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The Power of the Gaze: Seeing and Being Seen in *Nineteen Eighty-Four* and *The Handmaid's Tale*

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Abstract

One of the central themes in George Orwell's novel *Nineteen Eighty-Four* (1949) and in Margaret Atwood's novel *The Handmaid's Tale* (1985) is the power of the gaze. Set in a futuristic and totalitarian society, the two novels demonstrate how the gaze, the notion of seeing and being seen, alternately works as a method of empowering and disempowering. The thesis uses Michel Foucault's book *Discipline and Punish: The Birth of the Prison* (first published in 1975; first translated in 1977 by Alan Sheridan), Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" (first published in 1975) and Irene Visser's article "*Reading Pleasure: Light in August and the theory of the gendered gaze*" (1997) as its main theoretical framework. It is within this framework of empowering and disempowering gazes that these two novels provide the foundation for a literary analysis of the gaze. The focal point of this analysis is to show how the gaze can both empower and disempower the protagonists within the futuristic totalitarian regimes they are bound to live in. The thesis will further discuss how power as a theme can be taught to students at VGS-level in the Upper Secondary School using George Orwell's novel *Nineteen Eighty-Four* as a background text. Personal development is a significant part of the education. This includes knowledge about societal issues, which might affect the pupils' everyday life. The *Nineteen Eighty-Four* themes of surveillance, totalitarianism and governmental control are present day issues which need to be brought to pupils' attention and discussed. These themes are relevant for the pupils' understanding of the world today. Within this framework, the didactic work promoted in this thesis is based on Orwell's novel and considers the general aims and competence aims presented in the Knowledge Promotion Reform 2013 and the English Subject Curriculum 2013. The focus of the didactic project is both to work with a literary text and the basic skills reading, writing and oral skills as well as to discuss present day issues in light of the novel, which affect the pupils' lives.

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1 Introduction

*While no other sense is able to perceive something a thousand feet away,
the force of the eyes' perception reaches even to the stars (Fredrick 1)*

One of the central themes in George Orwell's novel *Nineteen Eighty-Four* (1949) and in Margaret Atwood's novel *The Handmaid's Tale* (1985) is the power of the gaze. In both of the novels, we meet the protagonists, namely Winston Smith in *Nineteen Eighty-Four* and Offred in *The Handmaid's Tale*, who are living in a totalitarian society where the government keeps a strict surveillance on its inhabitants. Written after the Second World War, *Nineteen Eighty-Four* reflects a totalitarian society where the main forces are punishment and fear. Individuality is eradicated and the regime works hard to maintain order (Claeys 118). The totalitarian society is the framework for Margaret Atwood's *The Handmaid's Tale* as well. Published in 1985, this futuristic novel is set in The Republic of Gilead, a Christian theocracy in America. Although written in different decades and deriving from different literary traditions, one British and one Canadian, these two novels share a futuristic vision of how totalitarian regimes might develop if they are allowed to do so.

This thesis will explore one of the symbolic expressions of the working of power in these totalitarian regimes. In both novels we find that the gaze, the notion of seeing and being seen, alternately works as a method of empowering and disempowering. The power of the gaze manifests itself in different ways within a totalitarian regime designed to supervise and monitor the citizens' behaviour. The gaze is inexorably connected to the experience of power; the power of seeing and being seen works in different ways. It is within this framework of empowering and disempowering gazes that these two novels provide the foundation for a literary analysis of the gaze. The focal point of this analysis is to show how the gaze can both empower and disempower the protagonists within the futuristic totalitarian regimes they are bound to live in. The thesis will further discuss how power as a theme can be taught to students at VGS-level in the Upper Secondary School using George Orwell's novel *Nineteen Eighty-Four* as a background text.

This thesis uses Michel Foucault's *Discipline and Punish: The Birth of the Prison* (first published in 1975; first translated in 1977 by Alan Sheridan) and Laura Mulvey's "Visual Pleasure and Narrative Cinema" (first published in 1975) as its main theoretical interpretative frame. Foucault's *Discipline and Punish* demonstrates how the experience of being seen affects human behaviour. Foucault uses Bentham's Panopticon to explain the principle. The Panopticon is an annular building constructed around a tower where the rooms are possible to watch at any time. The construction allows the supervisor to see the inmate, but the inmate can see neither him, nor other inmates. The knowledge that the inmate can always be seen induces good behaviour. Thus, Foucault suggests that the principles underlying the exercise of power are visibility and unverifiability (Foucault 200-201).

Mulvey's article uses a psychoanalytic framework to discover how the attraction to film and cinema reinforces internal patterns of fascination, and her focus is on pleasure in seeing (585). Her article draws on the Freudian concept of scopophilia whereby people are objectified and subjected to a "controlling and curious gaze" (587). The gaze in Mulvey's article is predominantly a male gaze, where females are objectified and the pleasure of looking belongs to the man. Her view on the male gaze is supported by John Berger who in his book *Ways of Seeing* (1975) sees the male gaze as "... active [and] dynamic. It controls woman, but also desires woman ..." (Visser 282). This thesis draws upon Irene Visser's article "*Reading Pleasure: Light in August and the theory of the gendered gaze*" (1997) as well. Visser demonstrates how the mechanisms of gaze work in William Faulkner's novel *Light in August*. This thesis does not attempt to compare William Faulkner's *Light in August* with Orwell or Atwood's novels, but focuses on how Irene Visser uses the theory to demonstrate mechanisms of the gaze. Visser shows how the gaze is connected to power in Faulkner's novel by analysing how it is used to control the women in his novel. She argues that the gaze is gendered following the feminist tradition of Berger and Mulvey. However, Visser advocates a division between the feminist gaze and the female gaze where the feminist gaze is "... re-visionary, re-creative, ideologically committed to struggle, aligned with anger and resistance against the mechanism of the male gaze" (Visser 285). The female gaze is, on the other hand "... creative, liberatory, ... based on respect and pleasure" (ibid.). My use of Foucault, Mulvey, Berger and Visser's respective theories is meant to highlight two major aspects of the power of the gaze. The first relates to the manner in which surveillance empowers or disempowers the protagonists; the second

tests whether a gendered gaze results in different experiences of empowerment or disempowerment according to a male/female dichotomy.

The final chapter of the thesis shows how George Orwell's *Nineteen Eighty-Four* can be used when teaching English at VGS- level in Upper Secondary School, more specifically at VG3 English Literature and Culture in General Studies. The Knowledge Promotion Reform is the main framework for the didactic work in Norwegian schools. The comprehensive curriculum reform was introduced in 2006 and covers primary and secondary education and training. The reform includes the Core Curriculum, the Quality Framework, Subject Curricula, distribution of teaching hours per subject and individual assessment (Utdanningsdirektoratet 2011). The Norwegian Directorate for Education and Training evaluated the reform from 2006-2012, and the revised Knowledge Promotion Reform (2013) was introduced in schools from the school year 2013-2014.¹ (Utdanningsdirektoratet 2013a). One of the parts of the Knowledge Promotion Reform 2013 is the English Subject Curriculum 2013 (ESC). The purpose of English is described in this document and English is considered an important field of study because of its status as a universal language. Pupils' encounters with English happen through literature, music, films and English expressions that have entered the Norwegian formal and informal language (Utdanningsdirektoratet 2013b 2). As the ESC points out, "[l]anguage learning occurs while encountering a diversity of texts ... " and that "[l]iterary texts in English can instil a lifelong joy of reading and a deeper understanding of others and of oneself" (ibid. 2). Thus, reading a diversity of texts can enhance other aspects of the pupils' lives and not merely be viewed as a method to improve reading and writing skills. In this way, "English as a school subject is both a tool and a way of gaining knowledge and personal insight. It will enable the pupils to communicate with others on personal, social, literary and interdisciplinary topics" (ibid.). Five basic skills are included in the subject curricula and are considered fundamental to learning in in all subjects (Utdanningsdirektoratet2012 5). The basic skills are oral skills,

¹ For a comprehensive presentation of the evaluation of the Knowledge Promotion Reform, see "Evalueringen av Kunnskapsløftet. 2006-2012 Utdanningsdirektoratets oppsummering av evalueringen" ("Evaluation of the Knowledge Promotion Reform. 2006-2012. The Norwegian Directorate of Education and Training's summary of the evaluation") by The Norwegian Directorate for Education and Training.

reading, writing, digital skills and numeracy (ibid.). The didactic project presented in this thesis integrates three of the basic skills, namely reading, writing and oral skills.

When considering the purpose of English, it becomes clear that personal development is a significant part of the education. This includes knowledge about societal issues, which might affect the pupils' everyday life. The *Nineteen Eighty-Four* themes of surveillance, totalitarianism and governmental control are present day issues which need to be brought to pupils' attention and discussed. These themes are relevant for the pupils' understanding of the world today. In the wake of whistle-blower Snowden's publications of secret governmental documents, the issues of surveillance and security are prominent. The idea of being looked at is a big theme in most teenagers' lives. Pupils experience a sexual, a gendered a hierarchical or an exclusionary gaze at a regular basis. The gaze is in this way fundamentally intertwined with the definition of the self. Their first-hand knowledge about the powers of the gaze can be a foundation for discussing gaze as a main topic. Within this framework, the didactic work promoted in this thesis is based on Orwell's novel and considers the general aims and competence aims presented in the Knowledge Promotion Reform 2013 and the English Subject Curriculum 2013. The focus of the didactic project is both to work with a literary text and the basic skills reading, writing and oral skills as well as to discuss present day issues in light of the novel, which affect the pupils' lives.

2 Theory

This thesis looks at the power of the gaze in two 20th century novels, George Orwell's *Nineteen Eighty-Four* and Margaret Atwood's *The Handmaid's Tale*. The focal point of this analysis is to show how the gaze can both empower and disempower the protagonists within the futuristic totalitarian regimes they live in. The eyes hold the power to observe, to intimidate, to desire another person and this power can be used to serve a purpose if used with intention and care. The power of the gaze manifests itself in different ways in the two novels and it is associated with the working of supervision, the expression of desire and the establishment of hierarchical stratification. Chapter 3 and 4 will consider the power of the gaze in relation to the supervising, desiring and egalitarian gaze in *Nineteen Eighty-Four* and *The Handmaid's Tale* respectively. There are some differences between the two novels, which will be discussed in chapter 5. Chapter 6 demonstrates how one can teach *Nineteen Eighty-Four* with a particular focus on surveillance as a theme in Norwegian schools at an upper secondary level.

The relation between the gaze and the expression of power follows a tradition dating back to the Roman Empire. Here, the gaze served as a culturally encoded sign whereby it would either "ensoul" or "desoul" an individual (Barton 216)². The power of the gaze in Roman culture was connected to whether or not you withdrew your gaze when looking at a person. When withdrawn, the ensouling gaze preserved a person's bodily integrity and by this honoured the person who was being looked at. The opposite happened when the gaze, the desouling gaze, was maintained. This was understood as a deprivation of the person's bodily integrity (Barton 217). Respect and honour were in this way closely connected to the gaze. This chapter examines how the power of the gaze changes according to different variables and discusses how these variables can promote either empowerment or disempowerment. As with the Roman culture, gaze in *Nineteen Eighty-Four* and *The Handmaid's Tale* affects the characters' sense of identity. As this chapter demonstrates, being seen by an authority in the two novels leads to a sense of disempowerment, a form for a loss of individuality. Being seen by a fellow

² "Ensouling" and "desouling" are translations from the philosopher Max Scheler's (1957) the "Beseelung" and the "Entseelung" (Barton 216).

citizen however, can lead to empowerment. The person's integrity is preserved through the experience of being recognised as an equal peer.

2.1 Variables of Power

The manifest powers of the gaze are influenced by different variables. These variables include whether one is the subject or the object of the gaze, i.e. who is looking and who is the recipient of the gaze, whether the gaze is exchanged between equals or rather expresses hierarchical division, and whether it is active or passive, where a returned gaze will be the former and an unreturned gaze the latter. Exploring these variables when analysing the two novels will enhance our understanding of how the manner in which the gaze can be both empowering and disempowering. Being the subject of the gaze has been connected in feminist theory to the power of the male gaze, as Laura Mulvey and John Berger point out (Mulvey 587, Berger 47). They argue that the objectification of women is connected to the power of he who holds the gaze, a dynamic which will be explored further in this chapter. An active gaze is linked to the subject of the gaze and a passive gaze is on the other hand linked to the object of the gaze.

