstein's book to read in order to understand the true reality of things.

Winston and Julia are in the room at Charrington's. Winston reads from the book entitled *The Theory and Practice of Oligarchical Collectivism* by Emmanuel Goldstein. Winston tells Julia that the message of Goldstein's books is that if there is hope, it lies in *people*. He reaches the part of the book that reads, "Here we reach the central secret, the original motive, the never-questioned instinct that first led to the seizure of power and brought doublethink, the Thought Police, continuous warfare, and all the other necessary paraphernalia into existence afterwards." He looks to Julia. She is asleep. He continues to read, "This motive really consists.... " He closes the book. Winston never reads of what this motive really consists. He falls asleep. When Winston and Julia wake up, they vow they will never betray each other.

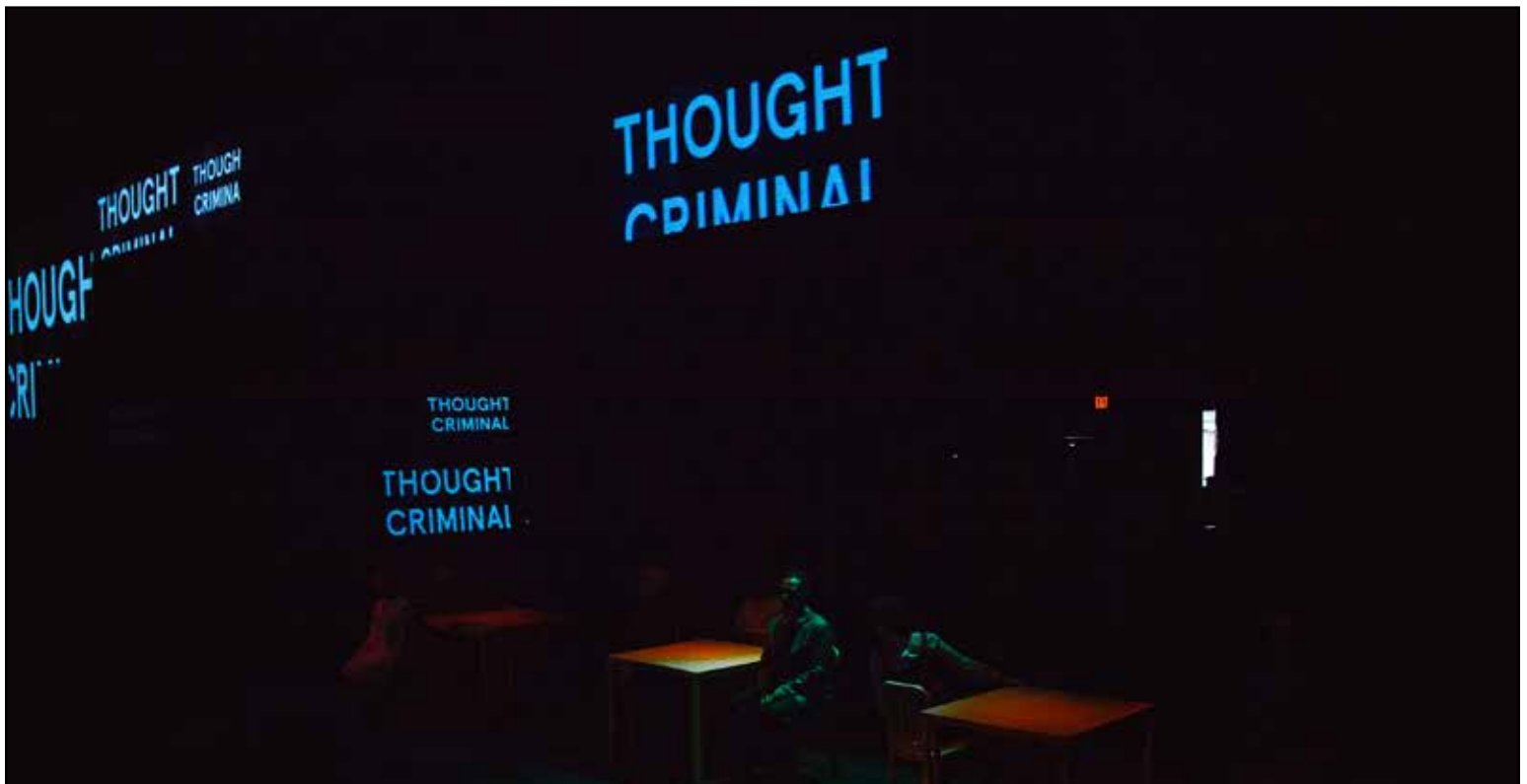
Men storm into the room and remove Julia. Winston believes he hears Julia screaming in agony. Parsons is there too and says he is in for thoughtcrime. Parsons tells Winston his daughter turned him in for shouting "Down with Big Brother" in his sleep. Parsons offers to do anything to avoid being placed in Room 101. Winston wakes up and thinks he has been having a nightmare. He is still in the room with Julia. Julia tells him he has always known what Room 101 is.