The variables of a hierarchical or egalitarian gaze and those of an active or passive exchange of looks are interconnected. The hierarchical gaze demands a structure where a network of gazes is arranged in a top-down model. The network of gazes relies on a few controlling persons at the top of the structure who watch those below in the hierarchal structure. This implies that the hierarchical variable is effected through a one-way method of observation and not an exchange of looks. The hierarchical, watching gaze is recognised as the supervising gaze in surveillance. As Michel Foucault argues in *Discipline and Punish: The Birth of the Prison*,

Hierarchized, continuous and functional surveillance may not be one of the great technical 'inventions' of the eighteenth century, but its insidious extension owed its importance to the mechanisms of power that it brought with it. By means of surveillance, disciplinary power became an 'integrated' system It was also organized as a multiple, automatic and anonymous power; for although surveillance rests on individuals, its functioning is that of a network of relations from top to bottom ... ; this network 'holds' the whole together and traverses it in its entirety with effects of power that derive from one another: supervisors, perpetually supervised (Foucault 176-177).

Foucault discusses how the success of disciplinary power is derived from what he calls hierarchical observation (Foucault 170). This form of observation emerged from the need to both observe and to transform individuals at the same time (ibid. 172). In earlier days, enclosure and confinement had been the main methods of surveillance. This shifted towards building architectural structures that had open spaces and passages (ibid). The challenge of adapting surveillance methods to new architectural structures concerned disciplinary institutions (such as schools). The development of the hierarchical observation solved this problem. The gaze was to be subdivided into a hierarchical network of communication. (ibid. 173). The organisation of schools provides an example of how this was done. The argument was that new structures needed continuous supervision. The solution presented itself by using the pupils who had the best behaviour and grades according to the teacher and schoolmaster to supervise their fellow classmates (ibid. 175). Pupils were divided into different categories – each one with a certain purpose. The division was mainly between the ones who were involved with material tasks, such as distributing ink and paper, and those who had surveillance functions, such as observing who had moved or talked without permission (ibid. 175-176). This hierarchical ranking of the pupils served as an extended surveillance over the classes. This way, the teacher could keep an eye on the class without actually observing their behaviour. The hierarchized surveillance became a part of the disciplinary power that functioned as a part of a larger machinery (Foucault 177). Since the surveillance enabled the teacher and schoolmasters to constantly see the pupils, they had disciplinary power over them. No field in the schoolyard was hidden from the scrutiny of one of the classmates. The hierarchical structure of surveillance shows by this example that the network in itself produces power and this enables the disciplinary power to be, in Foucault's own words "... absolutely indiscreet, since it is everywhere and always alert, since by its very principle it leaves no zone of shade and constantly supervises the very individuals who are entrusted with the task of supervising: and absolutely 'discreet', for it functions permanently and largely in silence" (177).

As these examples show, the hierarchical gaze contributes to establishing a power relation where an unequal relationship between the subject and the object exists. This power relation will empower one and disempower the other. In "Reading Pleasure: *Light in August* and the theory of the gendered gaze" (1997), Irene Visser argues that Lacanian gaze theory assumes

that the gaze always operates in asymmetrical power structures (280). As she states, “[i]n Lacan’s gaze theory, the possibility of equality is considered illusory: ‘the point of ultimate gaze is where there is reciprocity between the gaze and the gazed at, which ultimate gaze is illusory’” (ibid.). However, being seen by a peer might offer empowerment to both the subject and the object of the gaze. The egalitarian gaze is characterised by an exchange of looks where the persons involved appear to be at the same level. This exchange of looks is empowering in an egalitarian setting where the persons are perceived as equal. In both *Nineteen Eighty-Four* and *The Handmaid’s Tale*, there are examples of a hierarchical gaze as well as an egalitarian gaze characterised by an exchange of looks. These gazes offer both empowerment and disempowerment through the power relations which are formed in the novels. These dynamics will be analysed in greater detail in chapters 3, 4 and 5.

2.2 The Power of the Gaze: Surveillance

Michel Foucault discusses how seeing and being seen affects human behaviour in his book *Discipline and Punish* (1975). His book examines the development of the penal institutions of the West and he considers the topic of surveillance in relation to this. One of the ways in which the power of the gaze manifests itself is through surveillance. Surveillance functions to observe the citizens in a country or city and to some extent control them. This is present in the architectural structure of Bentham’s Panopticon, which is a structure designed to observe and control its inmates in an efficient way (Foucault 200). The Panopticon is an annular building surrounding a central watchtower. The building arranges spatial unities in which it is possible to constantly see and to be seen (ibid.). It allows the guards to constantly watch the inmates and thus control their behaviour. The major power of Panopticism is then to “induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault 201). The principle of visible and unverifiable power is important in this mechanism. The tower is always visible to the inmates and the inmates can always assume that a guard in the tower is watching them. However, the inmates cannot see through the windows of the tower, and thus will never know if they are being watched at a given time (ibid.). This unverifiable power becomes the controlling element of the mechanism. As Foucault points out, the inmates in the peripheral ring are seen without the possibility of seeing and the guards in the central tower are never seen, but can always see. This power relation functions as a controlling mechanism since the person who is seen will constrain his

behaviour according to the rules set by the people who are in control (Foucault 201-202). The exercised power is not added on from the outside, but internalised by the person in such a way that this power controls him.

Both *Nineteen Eighty-Four* and *The Handmaid's Tale* include elements which correspond to the discussion of surveillance and the panopticon. The architectural structure in both of the novels resembles the panopticon. The two cities are designed in order to supervise its inhabitants and the supervising gaze is present in the hierarchical surveillance of the city. Both Winston Smith in *Nineteen Eighty-Four* and Offred in *The Handmaid's Tale* experience disempowerment through the unequal power relation that is created from the hierarchized surveillance. For both of them, being seen by the controlling government, and thus becoming the object of the gaze, is disempowering. This experience of the gaze will be further discussed in chapters 3, 4 and 5.

2.3 The Power of the Gaze: Desire

One of the ways in which the gaze elicits power is through desire. The emotion of desire can be defined as a charged motivation towards a certain object, activity or person associated with pleasure (or relief from displeasure). This motivates behaviour, according to the intensity of the felt desire (Hoffman and Van Dillen 317-318). Winston and Offred both experience desire as one of the powers of the gaze in the two novels. Winston experiences a desire towards his colleague Julia in the form of attraction and in his wish to be recognised as an individual by her. Where Winston is the subject of the desiring gaze, Offred experiences desire differently. As a female, Offred draws the gaze of several characters in the novel. Her role in the Gileadian society is that of a handmaid, a woman designed to give birth to the child of her Commander without being his wife. Offred's symbolic red dress signals her role in Gilead. Desire is a passive rather than an active experience for her; she does not experience desire so much as she is meant to be desired. She becomes the object of the desiring gaze on several occasions. However, she manages to control the power of the desiring gaze to her own advantage. Whereas Winston is primarily empowered by the desiring gaze, Offred is both empowered and disempowered by it. These examples will be further discussed in the following chapters.

Laura Mulvey discusses how the visuality of cinema is connected to pleasure in her essay “Visual Pleasure and Narrative Cinema” (1975). Mulvey uses psychoanalytic theory to demonstrate how the unconscious of patriarchal society has made an impact on film (Mulvey 585). Her essay is a contribution to feminist theory and the feminist debate and is still used today, years after it first was published, when discussing gaze theory.³ Mulvey draws on psychoanalytic theory, and especially Sigmund Freud, to explain the mechanisms involved in the pleasure of looking. As Mulvey argues, the cinema offers possible pleasures, such as scopophilia (Mulvey 587). As formulated by Sigmund Freud, scopophilia is one of the component instincts of sexuality that objectify a desired person by subjecting him or her to a controlling and observing gaze. The developed theory about scopophilia still considers the instinct as “... the erotic basis for pleasure in looking at another person as object” (ibid.). Looking in itself can be a source of pleasure and, as Mulvey argues, being looked at can be pleasurable as well. As argued above, being the subject of the gaze is usually connected to empowerment, but as Mulvey points out, being the object of the gaze might offer pleasure as well, suggesting that being the object of the gaze can promote empowerment. Empowerment is a sense of control over oneself, and to experience pleasure requires a sense of control.

As mentioned above, gender is significant when comparing *Nineteen Eighty-Four* and *The Handmaid's Tale* and their protagonists. Winston and Offred experience the power of the desiring gaze differently according to their gender. Such gender distinctions are particularly relevant to a comparative analysis of the two novels addressed below when comparing the egalitarian and the desiring gaze. Traditionally, pleasure in looking has been split between the active male and the passive female (Mulvey 589). The male gaze determines how the woman is presented, which is especially visible in films. The woman is displayed as a sexual object; dressed up and posing according to the man's phantasy. Desire is thus connected to the objectification of the passive female subjected by the determining male gaze. The woman's role is then to be the image for the man's desirable gaze. The main questions are when does the power of the gaze empower and when does it disempower and who is empowered by the

³ See Peter Wollen's “On Gaze Theory” (2007), Linda and Michael Hutcheon's “ ‘Here's Lookin' at You, Kid': The Empowering Gaze in *Salome*” (1998), Irene Visser's “Reading Pleasure: Light in *August* and the theory of the gendered gaze” (1997) and Emily Ennis' “The construction of Women from a Gendered Perspective: Pre-Cinematic Victorian Representations and the Male Scopophilic Gaze” (2012) for use of Laura Mulvey in gaze theory.

gaze? As Mulvey points out, the passive female works as a tableau for the active, male gaze. The female is dressed up as a strip tease or pin-up just to fit the male's phantasy (589). Desire motivates the male gaze and leads to a sense of empowerment over oneself and the situation for the man. Is then the passive female automatically left disempowered? Budd Boetticher thinks so:

What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance. (Mulvey 589-590).

The woman's independence and self-control is removed on behalf of the man's needs. She is reduced to a powerless character who exists only as a tool for the man and his actions. The result of the active, male gaze is a disempowered and passive female. Some of the reasons for the binary division between the active and the passive gaze and empowerment and disempowerment have to do with hierarchy and objectification, as discussed above. In a patriarchal society, men will have advantages compared to women. The fight for gender equality is an acknowledgement of this issue. Having these advantages, men find themselves higher in the social hierarchy than women. As discussed above, the hierarchized surveillance networking system would empower the ones having a higher rank or position at the expense of others, empowering the men in a patriarchal society.

In her article "Reading Pleasure: *Light in August* and the theory of the gendered gaze", Irene Visser discusses how a gendered gaze is demonstrated in William Faulkner's *Light in August*. Visser builds her arguments on gaze theory through discussing the theories of Michel Foucault, Jacques Lacan, John Berger and Laura Mulvey. As Visser points out, Foucault and Lacan represent an addition to general gaze theory, while Berger and Mulvey may be seen as a core contribution to feminist gaze theory (278). Visser argues that Foucault's discussion of the Panopticon is "... extremely relevant to gaze theory since it demonstrates in detail the nature of the relation between power and visibility" (278). The idea of an internalised gaze is of relevance for Visser as well: "Foucault also distinguishes what is in my view the most insidious effect of the gaze, that of internalisation" (ibid.). In Foucault's own words,

He who is subjected to a field of visibility, and knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection (Foucault 202-203).

Lacanian psychoanalytic theory (after Jacques Lacan), is considered a fundamental component in gaze theory, according to Visser (279). Jacques Lacan shows how the gaze affects identity formation. When the child through his developmental stages is in the mirror stage, gaze is considered as vital to the child's identity formation and the formation of the relation between the child and reality (Visser 279). As Lacan expresses it, "... we are beings who are looked at; the gaze circumscribes us, and which in the first instance makes us beings who are looked at" (Visser 279). Lacanian theory has contributed to the discussion of gaze theory from a psychoanalytic perspective and has contributed to the theory about developmental psychology and identity formation. Lacanian theory is of importance to this thesis to demonstrate a range in gaze theory and to support the idea of a relation between visibility and power. The internalised gaze is of importance to Lacanian theory as well as Foucault, by Jacques Lacan's idea that the internalised gaze is "the underside of consciousness" (Visser 279). A different aspect of the Lacanian gaze theory is that it views the power relation between the subject and the object of the gaze as asymmetrical (Visser 280). "... gaze is always operating in asymmetrical, imbalanced power structures. ... the possibility of equality is considered illusory" (Visser 280). This suggests that the idea of an equal relation between the subject and the object of the gaze is considered an illusion. The dynamics of the power structures of the gaze will always, according to Lacanian gaze theory, empower the subject and disempower the object of the gaze.

Visser distinguishes between the male gaze, the feminist gaze and the female gaze in her discussion of the gendered gaze. She follows the tradition of John Berger and Laura Mulvey when explaining the male gaze: it is an active gaze directed at women to control and desire them (Visser 282). Visser then argues that there exist two other gendered gazes, the feminist gaze, characterised by struggle and resistance against the male gaze and the female gaze. The latter is characterised by the concern for respect and the urge for non-mastery (Visser 285).

The idea of a gendered gaze is relevant to this thesis because it shows a possibility of a different experience of empowerment for Winston and Offred in the two novels.

This chapter has introduced the main theoretical framework used in this thesis. The following chapters will analyse the two novels and provide examples of how the powers of the gaze are manifested in the texts. The in-depth study of the gaze in these novels considers mainly how the supervising gaze, the desiring gaze and the egalitarian gaze are expressed according to the different variables of subject and object, hierarchical and egalitarian power relations, watching and exchanging looks and the passive and active gaze.

The following chapters will analyse the gaze in each novel respectively, then provide a comparison of the finds and finally discuss how *Nineteen Eighty-Four* and the theme of surveillance can be used when teaching literature at VGS- level. The didactic chapter is structured around Bjørndal and Lieberg's didactic diamond (Imsen 2010 406) and shows how the theme of surveillance in *Nineteen Eighty-Four* can be integrated in the different aspects of a teaching plan. The didactic chapter uses primarily the Knowledge Promotion Reform 2013 (KP2013), the English Subject Curriculum 2013 (ESC) and the English Programme Subject – Programme for Specialization in General Studies 2006 (PSGS). These are the didactical framework for the chapter. The Knowledge Promotion Reform is the main framework and the ESC and PSGS are curricula that are integrated parts of the KP2013. The relevant theory considers aspects of teaching in general. The textbook writer and researcher Gunn Imsen has written two books, *Elevenes Verden* (2008) which concerns pedagogical psychology and *Lærerens Verden* (2010) which concerns general didactics, are of relevance to the didactic chapter. Two perspectives of learning are presented in this thesis. The cognitive constructivist learning theory, represented by Jean Piaget, sees the individual exploration as fundamental for learning (Imsen 2008, 227). Knowledge is created when the individual explores the environment and connects the known world to the unknown variables. In this way, the cognitive constructivist learning theory says, the pupil constructs the knowledge from stimuli from the solid world (ibid.). The impacts of this theory is that the focus is on the individual pupil and influenced by this learning theory, this thesis presents study questions which the pupils are supposed to answer individually. A different learning theory is based on Lev Vygotsky's social learning theory. Vygotsky argued that learning happens through social

interaction between people (Imsen 2008, 261). He introduced the idea of a zone of proximal development, which states that pupils have a limit of what they can accomplish by themselves and with help (Imsen 2008, 258). This is a dynamic part of the pupil and can be enhanced through a social learning environment. The didactic approach to exploring *Nineteen Eighty-Four* and surveillance as a theme today relies on the oral discussion between the pupils in the classroom. The pupils share knowledge and opinions about the novel and surveillance today and do in this way stimulate to an interactive, social learning environment. The pupils can experience empowerment through being seen by the teacher in the classroom. The relationship between the pupil and the teacher can be of significance to the pupil's learning. A teacher who sees the pupil and takes interest in him can, according to the researcher Thomas Nordahl, create a common platform where the pupil feels respected and acknowledged by the teacher (Nordahl 2010, 140-141). When the teacher approves and respects her pupils through seeing them, the pupils can be empowered by this. The opposite happens when the teacher reveals a distanced and authoritarian position which can be intimidating for the pupils and lead to disempowerment. The powers of the gaze can in this way be manifested within the borders of the classroom. George Orwell's novel *Nineteen Eighty-Four* is a starting point for discussion of literature, narration, symbols such as the gaze, themes such as surveillance, propaganda and the control of history. This can be tied to the pupils' everyday life and the society today. By doing so, the scope of a project which teaches *Nineteen Eighty-Four* can be expanded and promotes a teaching strategy which include aspects of the pupils' lives into teaching literature written in 1949. A thorough discussion of the integration of the competence aims and how they are operationalised is found in chapter 6.

3 The Power of the Gaze in *Nineteen Eighty-Four*

The power of the gaze in Orwell's *Nineteen Eighty-Four* manifests itself in different ways. This chapter will discuss how the power of the gaze can be divided into three categories: the supervising gaze, the desiring gaze and the egalitarian gaze. This chapter will show how the different variables - whether one is the subject or the object of the gaze, whether it is a passive or an active gaze and whether one is watching or exchanging looks with another – contribute to a sense of empowerment or disempowerment for Winston.

3.1 The supervising gaze:

The city of London in *Nineteen Eighty-Four* is characterised by four huge buildings towering above the rest of the city. The towers are a visualisation of the power the government has. These four buildings constitute the governmental system and the ruling departments. The departments are the home to the four Ministries: the Ministry of Truth, Ministry of Love, Ministry of Peace and Ministry of Plenty (Orwell 6). This architecture of the city resembles the architecture of Bentham's Panopticon, the structure designed to observe and control its inmates in an efficient way (Foucault 200). As with the Panopticon, the towers are always present to the citizens, reminding them of the government's possibility of seeing them at all times. As Winston expresses, the departments are a frightening sight:

The Ministry of Love was the really frightening one. There were no windows in it at all. ... It was a place impossible to enter ... and then only by penetrating through a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons (Orwell 6).

The induced fear created from the sight works as an internal controlling mechanism and is a central part of the principle of Panopticism: power should be visible and unverifiable. The Ministry of Love towers above the city reminding the citizens of the power of the government. The lack of windows in the building supports the sense of unverifiability. The citizens modify their behaviour according to this sight and thus give the ruling government power over them.

The result is a sense of constantly being seen by the government and this power of the gaze contributes to maintaining order in the society.

The architectural structure of the city supports the government's control over the citizens. The government expands the surveillance over its citizens by using telescreens installed in every apartment that both transmit and receive simultaneously, creating a direct link between the apartments and the controlling department. This enables the government to constantly watch the citizens in their own homes. The citizens have to remain within the field of vision of the screen in their own apartments, allowing the controlling department to see them at any given time (Orwell 4).

As pointed out in the text, there is no way of knowing whether one is being observed or not and this uncertainty modifies the citizens' behaviour. As Winston says, "[y]ou had to live – did live, from habit that became instinct – in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized" (Orwell 5). The telescreens function as an extension of the Panoptic mechanism: instead of constantly being watched from the central tower, the citizens are seen in their own apartments, leaving them with no possibility of having a private life and private conversations. The use of the telescreens serves the purpose of controlling the citizens without the physical annular buildings and with that, the controlling mechanism prevails. This solution is beneficial from a governmental perspective, since it enables the government to control the citizens' behaviour as efficiently as possible. The development of new technology makes this possible and shows how efficient the power of seeing is.

The towering buildings and the built-in telescreens serve as visual reminders for the citizens of the power of government. On the streets, the citizens are presented with large coloured posters depicting a face of a forty-five year old man with a moustache and with eyes that seem to follow the viewer wherever he moves (Orwell 3). The posters reinforce the impression of constant surveillance and the posters' message supports it as well, as it says "BIG BROTHER IS WATCHING YOU" (ibid). The citizens adapt and internalise the correct behaviour issued by the government because of the impression of surveillance. As Winston feels it:

The hypnotic eyes [from the portrait of Big Brother] gazed into his own. It was as though some huge force were pressing down upon you - something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses. In the end the Party would announce that two and two made five, and you would have to believe it (Orwell 83).

The government shows a capacity to manipulate thoughts through the extensive use of the supervising gaze. As expressed by Winston, this is how the surveillance mechanisms affect him. The constant sense of fear of being observed or caught doing something illegal conditions him to act according to the rules laid down by the government. If he does not conform to the rules, he risks being caught and arrested by the Thought Police who serve as an executive power and an extension of the government. The terror following the work of the Thought Police reinforces the need to conform to the regime. They are the eyes and ears of the government and monitor the citizens through different means. Though they rely on these surveillance mechanisms they also use the testimony of people in the community who are willing to give up others. Such informants are referred to in the novel as denouncers. The Thought Police operates at night, making citizens disappear without a trial or report of the arrest (Orwell 21).

Both the Thought Police, the Big Brother posters and the towering department buildings induce terror and fear in the citizens. The effect of the supervising gaze is powerful:

Even from the coin the eyes pursued you. On coins, on stamps, on the cover of books, on banners, on posters and on the wrapping of a cigarette packet- everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed- no escape. Nothing was your own except the few cubic centimetres inside your skull (Orwell 29).

The observing gaze, which is characterised by the variables enumerate above, maintains the sense of terror and fear. As a result, the citizens' behaviour changes. The gaze is experienced as disempowering since it limits the citizens' actions and thoughts.

3.2 Desire, equality and deception: the many powers of the gaze

A different dimension of the gaze is its capacity to express desire for objects and people. The philosopher Alexandre Kojève interprets Hegel when he says that “... desire is human only if the one desires, not the body, but the desire of the other ... that is to say, if he wants to be ‘desired’ or ‘loved’ or, rather, ‘recognized’ in his human value, in his reality as a human individual” (quoted in Peter Wollen 44). The desiring gaze in *Nineteen Eighty-Four* demonstrates a desire for the body as well as for human recognition.

Winston develops a highly forbidden relationship with one of his co-workers, Julia. At first, before they get to know each other, Winston is frightened by her:

At this moment he was dragged out of his reverie with a violent jerk. The girl at the next table had turned partly round and was looking at him. It was the girl with dark hair. She was looking at him in a sidelong way, but with curious intensity. The instant that she caught his eye she looked away again. The sweat started out on Winston’s backbone. A horrible pang of terror went through him. ... Why was she watching him? (Orwell 64).

His suspicion that Julia may be a spy for the Thought Police worries him. When she looks at him, he feels intimidated and afraid. His physical reaction to her gaze shows how the supervising gaze has managed to modify his behaviour. Winston is convinced that she is spy, working either for the Thought Police or as an “amateur spy actuated by officiousness” (Orwell 105). His paranoid attitude towards Julia changes when she stages a fall in order to hand Winston a secret note. When Julia falls she fixes her eyes on Winston, “... with an appealing expression that looked more like fear than pain” (Orwell 111). The note reveals Julia’s feelings for Winston and reads “I love you.” (113). Upon reading the note Winston’s thoughts about Julia change and she becomes the focal point of his attention. Again, the exchange of looks connects the two, although there is a different kind of connection this time.

Winston’s relationship with Julia empowers him in two ways. First, the desiring gaze leaves Winston with a sense of control. He risks being caught for suspicious behaviour by the government when he looks at her: “The relief of seeing her was so great that he could not

resist staring directly at her for several seconds” (Orwell 117). Second, Winston is empowered by how their relationship promotes an acknowledgement of their individuality. This can be seen as a result of an egalitarian gaze where Winston is seen by an equal peer. This will be discussed in section 3.3.

As discussed by Mulvey, looking and being looked at can be pleasurable (587), leaving both the subject and the object of the gaze empowered. Pleasure empowers through the sense of control it creates. Winston is the subject of the desiring gaze and this empowers him. Throughout the relationship with Julia, Winston starts to take more risks than before, motivated by the desire for Julia who is the object of his gaze. In the scrutinizing society Winston lives in, he has to follow the rules and regulations the government sets out. His life will be in danger if the government suspects him of suspicious behaviour. The relationship with Julia leads him to take minor risks, such as talking to her in the cantina under the monitoring telescreens when this is forbidden. The minor risk taking escalates to renting a room for their love affair, leaving them in great danger if they are discovered (143-144). The rented room serves as a hideout and provides them with an opportunity to have a relationship and talk freely without the fear of being monitored. This allows Winston to desire Julia. Julia puts on make-up and becomes more beautiful in Winston’s eyes, leaving him the subject of the desiring gaze:

‘You can turn round now,’ said Julia. He turned round, and for a second almost failed to recognise her. What he had actually expected was to see her naked. But she was not naked. The transformation that had happened was much more surprising than that. She had painted her face (Orwell 149).

Two aspects of Mulvey’s theory are applicable here. First, the duality of looking and being looked at is present. Julia and Winston both experience pleasure from occupying the role of subject and object of the gaze. Winston feels desire for Julia who empowers him sexually:

They flung their clothes off and climbed into the huge mahogany bed. It was the first time that he had stripped himself naked in her presence. Until now he had been too much ashamed of his pale and meagre body, with his varicose veins standing out on his calves and the discoloured patch over his ankle (Orwell 149).

Julia appears confident with being the object of Winston's gaze. She wants him to look at her and imagine what she would look like wearing women's clothes instead of the uniform she wears now (ibid.). As she says, "[i]n this room I'm going to be a woman, not a Party comrade" (Orwell 149). Their rented sanctuary has become an arena for rebellion and an attempt to live life outside the totalitarian regime.

Second, as Mulvey points out, there is a split between the active, looking male and the passive, objectified female (589). Women are displayed and looked at in order for men to project their phantasies onto them. When Julia dresses up, she does that with a double purpose. On one hand, she dresses up in order to enjoy being looked at, as discussed above. This leaves her empowered. On the other, she dresses up in order to fulfil her role as a passive, objectified female, following the traditional imbalance between the two sexes.