Winston is in the Ministry of Love. O'Brien says, "I told you that if we met again it would be in the place where there is no darkness." O'Brien tells Winston he suffers from a defective memory: he is unable to remember real events and he persuades himself that he remembers other events that never happened. O'Brien begins to torture Winston. O'Brien tells Winston that power is power over people. Winston says that love will defeat the Party. O'Brien tells him Julia has betrayed him; that the individual is dead; that the Party is immortal; and that Winston is in Room 101.

Winston betrays Julia.

Father and Mother are talking, along with Martin and the Host. Father asks if there were things like this in 1984 which was over a hundred years ago. The Host says no, because the Party fell prior to 2050 and that Winston never existed.

Winston sees O'Brien watching him, smiles at him sincerely, and says, "Thank you."



# THEMES OF 1984

**The Surveillance State** - the possible, insidious dangers of the growth of the surveillance state

**Individual versus Collective Identity** - the assertion of political power over the rights of individuals

**Objective/Subjective Reality** - what constitutes reality and is there such a thing as objective reality

# ELEMENTS OF DRAMA

## PLOT

The sequence of events in a play revealed through the action and/or dialogue

## TOPE

The manner the play is written (e.g., casual, comic, serious, somber, etc.)

## THEME

The central topic the play investigates

## OBJECTIVE

The goal a character has within a play

## CONFLICT

The clash between opposing forces, ideas, or interests that creates tension

## STAGING

Patterns of movement in a play, including entrances, exits, and movement on the stage

## THE FOURTH WALL

The conceptual barrier between actors onstage and the audience

[When the actors directly interact with the audience, it is referred to as "breaking the fourth wall"]

## TECHNICAL ELEMENTS

Elements such as sets, costumes, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production



# DISCUSSION TOPICS

## COMMON CORE STANDARDS

The Common Core Standards for English, Social Studies and Theatre are set forth verbatim at the end of this study guide. The following possible discussion topics are relevant to the following Standards:

### *Integration of Knowledge and Ideas*

**English (9-10.RL.9):** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Social Studies (11-12.RH.4):** Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No.10).

**Theatre (TH.9.RE3.HS1):** Formulate a deeper understanding and appreciation of drama/theatre work by considering its specific purpose or intended audience.

## **How Do The Playwrights Use The Appendix In 1984 To Transform The Book's Ending?**

The play *1984* is an adaptation of George Orwell's novel *1984*. At the end of the novel, there is an Appendix, "The Principles of Newspeak," that many readers do not bother to read. When the book was first published in the United States, the publishers wanted to cut the Appendix, but George Orwell refused to permit it to be cut. Without reading the Appendix, the reader of the novel has a bleak idea of what the future looks like. Winston has been told, "If you want a picture of the future, imagine a boot stamping on a human face forever." The playwrights write in their introduction to the play that dramatizing the Appendix, and treating the Appendix as essential, makes the novel more subjective and complex than a simple bleak futuristic dystopia. At the end of the play, it is no longer 1984. Now it is over one hundred years later. The Party has fallen; people can read Chaucer, Shakespeare, Hemingway and Swift; and the government derives its powers from the consent of the people it governs.