3.3 The egalitarian gaze: empowering the other

The initial contact between Julia and Winston is solely about exchanging glances (Orwell 64, 104, 111). Their first encounters at the lunch table at work and at the Victory Square are however the exact opposite. It is vital for both of them to avoid looking at each other since the two places are monitored by telescreens (Orwell 119-120). When alone, the encounters are again characterised by looking. When Winston and Julia meet outside in the woods, Winston is eager to know what colour Julia's eyes are and he needs to know if Julia will look at him although he feels exposed (Orwell 126). As Winston says, "Now that you've seen what I'm really like, can you still bear to look at me?' ... 'I'm thirty-nine years old. I've got a wife that I can't get rid of. I've got varicose veins. I've got five false teeth.' 'I couldn't care less,' said the girl" (Orwell 126). The eyes are of significance to Winston because they represent being seen by someone other than the supervising government. The eagerness to know what colour Julia's eyes are might suggest that Winston desperately needs to be recognised by a different individual. By looking in Julia's eyes, Winston can be sure that she is something different from the monitoring, one-way directed surveillance of the government. The need for reassurance that Julia is an equal peer, as she appears to be, is reflected in Winston's eagerness to know the colour of her eyes. The knowledge of her eyes' colour creates an intimacy between Winston and Julia and this becomes a symbol of a more profound relationship than any of his

other relationships with his co-workers. Winston is seen by Julia and appreciated as an individual person. His need for such reassurance is emphasized by the momentary lack of sexual desire on his part. His need to experience a sense of individuality is greater than any sexual desire he might experience at that point (Orwell 126). Their relationship shows a development of equality driven by the need to be seen. This has to be established before Winston can feel physical desire for Julia, which suggests that recognising him as a unique person with individual thoughts is more significant for his well-being than sexual lust.

Such a preference seems counter-intuitive, an oddity supported by Abraham Maslow's hierarchy of needs. As defined by Maslow, sexual desire is a physiological drive and part of the foundation in the hierarchy (Maslow 372). The fundamental needs, such as hunger, sexual desire and sleep, have to be satisfied before other higher needs appear. The other levels are respectively the need for safety, the need for love, the need for esteem and the need for self-actualisation (Ibid. 376-382). Winston's need to be seen and recognised as an individual person can be interpreted as a need for esteem, which, according to Maslow includes the need for freedom, independence, confidence when facing the world, recognition, appreciation and attention (381-382). Winston's need for being seen can be interpreted as a need for appreciation and attention, which fits with the criteria of the esteem needs. Maslow's theory suggests that the basic needs should be satisfied before the higher needs advance. However, Winston demonstrates the opposite when his instant need is to simply be seen by Julia. This suggests that freedom and individuality in this totalitarian regime must be considered as fundamental needs. Thus, being seen by Julia is prominent for Winston's sense of empowerment.

3.3.1 The deceiving gaze

A different relationship develops between Winston and the Inner Party member O'Brien who fascinates Winston. Winston feels drawn towards O'Brien, even though he does not know him. Winston is intrigued by the contrast in O'Brien's appearance as a "... large, burly man with a thick neck and a coarse, humorous, brutal face" (Orwell 12) and his manners which consist of adjusting his glasses, which was "... curiously disarming – in some indefinable way, curiously civilised" (ibid.). In addition to O'Brien's appearance and manners, Winston has a secret hope

that O'Brien's political orthodoxy is not as perfect as it seems to be. For Winston, this hope about imperfection intrigues him. A short exchange of looks initiates their relationship and reinforces Winston's thoughts about O'Brien.

Momentarily [Winston] caught O'Brien's eye ... Winston knew – yes, he *knew!* - that O'Brien was thinking the same thing as himself. An unmistakable message had passed. It was as though their two minds had opened and the thoughts were flowing from one into the other through their eyes. 'I am with you', O'Brien seemed to be saying to him. ... 'I am on your side!' (Orwell 19).

The exchange of looks invokes a feeling in Winston that a mutual understanding exists between the two men. Winston interprets this gaze as a meaningful message where O'Brien understands his thoughts and feelings about Big Brother and the regime. A dream Winston had seven years before contributes to the feeling of a formed alliance:

Years ago – how long was it? Seven years it must be – he had dreamed that he was walking through a pitch-dark room. And someone sitting to one side of him had said as he passed: 'We shall meet in the place where there is no darkness'. ... He could not now remember whether it was before or after having the dream that he had seen O'Brien for the first time; nor could he remember when he had first identified the voice as O'Brien's. But at any rate the identification existed. It was O'Brien who had spoken to him out of the dark (Orwell 27).

Winston's interpretation of the dream and of O'Brien's "unmistakable message" quoted above, reveals that Winston has a wish of being seen and recognised as an individual by O'Brien. When O'Brien makes sudden contact with Winston and asks him to meet him at O'Brien's house, Winston believes it to be an invitation to the alleged secret resistance movement called the Brotherhood. Being seen by O'Brien empowers Winston and allows him to reveal himself as an opponent of the regime. O'Brien encourages him to do so, under the cover of being a part of a secret Brotherhood working against the ruling Party (Orwell 177-186).

As Murray Sperber points out in his article "Gazing into the Glass Paperweight: the Structure and Psychology of Orwell's *1984*" (1980), O'Brien creates a false hope in Winston (215).

Sperber says:

Like Winston, we are attracted to O'Brien and trust him. There are clues that he/we are wrong: "Winston knew – yes he knew! – that O'Brien was thinking the same thing as himself" ... We agree when Winston decides to meet O'Brien privately. ... Throughout the meeting with O'Brien, there are foreshadowings of doom, but partly because O'Brien is such a persuasive figure and the idea of rebellion so right, we cannot truly believe in Winston's imminent destruction (Sperber 215-216).

O'Brien's role as a member of the Inner Party has evidently placed him higher in the surveillance hierarchy than Winston. The unequal balance between the two men, created by the fact that they are fighting on opposite side of the law, has rendered impossible a growing, trustful relationship. By gradually gaining Winston's trust, O'Brien manages to deceive him and trap him in the carefully designed web the Thought Police have made. Winston believes that he can confide in O'Brien and the false hope O'Brien creates empowers Winston so that he feels ready to reveal himself as a thought-criminal. Winston's empowerment is however an illusion of control. As explained towards the end, the relationship between the two men has been a set-up for years (Orwell 250-251, 256). O'Brien has been the agent of the gaze, and has been controlling the relationship through an active use of it, taking the first initiative to contact Winston (Orwell 27). As Lacanian gaze theory argues, the possibility of equality is illusory, since the gaze always produces unequal power relations (Visser 280). The relationship between Winston and O'Brien shows how the gaze can be deceiving. For Winston, the gaze is first empowering. He trusts O'Brien at first before he realises that O'Brien has deceived him. When the deception is revealed he feels more disempowered than ever.

As discussed above, the power of the gaze is important in Winston's relationships with Julia and O'Brien. It both empowers them through promoting desire and equality and disempowers them through surveillance and monitoring. The deceiving power of the gaze results in false hopes and eventually the destruction of Winston.

4 The Power of the Gaze in *The Handmaid's Tale*

The power of the gaze manifests itself in Margaret Atwood's *The Handmaid's Tale*; the following discussion of its power will be divided into three categories: the supervising gaze, the desiring gaze and the egalitarian gaze. The three categories are all characterised by the variables that have informed this study so far. This includes the difference between being the subject and the object of the gaze, between a passive and an active gaze and finally, between the act of watching and exchanging looks. The different combinations created by these variables contribute to a sense of either being empowered by the gaze or being disempowered by it.

4.1 The supervising gaze: Checkpoints and the Eyes

The Republic of Gilead is constructed of barriers, gates and checkpoints that serve the purpose of enclosing the streets. Guardians working for the government located at the checkpoints have to check the identification passports belonging to the passing citizens. This architectural structure of the city functions as a physical controlling mechanism designed to restrict the citizens' movement. The structure resembles the surveillance system described in a late seventeenth century town when protecting the citizens against the plague (Foucault 195-196). During this state of emergency, the town began to take necessary precautions to prevent an outbreak of the disease. In order to protect the citizens, a guard was placed on every street supervising that particular area and reporting to his superior if necessary. When ordered to stay indoors, the citizens were locked up and only the intendants and the guards could move about in the streets (ibid. 195). As Foucault argues,

This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted work of writing links the centre and periphery, in which power is exercised without division,, according to a continuous hierarchical figure, in which each individual is constantly located, examined and distributed among the living beings, the sick and the dead – all this constitutes a compact model of the disciplinary mechanism (Foucault 197).

The similarity between the seventeenth century town stricken by the plague and Atwood's Republic of Gilead is that both of the cities meet what the ruling governments perceive as chaos with order. The perceived problem is the same: an unwanted situation that needs to be controlled. The plague-stricken town creates a physical controlling mechanism with guards supervising the streets and locking the citizens up inside their homes in order to prevent the plague from spreading. A different situation in Gilead is met by the same precautions. The totalitarian government uses the same physical mechanisms with guards controlling the streets and checkpoints to verify citizens' identity and business in order to monitor and control them. Power is exercised, Foucault explains (197), by means of the disciplinary system. The systems in both of the cities are dependent on surveillance. To be able to see the citizens and to monitor them is crucial for the ruling governments in order for them to maintain their power. The systems rely on a functional hierarchical structure with guards who report irregular behaviour from the citizens to their superiors. In this way, the governments are always present within the cities through the representation of their guards and intendants. Being seen by a guard or a Guardian is equivalent to being seen by the government. This implies a one-way observation where the government watches the citizens. As observed by Foucault,

The plague-stricken town, traversed throughout with hierarchy, surveillance, observation, writing; the town immobilized by the functioning of an extensive power that bears in a distinct way over all individual bodies – this is the utopia of the perfectly governed city (Foucault 198).

Without the possibility to move freely, the sense of being monitored and watched is experienced as disempowering for the citizens. Their freedom and sense of personal control are reduced and they are rendered objects of the governmental scrutinizing gaze.

The Guardians in the Republic of Gilead affect the citizens' behaviour in two ways. Firstly, the Guardians serve as a visualisation of the power the government holds. Being seen by the Guardians implies that citizens are seen by the government. The knowledge of what the Guardians represent works as a motivation for certain behaviours. One incident where a passing citizen is shot and killed because of suspicious behaviour, serves as a reminder and a

warning for the rest of the citizens of what the Guardians are capable of: “Last week they shot a woman, right about here. She was a Martha. She was fumbling in her robe, for her pass, and they thought she was hunting for a bomb. They thought she was a man in disguise. There have been such incidents” (Atwood 30). Secondly, the citizens recognize that the Guardians known as the Eyes are secret spies for the government. They work incognito and report any irregular behaviour to the government. The uncertainty of whether a Guardian is an Eye or not, constrains the citizens’ behaviour, as Offred’s and Ofglen’s encounter with the visiting tourists shows:

The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen. There’s an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He’s the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera. “Excuse me,” he says to both of us, politely enough. “They’re asking if they can take your picture.” I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it’s said. ... “He asks, are you happy,” says the interpreter. ... “Yes we are very happy,” I murmur. I have to say something. What else can I say? (Atwood 38-39).

Such a method of control is in keeping with Bentham’s model of the Panopticon. We recall that one of the major effects of the Panopticon is to induce a sense of permanent visibility in its inmates. The inmate is placed in such a way that he remains seen by the guards and he knows that it is possible for him to be seen by the guards at any given time. However, he is not able to see, since the construction of the building prevents him from doing so (Foucault 200-201). For Bentham, power should be both visible and unverifiable. The central tower in the Panoptic construction serves as a visible reminder of the ruling power and the inmate should never know whether he is being seen at a given time or not, but has to know about the possibility of being watched (*ibid.*). The Guardians in Gilead function as an extension of the government and are visible symbols of an unverifiable power.

4.2 The desiring gaze: Being looked at – empowering or disempowering?

Offred experiences being looked at several times throughout the novel. Her red dress reflects her purpose as a fertile woman, generated only to give birth to a child in a childless family. Women of other functions have to wear different coloured dresses as well, in order to mark both their function and their position in the society. The women who are responsible for the daily chores such as cooking and cleaning are called Marthas and have to wear a green dress, while the Wives of the Commanders wear blue dresses. Offred's encounters with people around her are marked by stigmatising and scrutinising looks which make Offred feel disempowered. When Offred and her walking companion Ofglen pass a procession of Econowives with their worn-looking dresses who mourn the death of a three-month old baby, they show their respect and sympathy by putting their hand over their hearts. As a result, the two women are scowled at: "Beneath her veil the first [woman] scowls at us. One of the others turns aside, spits on the sidewalk. The Econowives do not like us" (Atwood 54). The two handmaids are scowled at because of their position in the Gileadian society. Their role is to give birth to a child in a childless family, and they have a protected role in the society. Since they are assigned these roles, other women in Gilead who do not have secure positions envy Offred and Ofglen for their security. The look Offred gets from the women in the procession is disempowering, since the women do not respect Offred and Ofglen.

As discussed in chapter two, Mulvey argues that the passive female is the object of the active male gaze and this objectivity leads to disempowerment. The female is a tableau for the male gaze: he can project his phantasy onto her image. Such a dynamic is demonstrated in the novel. After Offred has been the Commander's secret talking partner for a while, she is asked to come with the Commander for an excursion. This excursion requires her to put on makeup and an outfit from past times: "It's a garment, apparently, and for a woman: there are the cups for the breasts, covered in purple sequins. The sequins are tiny stars. The feathers are around the thigh holes, and along the top" (Atwood 242). Offred dresses up in a costume to fit the dress code for the club they are visiting. Presented with the idea that this is a night out, with a greater freedom than before, Offred has to dress up in a demeaning way and to wear a tag around her wrist signalling that she belongs to the Commander. "If anyone asks you, say you're an evening rental", the Commander tells Offred (Atwood 245). Offred becomes a part

of the spectacle where women are objectified by the gentlemen's gaze. The other women in Jezebel's are dressed up in the same manner.

The women are sitting, lounging, strolling, leaning against one another. There are men mingled with them, a lot of men, but in their dark uniforms or suits, so similar to one another, they form only a kind of background. The women on the other hand are tropical, they are dressed in all kinds of bright festive gear. ... All wear makeup, and I realize how unaccustomed I've become to seeing it, on women, because their eyes look too big to me, too dark and shimmering, their mouths too red, too wet, blood-dipped and glistening; or, on the other hand, too clownish (Atwood 246-247).

The women stand out in comparison to the dark suited men. They are dressed up for the purpose of being looked at. Their costumes range from lingerie, nightgowns, see-through negligée, to bathing suits, bikinis or cheerleader's outfits (Atwood 246-247). The women are dressed in outfits that clearly objectify them and the men enjoy the spectacle. The men's gaze contributes to maintaining the subordinated roles of the women. Offred's sense of disempowerment is rooted in the fact that she is objectified by the Commander through his male gaze. Being on display, Offred has become the object of an active, male gaze. As Mulvey says,

The determining male gaze projects its phantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*. Woman displayed as sexual objects is the leitmotif of erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkely, she holds the look, plays to and signifies male desire (Mulvey 589).

The outfits the women at the club are dressed up in, as Mulvey says, are coded for visual and erotic impact. The women come to resemble both pin-ups and strip-teases and have the sole purpose of being displayed as sexual objects. This is supported by the Commander's remark about the club:

"... you can't cheat Nature," he says. "Nature demands variety, for men. It stands to reason, it's part of the procreational strategy. It's Nature's plan. ... Women know that instinctively.

Why did they buy so many different clothes, in the old days? To trick men into thinking they were several different women. A new one each day." (Atwood 249).

The Commander's remark shows how the male gaze at the gentlemen's club identifies the women as objects. For them, the women function as an object that can be admired when the men are bored of looking at their Wives. The club is created and maintained by men whose needs are drinking alcohol, smoking and looking at women dressed in costumes. The freedom at the club is reserved for these men. The women have to dress in certain outfits, wear makeup and behave according to what the men want. Their personal control is restricted and almost non-existent. Offred lacks control over her life and actions and she has to do as she is told. The lack of control is what disempowers her. Offred feels ambivalent about the night out at the club. A discussion between Offred and the Commander reveals her sense of disempowerment: "I am getting fed up with him. I feel like freezing on him, passing the rest of the evening in sulky wordlessness. But I can't afford that and I know it. Whatever this is, it's still an evening out" (Atwood 249).

Looking like the other women, Offred feels dressed up as at a masquerade party. She questions the sense of joy the other women seem to radiate: "Is there joy in this? There could be, but have they chosen it? You can't tell by looking" (Atwood 247). These women, and the way in which they still exist even though the government denies their existence intrigue Offred. When the Commander detects her curiosity, he: "Don't gawk," says the Commander. "You'll give yourself away. Just act natural." ... All you have to do, I tell myself, is keep your mouth shut and look stupid. It shouldn't be that hard" (Atwood 247).

Though the women's disempowerment is evident here in the application of Mulvey's model of the gaze, the novel also explores another dynamic that rather empowers the woman. Offred passes a checkpoint guarded by two young Guardians when one of the Guardians looks at Offred (Atwood 31). Their eyes meet and she wants to touch him, but he turns away: "It's an event, a small defiance of rule, so small as to be undetectable, but such moments are the rewards I hold out for myself, like the candy I hoarded, as a child, at the back of a drawer. Such moments are possibilities, tiny peepholes" (Atwood 31). The exchange of looks between Offred and the young Guardian empowers her. Offred uses her role as the object of the gaze

to defy the power when she knows she is not allowed to look at the Guardians. This sense of control and power is further enhanced when Offred is lead out of the checkpoint:

As we walk away I know they're watching, these two men who aren't permitted to touch women. They touch with their eyes instead and I move my hips a little, feeling the full red skirt sway around me. It's like thumbing your nose from behind a fence or teasing a dog with a bone held out of reach, and I'm ashamed of myself for doing it, because none of this is the fault of these men, they're too young.

Then I find I'm not ashamed after all. I enjoy the power; power of a dog bone, passive but there. I hope they get hard at the sight of us and have to rub themselves against the painted barriers, surreptitiously. They will suffer, later, at night, in their regiment beds. ... There are no more magazines, no more films, no more substitutes; only me and my shadow, walking away from the two men, who stand at attention, stiffly, by a roadblock, watching our retreating shapes (Atwood 32).

Offred's empowerment is generated by the thought that the Guardians are aroused by looking at her. She knows that sexual desire can arise in a situation like this. Even though Offred is the object of the male gaze, she is not passive in this situation. Offred wants, almost forces the Guardians to look at her and to desire her. Being looked at in this specific context empowers Offred and makes her enjoy this sense of power she feels she holds over the Guardians. This specific scene challenges Mulvey's model in that Offred uses the fact that she is a male phantasy to manipulate and control the male gaze. Offred's role has changed from being a passive object of the desiring gaze, to being an active object to the desiring gaze. The different dynamics of the passive and the active variable changes the disempowerment from the gaze to empowerment.

The two examples above illustrate that being the object of the gaze can be both disempowering and empowering. The two situations concern objectification of the woman with the male phantasy-projecting gaze being a prominent element in the situation. The difference lies in how Offred perceives her role. Her self-perception is influenced by the measure of her control of the situation. At the gentlemen's club Offred is expected to fulfil a role and she lacks control; she remains a passive object. She is not in charge of her own actions; she is dressed up and told how to behave. Offred becomes the passive female in this

male dominated world. The passivity is not present in the second example where Offred has the freedom to act and to defy the rules when she is looking at the Guardian. Offred displays an active role in being looked at. She is in control of her own body and knows that she can affect the Guardians' thoughts and feelings. The empowering encounter with the Guardian undermines Mulvey's theory of the male gaze, which renders the women powerless, as discussed above. The variable that contributes to the sense of empowerment is Offred's agency; in this situation she acts of her own volition.

4.3 The egalitarian gaze: a friendship formed through a reflection in the mirror

Traditional gaze theory is based on the premise that there is an unequal relationship between the subject and the object of the gaze. This is demonstrated by Foucault's discussion of Panopticism and surveillance and by John Berger and Laura Mulvey's discussions of the male gaze. However, *The Handmaid's Tale* suggests that an equal relationship can be formed as a result of what can be seen as an egalitarian gaze. Being seen and looked at does not always involve sexual desire or surveillance. Being seen by a fellow citizen can contribute to a sense of acknowledgement and empowerment. In one of their walks, Offred and Ofglen stop in front of a store called a Soul Scroll, which contains print-out machines that mechanically print prayers for different purposes (Atwood 175). Standing in front of the shatterproof glass of one of the machines, Offred and Ofglen look at each other through the reflection in the glass.

We can see into each other's eyes. This is the first time I've ever seen Ofglen's eyes, directly, steadily, not aslant. Her face is oval, pink plump but not fat, her eyes roundish. She holds my stare in the glass, level, unwavering. Now it's hard to look away. There's a shock in this seeing; it's like seeing somebody naked, for the first time. There is risk, suddenly, in the air between us, where there was none before. Even this meeting of eyes holds danger. Though there's nobody near. (...) "You can join us," she says. (Atwood, 176-177).

Offred becomes both the subject and the object of this gaze. She feels shocked by the unwavering look from Ofglen. At this moment, Offred does not know if Ofglen can be trusted or not. For all Offred knows, Ofglen might be working for the Eyes as a spy. Offred does however choose to trust her when she reveals that there exists a secret resistance movement.

Being seen by Ofglen represents a turning point for Offred since she did not have a network prior to this exchange of looks. Ofglen offers Offred knowledge and information about the secret resistance movement and on this basis, an alliance is created between the two women. This alliance empowers Offred: Ofglen provides Offred with information, news and knowledge about the outside world and thereby encourages Offred to believe that she might free herself from the life in Gilead. Offred's inclusion in the resistance movement is what in the end appears to save her. The open ending of the novel does not provide the reader with the answers to what actually happens, but the reader senses that she is safe from her current life in Gilead in some way or another.

The egalitarian gaze between Offred and Ofglen is characterised by mutual respect and no apparent power play. These features are the same as those outlined in Irene Visser's representation of the female gaze (Visser 285). Visser places the female gaze outside of the regime of the male gaze, implying that the female gaze is not in opposition to the male gaze, but exists outside of it. As Visser argues, there is a distinction between the female gaze and the feminist gaze, in relation to the male gaze. As she says,

The pleasures of the feminist gaze have been set out above as deconstructive and reconstructive: of exposing and undermining the regime of the male gaze and of bringing to the centre those texts ignored or suppressed under this regime. ... The female gaze, as new and "other" principle, would not be situated in the current regime of the gaze, but would operate from an alternative paradigm of looking and reading. ... The feminist gaze, therefore, is re-visionary, re-creative, ideologically committed to struggle, aligned with anger and resistance against the mechanisms of the male gaze. ... The female gaze is creative, liberatory, associative, dialogic, based on the principles of respect and pleasure (Visser 285).

What can be argued is that the gaze between Offred and Ofglen is primarily a female gaze, a gaze that promotes the values of creativity, respect and liberty. The female gaze does not seek to master its object and thereby eliciting an egalitarian relationship.

This chapter has shown that the powers of the gaze are manifested in *The Handmaid's Tale*. The supervising gaze is demonstrated through the architecture of the city, which reveals a

hierarchical system based on watching. This gaze disempowers the citizens, as exemplified by its practice by The Eyes. The power of the desiring gaze is characterised by an objectifying gaze whose effect is determined by the degree of agency involved. The desiring gaze can be both disempowering and empowering, according to whether the desired one has a passive or an active gaze. Finally, what has been argued as the power of an egalitarian gaze is characterised by an equal relationship which values respect and the liberty. This gaze is empowering for Offred. *The Handmaid's Tale* demonstrates that though the gaze may be disempowering and destructive, it may also be used as a tool of empowerment that allows the oppressed citizens to experience a sense of freedom and individuality.

5 A Comparison of the two novels

Several critics have compared the two dystopian novels, *Nineteen Eighty-Four* and *The Handmaid's Tale*. Lois Feuer states in his article "The Calculus of Love and Nightmare: *The Handmaid's Tale* and the Dystopian Tradition" (1997) that when Atwood's novel was published, reviewers hailed it as a "feminist 1984" (Feuer 83). In "Haunted by The Handmaid's Tale," an article published in *The Guardian* in 2012, Margaret Atwood states that she was inspired by George Orwell's novel as well as other dystopian novels, such as Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* when writing *The Handmaid's Tale*.

The two novels' concern with totalitarian regimes is similar. The regimes in the two novels dominate their citizens by controlling their experience of time, history and memory (Theo Finigan 435). In both of the novels, the room for individual humanity is, as Lois Feuer puts it, "undesirable in the society-as-prison ... "(84) and the loss of identity is a constant threat to the protagonists as well as other citizens (ibid. 85). This chapter focuses on how the gaze and its power are similar and different in the two novels.

5.1 Surveillance and scrutiny - the gaze as a visible and unverifiable power

The supervising power of the gaze exists in the two novels. As discussed in chapters 3 and 4, the gaze shows its powers in different ways. In both the Republic of Gilead and in Oceania the supervising gaze monitors the citizens. The architectural structure in both of the cities highlights the design created to maximise the intended surveillance. The supervising gaze is put to use through the Panoptic structure, as discussed above. Bentham's principle, whereby power should be unverifiable and visible at the same time, is maintained in the two cities. The four towers in Oceania and the checkpoints in Gilead are the visible representations of the governmental power. At the same time, the telescreens, the Thought Police and the Eyes function as visible symbols of an unverifiable power. The supervising gaze works in the same way in the two novels. Its purpose is to monitor and thereby disempower the citizens. As a result of the gaze, the feeling of being constantly watched and the deprivation of personal freedom and freedom of speech, limit the citizens in several ways and modify their behaviour.