## **How Do The Playwrights Use The Word Newspeak In The Play?**

In the novel, the Party has transformed language into Newspeak. In Newspeak, words no longer mean what they were originally intended to mean. The slogans of the Party are: War Is Peace; Freedom Is Slavery; Ignorance Is Strength. Other new words have been created: Doublethink is the ability to hold two opposing thoughts simultaneously; Thoughtcrime is any thought that the Party does not endorse; Unperson is the process of erasing all records of a person's existence; Telescreen is a two-way television. Syme tells Winston Newspeak is the only language in the world whose vocabulary is getting smaller every year and that by 2050, not a single human being will be alive who can understand the conversation they are having. "In fact, there will be no thought, as we understand it now." The Party's goal in dramatically reducing language is to limit and control what people can speak. Newspeak will create a populace with single thought: the Party. But at the end of the play, the Host tells Winston that Newspeak has been eliminated and that it apparently was and

would be impossible to translate into Newspeak a thought like “Whenever any form of government becomes destructive of the inalienable rights of people to govern themselves, it is the right of the people to abolish the government and form a new government.”

### **What Do You Think The Playwrights Intend To Say With This Play?**

The playwrights wrote an introduction to the play, the Adaptors’ Note. In it, they talk about creating the text and the production simultaneously, rather than following the usual method of creating a play which is to write the text and then present it to a director. They also discuss their intention in writing the play. Their principal concern for them is that Orwell’s novel creates inaccurate expectations in the minds of the audience, the most common one being that the novel is a realistic prediction of a surveillance state. Their purpose is to substitute ambiguity for those expectations and to preserve the ambiguity that they believe Orwell intended. One example of treating the text in this fashion is to raise a question as to whether Winston even exists in any reality.

## **CLASSROOM ACTIVITIES**

**Television Newscast:** Divide the class into small groups. Have each group pick an historical event. Have one-half of the group put on a simulated newscast that emphasizes the facts about the event. Have the other half of the group put on a newscast the way the Party would do it using Newspeak.

**Debate:** Modern technology, including Artificial Intelligence and constant surveillance abilities, are pushing us toward a future not unlike the future described in 1984.

**Essay 1:** George Orwell refused to let the original publishers of 1984 cut the Appendix, which many readers ignore, and which is central to the play. If the class is reading 1984, have them write an essay discussing what functions the Appendix serves.

**Essay 2:** If Winston is imagining the play, as he may well be, describe the moment he imagines it from; e.g., the moment he decides to write the diary; in Room 101; in the café waiting for the longed-for bullet to enter his brain; some other time.

**Art:** Design your own cover for the book 1984 by George Orwell.

# DISCUSSION QUESTIONS?

Toward the end of the play, we are told that 1984 “was over a hundred years ago,” and that “prior to 2050, the Party fell.” But then Mother asks, “How do we know the Party fell? Wouldn’t it be in their interest to just structure the world in such a way that we believed that they were no longer.” Why does the play contain this ambiguity? What point is being made?

At the very end of the play, Winston looks at O’Brien and says, “Thank you.” Why does Winston thank O’Brien?

Is there such a thing as objective truth? Do facts matter? Who decides what the facts are?

Winston asserts, “I’m not mad. There is truth and there are facts. Freedom is the freedom to know that and say that.” Is Winston mad or sane?

Was Winston a real person? Does the debate about whether Winston existed or was imagined remind you of the debate about whether Shakespeare was the person who actually wrote his famous plays?

What constitutes true rebellion? Is Julia as radical as Winston?

Is there a way to act in your own interests while still serving a higher purpose, or is commitment to a cause and commitment to your own life mutually exclusive?

A concept that is returned to multiple times in the play is that what we feel is all that is important, not what we do or say. Do you agree or disagree with that concept?



# THEATER ETIQUETTE GUIDELINES

We are so excited you are here! The audience is one of the most important parts of any performance. Experiencing the play is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make your theatre experience enjoyable for everyone.