This is the supervising gaze's ultimate power. Both of the protagonists feel that they are limited by the surveillance systems. As Offred states,

We aren't allowed to go there except in twos. This is supposed to be for our protection, though the notion is absurd: we are well protected already. The truth is that she is my spy, as I am hers. If either of us slips through the net because of something that happens on one of our daily walks, the other will be accountable (Atwood 29).

The quote shows that the supervising gaze operates on two levels. Offred explains how the monitoring system is designed to supervise each other. The two handmaids are accountable for each other and Offred does not know whether she can trust her partner. The same supervising design is found in *Nineteen Eighty-Four*, when Winston explains how the children are indoctrinated with Party propaganda. As he states, "With those children, he thought, that wretched woman [Mrs Parsons] must lead a life in terror. Another year, two years, and they would be watching her night and day for symptoms of unorthodoxy" (Orwell 26). The result of this scrutiny is a manipulation of the citizens' behaviour. As Winston states, "[y]ou had to live – did live, from habit that became instinct – in the assumption that every sound you made was overheard, and, except in darkness, every moment was scrutinised" (Orwell 5). This is the second level of the supervising gaze. The structure of the system facilitates manipulation of behaviour, which is, according to Foucault, the primary goal for surveillance: "Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault 201). The supervising gaze is thus hierarchized. Again, Bentham's principle that power should be visible and unverifiable is demonstrated here.

5.2 Desire and objectification – is the gaze gendered?

One of the themes in *The Handmaid's Tale* is feminism. However, feminism is not a theme in *Nineteen Eighty-Four*.⁴ Nevertheless, the two novels share the theme of a gendered gaze. Both

⁴ For a discussion of *The Handmaid's Tale* as a critique of the second wave of feminism, see Fiona Tolan's article "Feminist Utopias and Questions of Liberty: Margaret Atwood's *The Handmaid's Tale* as Critique of Second Wave Feminism" (2006).

Offred in *The Handmaid's Tale* and Julia in *Nineteen Eighty-Four* experience an objectification through a male gaze, which is both disempowering and empowering. As discussed above, Mulvey argues that the gaze is male and the object of this gaze is the woman. This position is supported by John Berger in his book *Ways of Seeing* (1974): "Women are depicted in a quite different way from men – not because the feminine is different from the masculine – but because the 'ideal' spectator is always assumed to be male and the image of the woman is designed to flatter him" (Berger 64). Berger argues that the male gaze is active and dynamic and at the same time controls and desires women (Irene Visser 282). A consequence of the dominant male gaze, Berger argues, is that women's self-perception is refracted through a male gaze: "The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight" (Berger 47). In order to get a greater understanding of the dynamics of the gaze in the two novels and the implication of the gaze's powers, it is necessary to discuss the distinction between the male and female gaze. This is not because a feminist reading of the novels is necessary here, but rather that the binary division of the gaze has to be considered in order to fully understand how the gaze manifests its power to control and to subdue the citizens in the novels.

Offred experiences two different situations in which she is objectified by the male gaze. Her visit to the gentlemen's club, Jezebel's, is characterised by her lack of personal freedom, as discussed in chapter 4.2. She is told what to wear by the Commander and tagged to show to whom she belongs (Atwood 242, 245). Her demeaning outfit demonstrates her objectified role in the club and underlines the disempowerment connected to that role. When Offred passes the checkpoint and is seen by the Guardian, she is also objectified by the Guardian's male gaze. Contrary to the experience in Jezebel's, Offred is now empowered by this objectification, as discussed in chapter 4. The male gaze works in similar ways in both of these situations. However, Offred's sense of empowerment differs. The question, then, is how the male gaze can both empower and disempower her at the same time. A similar dynamic is at work in Orwell's novel. Julia experiences empowerment through her objectification. Despite its illegality, Julia admits to Winston that she has had sex with several Party members. When Winston asks her if she enjoys "...the thing in itself", she replies that she adores it (Orwell 131-132). The act of having sex with different Party members is for Julia a way of staying in control of parts of her own life. She sees life as "...quite simple" (Orwell 137). Being objectified by the

male gaze is a part of Julia's life. As she sees it, "[y]ou wanted a good time; 'they', meaning the Party, wanted to stop you having it; you broke the rules as best you could. She seemed to think it was just as natural that 'they' should want to rob you of your pleasures as that you should want to avoid being caught" (Orwell 137). Julia dresses up in women's clothes in order to feel more feminine and to make an impression on Winston:

She must have slipped into some shop in the proletarian quarters and bought herself a complete set of make-up materials. Her lips were deeply reddened, her cheeks rouged, her nose powdered; there was even a touch of something under the eyes to make them brighter. It was not very skilfully done, but Winston's standards in such matters were not high. ... The improvement in her appearance was startling. With just a few dabs of colour in the right places she had become not only very much prettier, but, above all, far more feminine. Her short hair and boyish overalls merely added to the effect (Orwell 149).

For Julia, dressing up and putting make-up on empowers her. She knows what reaction she can expect from Winston. "In this room I'm going to be a woman, not a Party comrade", Julia explains (Orwell 149). The empowerment comes from Julia's sense of being a woman, and for her, a woman is wearing "a real woman's frock" and "silk stockings and high-heeled shoes" (ibid.). In this sense, Julia wants to be looked at and recognised as a feminine woman – a woman who wears make-up and dresses up. Julia wants to identify herself with the image of a woman that is not allowed within the Party. Her empowerment and sense of personal freedom and control originate from a self-perception of herself as an object. As John Berger puts it, "... she turns herself into an object – and most particularly an object of vision: a sight" (Berger 47). This dynamic might similarly explain Offred's feeling of empowerment in her encounter with the Guardians.

In conceptualizing the power of the male gaze, it is necessary to look at what is argued as its counterparts – the feminist and the female gaze. In her article "*Reading Pleasure: Light in August and the theory of the gendered gaze*" (1997), Irene Visser argues that the gaze always operates in asymmetrical power structures (280). She further explains that in feminist gaze theory, central aspects of the feminist theory concern how women are subjected to and controlled by the socio-cultural regime (ibid.). Visser suggests that the male gaze has its counterparts in the female and the feminist gaze. The female gaze, Visser proposes, is "the

gaze that subverts, indeed eliminates the confining binaries of subject/object positions, of activity/passivity, of power and subjection” (Visser 282). It is also “... creative, liberatory, associative, dialogic, based on the principles of respect and pleasure” (ibid. 285). She bases the female gaze on the principles of non-mastery and freedom, and places it in opposition to the male dominant gaze – and, at the same time, in opposition to her representation of the feminist gaze (ibid.). Her understanding of the feminist gaze is that it is “... re-visionary, re-creative, ideologically committed to struggle, aligned with anger and resistance against the mechanisms of the male gaze” (Visser 285). When compared to the three different versions of the gaze, the male, the female and the feminist gaze, it becomes obvious that Offred’s and Julia’s gaze is neither female nor feminist. Both of the women want to be in control of the situation. They use the dynamics of the gaze to become captured by the male gaze, but with the power to control and master the men: Offred is objectified by the Guardian, but she takes advantage of the situation and leaves the Guardian with the possibility of being aroused without any hope of consummation. Julia is objectified by the men she has sex with, but she also takes advantage of her position in order to experience power and control. Thus, both Julia and Offred are the objects of the gaze and they seek what the male gaze offers: mastery and control.

In *Nineteen Eighty-Four*, Winston experiences something different from Offred and Julia. Whereas the two women seek mastery and control through the gaze, Winston needs to be recognised as an individual. When Julia and Winston are on their way to the hideout in the forest, Winston feels inferior to Julia and imagines that she will leave him there if she looks at him. “His first feeling was relief, but as he watched the strong slender body moving in front of him, with the scarlet sash that was just tight enough to bring out the curve of her hips, the sense of his own inferiority was heavy upon him” (Orwell 124). Winston’s need to know what colour Julia’s eyes are signifies Winston’s urgency to be seen by someone other than the supervising government, as discussed in chapter 3.3. This need and Winston’s impossibility of feeling sexual desire for Julia before she has acknowledged him as an individual, suggest that the mechanisms of the gaze work in different ways here than what is apparent in relation to Offred and Julia. “[F]or a moment he did not look at her body; his eyes were anchored by the freckled face with its faint, bold smile. He knelt down before her and took her hands in his” (Orwell 131). Winston’s search for something beyond sexual desire is prominent. He feels

inferior to Julia and kneels down in front of her, positioning himself lower than her. This might suggest that in Winston's search for recognition and acknowledgement of his individuality, being seen by Julia is more important for him than sexual desire. In this way, Winston's gaze does not appear to be the typical male gaze as discussed by Berger, Visser and Mulvey, nor does it correspond with the female and the feminist gaze. Though it functions as a need for respect, a feature Visser assigns to the female gaze (285), it also maintains the asymmetrical power relations found in the male gaze. This advocates for a view that Winston's gaze is a female-male hybrid which cannot be fixed into either categories.

The initial statement in this sub-chapter was that the gaze in *The Handmaid's Tale* and *Nineteen Eighty-Four* is gendered. Offred, Julia and Winston seem to express the power of the male gaze. The features they share are asymmetrical power relations, objectification through seeing and a desire for mastery and control. However, Winston shows a female-male hybrid gaze when he feels intimidated by and inferior to Julia. He seeks recognition as an individual more than sexual desire and does not by this show a typical male gaze as discussed by Berger, Mulvey and Visser.

5.3 Being seen by the other: empowering or disempowering?

The two novels offer different endings. *Nineteen Eighty-Four* ends with Winston accepting Big Brother and the regime, while *The Handmaid's Tale* offers an open ending.⁵ Although the ending is left inconclusive, Offred's possible escape leaves the reader with a sense of hope that she is safe from her life in Gilead. The outcome of the two different endings can be traced back to two characters, O'Brien and Ofglen. In both of the novels, Winston and Offred meet a fellow citizen who sees them. The protagonists' actions and the unfolding plot are directly linked to their experience of being seen by O'Brien and Ofglen respectively. When Winston is seen by O'Brien (Orwell 19), he feels there is a certain understanding between him and O'Brien. "I am with you", is what Winston thinks O'Brien is saying (ibid.). As Winston describes

⁵ The two novels both end with an appendix; "Historical Notes" in *The Handmaid's Tale* and "The Principles of Newspeak" in *Nineteen Eighty-Four*. Due to limitation of space, the thesis will focus on the novels proper and leave the discussion of the appendices to others, such as Richard K. Sanderson "The Two Narrators and Happy Ending of Nineteen Eighty-Four" (1988), Jamie Dopp "Subject-Position as Victim-Position in *The Handmaid's Tale*" (1994) and Theo Finigan "Into the Memory Hole: Totalitarianism and *Mal d'Archive* in *Nineteen Eighty-Four* and *The Handmaid's Tale*" (2011). See works cited for full information about the articles.

when he rethinks the event: "... it was still impossible to be sure – whether O'Brien was a friend or enemy. Nor did it even seem to matter greatly. There was a link of understanding between them, more important than affection or partisanship" (Orwell 27). As discussed in chapter 3, Winston is empowered by the experience of being seen by O'Brien. Winston comes to trust O'Brien to the extent that he reveals his revolutionary sentiments and declares himself an enemy of the Party (Orwell 177). Jeopardising his life, Winston puts all his faith in O'Brien's help in joining what he believes is a resistance movement called the Brotherhood. However, as Lacanian gaze theory argues, the power structures of the gaze will always be asymmetrical (Visser 280). As a consequence, Winston's belief that his relationship with O'Brien is of an equal character, is false. The trust in O'Brien becomes so strong that even when O'Brien reveals his deception, Winston continues to believe in him:

It was O'Brien who was directing everything. It was he who set the guards onto Winston and who prevented them from killing him. ... It was he who asked the questions and suggested the answers. He was the tormentor, he was the protector, he was the inquisitor, he was the friend.

...

He opened his eyes and looked up gratefully at O'Brien. At sight of the heavy, lined face, so ugly and so intelligent, his heart seemed to turn over. If he could have moved he would have stretched out a hand and laid it on O'Brien's arm. He had never loved him so deeply as at this moment, and not merely because he had stopped the pain. The old feeling, that at bottom it did not matter whether O'Brien was a friend or an enemy, had come back. O'Brien was a person who could be talked to (Orwell 256, 264).

Winston's sense of empowerment is finally revealed as false. The novel leaves no room for hope in the end; Winston is defeated and with him the hope for humanity: "He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark moustache. ... But it was alright, everything was alright, the struggle was finished. He had won the victory over himself. He loved Big Brother" (Orwell 311). The ending appears predetermined, since Winston and O'Brien's meeting in the Ministry of Love has been foreshadowed throughout the novel. This adds to the impression that the ending is hopeless and that Winston's London and Oceania are fully controlled by the totalitarian government.

Offred experiences empowerment in a similar way by being seen, as discussed in chapter 4. Though we have noted that the equality offered by a gaze may be illusory (as argued by Lacan), here, such a deterministic reading appears to fall through. Offred's encounter with Ofglen is described as a turning point. Offred perceives her relationship with Ofglen as an equal alliance, and the outcome of this alliance is not deception, as opposed to Winston's relationship with O'Brien. Offred's knowledge of the resistance movement and their code word, Mayday/ May Day, helps establish a sense of control for Offred. As Andreea Serban points out in her article "Eye Representation in Margaret Atwood's *The Handmaid's Tale* and Sarah Hall's *The Electric Michelangelo*" (2006), seeing offers access to knowledge and knowledge is equivalent to having power (113). The knowledge of the resistance movement thus empowers Offred in her actions and this knowledge is what in the end gives her a possible escape from her current life in Gilead. Her involvement with the Commander's personal driver Nick turns out to be her way out, either as a fugitive or as a prisoner:

As I'm standing up I hear the black van, I hear it before I see it; blended with the twilight, it appears out of its own sound like a solidification, a clotting of the night. ... I can just make out the white eye, the two wings. The paint must be phosphorescent. Two men detach themselves from the shape of it, come up the front steps, ring the bell. ... I expect a stranger, but it's Nick who pushes open the door, flicks on the light. ... Nick, the private Eye. Dirty work done by dirty people. ... "It's all right. It's Mayday. Go with them." He calls me by my real name. Why should this mean anything? ... "Trust me," he says; which in itself has never been a talisman, carries no guarantee.

...

The van waits in the driveway, its double doors stand open. The two of them, one on either side now, take me by the elbows to help me in. Whether this is my end or a new beginning I have no way of knowing: I have given myself over into the hands of strangers, because it can't be helped.

And so I step up, into the darkness within; or else the light. (Atwood 305-307).

The open ending of the novel leaves with it a certain hope for the reader that Nick can be trusted and Offred is safe somewhere else. Leaving the last sentence as a separate paragraph and the uncertainty of whether it is a bad thing (darkness) or a good thing (light) to get into the van, adds to the sense of ambiguity. The ambiguity of the ending is supported by Atwood's own comments on the novel. In her article published by *The Guardian* (2012), she states that

she allowed Offred a possible escape and that the epilogue set 200 years after her possible escape is the evidence of that. As she says, “[w]hen asked whether *The Handmaid’s Tale* is about to “come true”, I remind myself that there are two futures in the book, and that if the first one comes true, the second one may do so also” (Atwood 2012).

To conclude, then, the gaze as a site of power and control is found in both *Nineteen Eighty-Four* and *The Handmaid’s Tale*. Both Winston and Offred experience the supervising gaze through the monitoring governments, which leaves them disempowered; lacking control over their own lives. However, a close look at the gendered nature of the gaze and the difference in the novels’ respective endings would suggest that underlying these similarities are two essential differences. First, the desiring gaze offers two different outcomes. While Offred and Julia seek mastery and control through the gaze, Winston needs to be recognised as an individual. Even though the three characters exhibit the male gaze at some point, Winston shows a more dynamic gaze, a female-male hybrid, which allows him to search for recognition as an individual, rather than to express sexual desire. Second, the egalitarian gaze in *Nineteen Eighty-Four* supports Lacanian gaze theory in that the gaze produces asymmetrical power relations and the possibility of equality is unreal. Winston is deceived by O’Brien, even though Winston feels empowered by their relationship and believes that O’Brien offers him valid information about an existing resistance movement. The relationship between Winston and O’Brien has never been equal, however, and Winston is deceived. The egalitarian gaze in *The Handmaid’s Tale*, as argued in this thesis, does oppose the Lacanian gaze theory since it offers an alliance between equal parts, Offred and Ofglen. The similarities of the supervising gaze and the differences between the desiring gaze and the egalitarian gaze in the two novels demonstrate that the power of the gaze can both be empowering as well as disempowering when seen in light of different variables.

6 Teaching *Nineteen Eighty-Four* at Upper Secondary Level

This chapter demonstrates how George Orwell's *Nineteen Eighty-Four* can be taught at VGS-level in Norwegian schools. The novel offers a starting point for a range of different approaches to the theme of surveillance and the use of propaganda, as well as the literary genre of dystopian literature itself. The focus throughout this thesis has been the power of the gaze and how the gaze can be both empowering and disempowering to different experiences of being seen. The thesis has demonstrated how variables such as hierarchy, active and passive gaze and watching and exchange looks affect the sense of empowerment and disempowerment. This chapter shows how the novel *Nineteen Eighty-Four* with particular focus on the theme of surveillance can be taught in accordance with the Knowledge Promotion Reform 2013 (KP2013), the English subject curriculum 2013 (ESC) and how the theme can promote independent thoughts and constructive discussions in the classroom about surveillance and the power of the supervising gaze.

6.1 Why teach English literature in Norwegian schools?

English has been an important subject in Norwegian schools since it entered the curriculum in the 1960s' (Kunnskapsdepartementet 2008). Since the school reform in 1997 (L97) was introduced, Norwegian pupils start their English education in first grade. This campaign signals a greater focus on English in Norwegian schools today. This focus on English is maintained in the Knowledge Promotion Reform 2013 (KP 2013) and specifically in the English subject curriculum 2013 (ESC). It is argued that since English is recognised as a universal language, it is prominent for Norwegian pupils to have good skills in both formal and informal, oral and written English. These skills are developed through an interaction with the English language (ESC 2). It is first a necessity to master the language itself. This requires training and practice in vocabulary, phonology, grammar, orthography and basic syntax knowledge, as well as developing an understanding of how to use the language in different contexts (ESC 2). As the ESC points out, language learning occurs when the pupils are involved with a range of texts, in its broadest sense. The pupils are faced with a number of learning situations when encountering a diversity of oral and written representations of the language through different media. To understand the content, the pupils need to have acquired a certain level in English.

Learning English can in this way lead to personal development, as the ESC states (ibid.). Studying literary texts in English can provide the reader with a deeper understanding of oneself and others. It might lead to a greater understanding of different cultures and countries and in this way increase the tolerance and respect for others. Thus, learning through reading and discussing literary texts might enrich the pupils' lives. *Nineteen Eighty-Four* can serve this purpose of understanding if the teacher focus on themes like propaganda, history and surveillance. The novel offers several discussion topics that can lead to a greater understanding of different societies. When discussing surveillance in relation to the novel, it is convenient to discuss how surveillance affects societies today. The pupils will be in a greater degree capable of understanding the discourse of surveillance in the news and in politics if they have knowledge about it. Thus, teaching *Nineteen Eighty-Four* in a literature course can develop the pupils' skills in critical analysis and reflection, as well as being a source to experience and personal growth, as stated in the curriculum for English literature and culture in Programme for Specialization in General Studies 2006 (PSGS) (Utdanningsdirektoratet 20061. Hereby "PSGS").

A teacher's question when teaching English literature is what literary texts to choose. The teacher has to justify her choices for herself, as well as the pupils and in some cases her colleagues, the school administration and parents. What is the purpose of using the particular literary text? Guidance is provided through the competence aims in the KP 2013, and the ESC 2013. The competence aims are what the pupils are supposed to have achieved when finished the different levels; after Year 2, Year 4, Year 7, Year 10, Vg1 programmes for general studies and Vg2 vocational education programmes (ESC 5-10). These competence aims are non-specific when it comes to content and focus on what the pupil is able to do after achieving the aims. The aims are divided into four categories: language learning, oral communication, written communication and culture, society and literature, as well as basic skills (ESC 4, 10-11). Since the aims are non-specific to content, the teacher has great personal freedom to choose what literary texts she wants to use. However, she has to consider several didactical aspects when choosing these texts. A tool developed to show the relationships between the different didactical aspects, is Bjørndal and Lieberg's didactic diamond (Imsen 2010, 406). This model shows how the student, aims, framework conditions, working methods, content and evaluation/assessments are interrelated. When planning a teaching plan, these different

didactical aspects have to be considered. This chapter is structured around Bjørndal and Lieberg's didactic diamond and will consider the variables of framework conditions, aims, content, student, working methods and evaluation/assessments in order and in relation to *Nineteen Eighty-Four*, with a particular focus on the theme of surveillance.

This thesis has in chapters 3-5 compared the two novels *Nineteen Eighty-Four* by George Orwell and *The Handmaid's Tale* by Margaret Atwood from the dystopian genre and are two novels which both can be taught in secondary schools today, in Norway as well as other countries. Due to the length of this thesis, this chapter will focus on how to teach *Nineteen Eighty-Four* to upper secondary pupils at Vg3 level in English Literature and Culture. As the English programme subject in Programme for Specialization in General Studies 2006 (PSGS) states,

English is both a utilitarian subject and educationally universal. For the individual, having a good command of language can bolster one's self-confidence and sense of security and help one's development in a variety of situations. English literature and other cultural expressions can be a wellspring of experience, satisfaction and personal growth. The programme subject's broad approach to culture and society in the English-speaking world shall develop one's skills in critical analysis and reflection (PSGS 1)

Nineteen Eighty-Four offers a foundation for a discussion of a variety of themes, such as the genre, how history can be used as a tool to manipulate the present, how propaganda is used in the novel as well as in reality, surveillance and how we are being monitored today. The VG3 level is chosen because the pupils are familiar with present day technology and have on a general level a broad understanding of the society from other subjects. The in-depth study of the novel with the focus on surveillance and to see and being seen, both in the novel and in the present day society, requires this understanding of the society. The pupils will develop their skills in critical analysis and reflection through this project where they will be able to see how elements of Orwell's novel might be present in our society today. The pupils are on the verge of entering the working life or attending higher educational institutions, and the awareness of their individual rights and surveillance is of significant value to them. The theme

of surveillance is and has been an international subject of debate in later years, especially after the attacks on the United States 11 September 2001.

Following the focus of the thesis, the power of the gaze and how being seen either empowers you or disempowers you, this particular teaching plan will consider how to read the novel in relation to surveillance, both as a theme in the novel as well as an issue today. The teaching plan presented is based on Bjørndal and Lieberg's didactic diamond and discusses the different didactical aspects of the student, aims, content, evaluation, working methods and framework conditions.⁶ Possible results that are discussed will be hypothetical results, since this teaching plan is not tested prior to the writing of this thesis. However, the discussion of the plan draws on personal experience from similar work⁷ with upper secondary pupils and this experience will be highlighted if necessary.

6.2 Framework conditions

The framework conditions in this teaching plan consider conditions such as the pupils' level, how many hours a week English is taught and what materials the pupils have. This teaching plan is constructed to be taught at a VG3-level where English is taught as a chosen subject in the programme for specialisation in General Studies (Languages, Social Sciences and Economics Studies). At this level, the schools offer three programme subjects in English: International English, Social Studies English and English literature and culture (PSGS 1). The programme subject of English literature and culture focus on in-depth study of literature and culture in the English-speaking world from various time periods and different parts of the world (PSGS 3). As the novel *Nineteen Eighty-Four* is a British novel from a specific period (post- World War Two), it is suitable for this level. The novel might be suitable for a lengthy project on lower secondary levels as well, if one should choose to teach it. However, the novel might fit better for a programme subject, such as English literature and culture where one of

⁶ Gunn Imsen points out that the didactic pentagram does not consider the level of organisation, the local environment or the society as a whole as parts of the model. These aspects might influence choices when it comes to the school's aims or pupils' premises. Nevertheless, as Imsen continues, Bjørndal and Lieberg's didactic diamond is valuable when planning the teaching plan since it is simple and focuses on the most important aspects of education (2010, 407).

⁷ Here, similar work is generally work with English literary texts, in particular short stories and novellas.

the competence aims is to analyse at least two lengthy works of fiction (PSGS 5). The programme subject consists of 140 teaching hours per year in 60-minute units (PSGS 2). A normal school year consists of 190 days, which equals 38 teaching weeks a year. 140 teaching hours distributed over 38 weeks will give between three to four hours a week of English teaching. For the purpose of this project, the teaching hours will be set to four hours a week and the project will have a duration of five weeks. The project will consist of reading a 300 pages long novel as well as working both independently and in groups with study questions, watching videos from Youtube related to the topic and to give a presentation in relation to the project as a final assessment. The project is divided between two weeks of reading the novel and three weeks of complimentary work. The pupils have access to their own computers for note taking and independent research. The novel is accessible through the library and this project assumes a class size of 28 pupils.