## BE PROMPT

Arrive in plenty of time to settle, find your seats, and get situated. Please visit the restrooms before the show begins.

## BE RESPECTFUL

Your behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. The performers can see and hear you, just as the audience can see and hear you.

## TURN OFF CELL PHONES

You may think texting is private, but the light and motion can be seen by actors and audience members and texting is distracting to those around you. Please do not check your phones, text or take photos during the performance.

## HAVE FUN AND PARTICIPATE

Rather than remaining totally silent, please note the difference between appropriate and inappropriate responses.

## APPROPRIATE

- Laughter
- Applause
- Participation (when requested)

## INAPPROPRIATE

- Talking (including whispering)
- Groaning / Booing
- Using Cell Phones / Devices

## STAY WITH US!

Remain in your seat during the play. Use the restroom before or after the show.

## SOURCES

Playwrights Robert Icke and Duncan Macmillan discuss the relevance of the play to today's society and political climate, saying: "'There's so much of the text that resonates in particular with today's society and political climate,' said Icke. 'It is a text that has a fundamental anxiety about technology, but also about trust, that you can't trust what you read, what you're told, what you are told by the news.'"

The Guardian, Hannah Ellis-Petersen, "Surveillance State Takes Center Stage In New 1984 Production," May 7, 2014

Another interview with Robert Icke and Duncan Macmillan about the play.  
Leftlion, Hazel Ward, "Duncan Macmillan and Robert Icke on 1984," August 27, 2015

A review of the play, which discusses some of the staging, appears in the Student Newspaper for the University of Colorado.  
CUIndependent, Kaylyn Buehler, "Theatre adaptation of '1984' asks audiences, 'whose really in charge?'" , April 17, 2019

Drama critic Steven Suskin's review of the play appears in the Huffington Post.  
Steven Suskin, "Aisle View: Doublespeak," Huffington Post, June 22, 2017

## APPENDIX: OREGON COMMON CORE STANDARDS

### ENGLISH LANGUAGE ARTS STANDARDS - HIGH SCHOOL

#### LITERATURE

##### ***Key Ideas and Details***

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). (11-12.RL.3)

##### ***Craft and Structure***

Analyze how an author's choices concerning how to structure a text, order events within it (e.g.; parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)

Analyze a case in which grasping point of view requires distinguishing what is directly stated from what is really meant (e.g., satire, sarcasm, irony, or understatement.) (11-12.RL.6)

##### ***Integration of Knowledge and Ideas***

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)

## **SOCIAL STUDIES STANDARDS - HIGH SCHOOL**

### **READING**

#### ***Key Ideas and Details***

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text. (9-10.RH.2)

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them. (9-10.RH.3)

Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain. (11-12.RH.3)

#### ***Craft and Structure***

Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No.10). (11-12.RH.4)

Analyze how a text uses a structure to emphasize key points or advance an explanation or analysis. (9-10.RH.5)

## **THEATRE STANDARDS - HIGH SCHOOL**

### **RESPONDING**

#### ***Perceive and Analyze Artistic Work***

Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices. (TH.7.RE1.HS1)

#### ***Interpret Intent and Meaning in Artistic Work***

Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. (TH.8.RE2.HS1)

Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work. (TH.8.RE2.HS1)

Justify personal aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work. (TH.8.RE2.HS1)

#### ***Apply Criteria to Evaluate Artistic Work***

Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines. (TH.9.RE3.HS1)

Consider the aesthetics of the production elements in a drama/theatre work. (TH.9.RE3.HS1)

Formulate a deeper understanding and appreciation of drama/theatre work by considering its specific purpose or intended audience. (TH.9.RE3.HS1)

### **CONNECTING**

#### ***Synthesize and Relate Knowledge and Personal Experiences to Make Art***

Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work, using theatre research methods. (TH.11.CO2.HS1)





UP NEXT



# LA RUTA

**ARTISTS**  
**REP** — ART ON TOUR  
artistsrep.org



by **Isaac Gomez**

directed by

**Dámaso Rodríguez**