6.3 Aims

Basic skills, competence aims and locally formulated learning objectives are necessary when creating a teaching plan. Teaching needs a purpose and this is formulated in the Knowledge Promotion Reform 2013, in the English Subject Curriculum 2013 and in Programme for Specialization in General Studies 2006. The four basic skills, numeracy, being able to express oneself orally and in writing, being able to read and being able to use digital tools are integrated in the competence aims in all levels. Of relevance to the didactic project are the basic skills of reading and to express oneself orally and in writing. These will be discussed further in section 6.6. The basic skills of numeracy and digital competence are not necessarily relevant in this context. To include them, the teacher might for instance use statistics to show how many CCTV cameras there are in Britain. The teacher might end the project differently and instead of presentations, the pupils might create a wiki or blog about *Nineteen Eighty-Four*, surveillance today, how people are being seen today (for instance through Facebook) or comparing the novel to issues today (not necessarily only surveillance, but perhaps how manipulation of history in the novel compared to the use of Wikipedia today). The competence aims focus on three areas in English Literature and Culture: language and language learning, communication and culture and society and literature (PSGS 5). These aims builds on the competence aims found in ESC (10-11) and are a further specialisation within

the subject. When planning the reading project of *Nineteen Eighty-Four*, eight competence aims become relevant. Some examples of these are: “have a command of the terminology needed for analysing works of fiction, films and other aesthetic forms of expression”, “interpret a representative selection of texts from literary-historical periods in English literature, from the Renaissance up to the present time”, “analyse at least two lengthy works of fiction” and “interpret literary texts and other cultural expressions from a cultural-historical and social perspective”. Other competence aims which are relevant to this project are listed in appendix 3, “Competence aims and learning objectives”. The competence aims selected here offer a foundation for analysing Orwell’s novel *Nineteen Eighty-Four*. However, these competence aims are non-specific of content and can be used in several didactical plans. This is why they have to be operationalised and turned into content-specific learning objectives, which are comprehensible for the pupils as well as the teacher. Such learning objectives can be “It is expected that you can explain what *dystopian* means and use the term to identify dystopian elements in *Nineteen Eighty-Four*” which is an operationalisation of the competence aim “have a command of the terminology needed for analysing works of fiction, films and other aesthetic forms of expression”, “It is expected that you read (or listen to the audiobook) *Nineteen Eighty-Four* by Orwell. You should be able to discuss how the theme of surveillance is portrayed in the novel and how being seen by the government affect the main character”, which is an operationalisation of “interpret a representative selection of texts from literary-historical periods in English literature, from the Renaissance up to the present time” A different example is “You should be able to explain and discuss how surveillance is a theme in *Nineteen Eighty-Four*” which is an operationalisation of the competence aim “Analyse at least two lengthy works of fiction”.⁸ The learning objectives should be precisely formulated and focus on what the pupils should be able to do after the project (Jensen 212, Bergem and Dalland 72-83). This has to be communicated to the pupils so that the pupils know what is expected of them, both in methods and in aims. The pupils need to understand what is expected of them in order for them to understand what they are supposed to learn (Trude Slemmen 185). One way of making sure that the pupils have understood what they should learn is letting the pupils discuss the learning objectives in groups or in pairs before they start working. This method allows the pupils to explain the learning objectives to each other and to

⁸ See appendix 3 “Competence Aims and Learning Objectives” for a list over operationalised content-specific learning objectives based on the competence aims mentioned above.

help each other if someone is unsure of what has been said (ibid.). This strategy enables the teacher to focus on other matters than repeating the instructions to pupils who, of several reasons, do not know what to do or what is expected of them. The method reflects the social learning theory, which sees knowledge as constructed in context through interaction (Solerød 79-80). Knowledge and learning develop through interaction between people and have to be seen in relation to the specific learning context. According to the theory, knowledge belongs to the social group, and not to the individual, as argued by the cognitive constructivist theory (ibid.). As Erling Solerød describes in his article “Læringstradisjoner” in *La Stå!* (2009), the cognitive constructivist learning theory sees knowledge as a cognitive process where knowledge is constructed within the individual and the theory is normally associated with Jean Piaget and his development of the theory (Solerød 76-78). The social learning theory is associated amongst others with Lev Vygotsky who developed the zone of proximal development. This zone considers what the pupil masters by his own, what the pupil masters with help and guidance and what the pupil is not yet able to master (Solerød 84, Imsen 2008, 258). When pupils discuss the learning objectives in groups to make sure that they have understood them, they are sharing knowledge and are trained in explaining the objectives for themselves as well as others. The result is that the pupils who have not yet understood the learning objectives or parts of them, can get help from the other pupils. In this way, the social learning theory is demonstrated through a working method in the classroom.

6.4 Content

The planning of the content in a teaching plan needs to consider all of the aspects of Bjørndal and Lieberg’s didactic diamond. There has to be a strong correlation between the aims and purpose of the project and the content. If the purpose of the project is to learn how to use specific analytic terms in relation to a text, then it is not relevant to ask the pupils to write a summary of the text and leave it optional to use analytic terms. However, it is relevant to ask the pupils to write for instance short answers to specific questions where they are to use the specific analytic terms. Pupils who demonstrate a skill in using the appropriate analytic terms can be challenged to use them correctly in a more lengthy text to demonstrate their skill. As an example, the pupils can be asked to use the analytic terms such as genre, plot, viewpoint, narration, etc. and asked to explain why *Nineteen Eighty-Four* is considered a dystopian novel

where they are to use these analytic terms. There has to be cohesion between the purpose and the content in a teaching plan. This reading project of *Nineteen Eighty-Four* is divided into five weeks where the two first weeks are devoted to reading the novel:

Week 1⁹: One hour of introduction to the project. The teacher presents the project, the dystopian genre, the novel and the topic of seeing and being seen in literature and in the society today. The teacher explains the purpose of the project, the competence aims and the learning objectives. She informs about the final assessment. Study questions in relation to the novel are handed out and presented before the pupils can start reading the novel. The pupils receive a list of assessment criteria for the project. Such criteria can be “You are able to compare the totalitarian government’s use of surveillance to Winston’s feelings of being monitored in a coherent way, using the appropriate vocabulary and to show independent thoughts on the matter” (high competence), “you are able to compare the totalitarian government’s use of surveillance to Winston’s feelings using the appropriate vocabulary” (medium competence) and “you compare the totalitarian government’s use of surveillance to Winston’s feelings, but struggle to show coherency. You use one word from the appropriate vocabulary” (low competence). For other examples of assessment criteria of learning objectives, see appendix 4 “Assessment Criteria”. The pupils take notes to each chapter where they write down words, images, themes or thoughts, which they immediately wonder about.

Week 2: The time is devoted to reading the novel and taking notes, both at school and at home. The teacher can spend the first 10 minutes at the beginning of the class to ask how far the pupils have read. The teacher can make a progression plan for the pupils where they have to complete a section for next time. To follow this up, the teacher can let each pupil answer simple questions about the chapters they were supposed to read and hand them in. In that way, the teacher can monitor the reading progression in the class

Week 3: The pupils have finished reading the novel by this week and hand in the study questions individually. The week starts with an oral discussion in class about the novel, using

⁹ See appendix 1 “Study Questions part 1 and 2 and Group Presentation” for a complete set of study questions and Youtube videos that can be used in this project.

the study questions as a foundation for the discussion. New study questions are handed out and this time the pupils are arranged in groups of four. See section 6.3 for a discussion of individual learning and learning through interaction between pupils. The study questions are both addressing the topic of surveillance in the novel as well as surveillance today. These questions form the foundation for the oral presentation which is the final assessment of the project. The teacher creates assessment criteria for the oral presentation in cooperation with her pupils. Such assessment criteria are based on the competence aims and more specifically the learning objectives. See appendix 4 “Assessment criteria” for examples of criteria. Other ways of establishing the assessment criteria could be to let the pupils work them out in groups and present them in the classroom when they have finished creating them. This can stimulate creativity as well as create an ownership to the project and the criteria.

Week 4: The class reads the article «The ethics (or not) of massive government surveillance – The Ethics of Surveillance” by Wu et. al. and watches the Youtube videos related to their study questions. The class discusses how the videos depict surveillance today and how it is similar/different from surveillance in the novel. The main topic for discussion this week will be how we are monitored today. The groups will have time to work with their presentations.

Week 5: Working with the presentations for the first two hours. Spend the two last hours on the presentation. Each group is supposed to evaluate the others. This is to encourage the pupils to pay close attention to what the other groups present. The groups are given a sheet of questions they have to answer and hand it in to the teacher afterwards. An example of such peer evaluation question is: “how well does the group answer the questions? Do they present the topic in an understandable manner? How? Include examples”. For an example of a peer evaluation form, see appendix 2 “Peer evaluation”. The groups are given approximately ten minutes per group and there are seven groups. The main topic of the presentation is to compare surveillance in *Nineteen Eighty-Four* to surveillance today.

As this project illustrates, the pupils are asked to work with close textual analysis through the study questions and read *Nineteen Eighty-Four* in relation to the modern world. The theme of surveillance is present in both the novel and in the videos and this connection helps to justify

why *Nineteen Eighty-Four* is still relevant to read today. The content of the teaching plan should enhance the pupils' understanding of both the literary text and how certain themes are relevant in their own lives. When compared, the discussion that follows in class should consider the ethic aspects of surveillance and how the pupils are affected by surveillance today. To relate the novel to what the pupils know, such as social media and known technology, it might become easier for the pupils to understand the themes in the novel.

To teach *Nineteen Eighty-Four* focusing on surveillance is at the same time a process of enlightenment for the pupils. To become aware of how surveillance works today and to understand future discourses about surveillance and monitoring are of great importance for pupils. The recent revealing of governmental surveillance which has been promoted by the whistle-blower Edward Snowden shows how the issue is highly relevant in the world today. This project works through a literary text to shed some light on themes and fields of importance which are parts of the pupils lives. The technology as we know it expands every day and surveillance is a part of it. To give the pupils an opportunity to discuss the advantages and disadvantages of surveillance in relation to a literary text enhances the possibilities for the pupils to take a greater and more enlightened stand when discussing these matters in the future.

6.5 Student

Every pupil is different and the teaching plan needs to consider that the pupils learn in different ways and perceive the world differently. The didactic work needs to consider if there are pupils who are familiar with *Nineteen Eighty-Four* from before or if the pupils have a broad knowledge of how surveillance works. One of the primary views of learning stated in the Core Curriculum, is that "[l]earning occurs when new information is interpreted from the known" (The Royal Ministry of Education, Research and Church Affairs 1993 19. Hereby "Core Curriculum"). This includes experiences gained from the local community or mass media. The theme of seeing and being seen might be a topic the pupils know about and they might have valuable knowledge about it. The teacher has to consider the pupils' learning strategies, learning styles and adapted education. According to the Law of Education (1998), the school is obligated to provide an adapted education that is adjusted to the candidate's abilities and

premises (§ 1-3). The concept of adapted education is perceived in different ways, but the core message is that the pupil (or candidate) is entitled to an education which is adapted to his or her abilities.¹⁰ The challenge to provide adapted education for 28 pupils can be met by using for example a variety of working methods and different assessment methods during the school year. When considering adapted education, teachers look at how they can differentiate within the group of pupils as well as how the content can be different (Imsen 2010, 308).

Pupils have different ways of acquiring knowledge. Learning styles are individual preferences to learning and builds on a trait-oriented understanding of humans where people naturally prefer some learning styles to others (Imsen 2010, 354). Dunn and Dunn's theory of learning styles divides the different styles into five main categories: environmental, emotional, sociological, psychological and physiological (Imsen 2008, 354). It is within the latter that we find preference of perception, which is if the pupil's preference is connected to visual, auditory, tactile or kinaesthetic stimulation (ibid.). Based on the knowledge that pupils accumulate knowledge differently according to these four preferences, the teacher can vary her teaching and include tasks and working methods, which, during the school year, will stimulate the four preferences. When teaching *Nineteen Eighty-Four*, the teacher uses verbal and visual stimulation through discussion groups and watching short video films from Youtube. The learning styles are different from learning strategies, which are strategies and techniques people use when learning (Imsen 2008, 316). Examples are to use repetition, to make associations with what we know, to use mind maps or to ask questions to the content to provide a more goal-oriented reading (Imsen 2008, 317-318). This project uses study questions to provide a more goal-oriented reading as well as making associations with what the pupils know about surveillance. This teaching plan uses a variety in both content and working methods in order to provide a variation for the pupils when it comes to learning styles, learning strategies and adapted education. This will be discussed primarily in relation to the next sub-chapter.

¹⁰ For a discussion of how adapted education is understood at different levels within the school system, see Jenssen, Eirik (2011) *Tilpasset opplæring i norsk skole. Politikers, skolelederes og læreres handlingsvalg. Avhandling for graden philosophiae doctor (ph.d.)*. Universitetet i Bergen, Bergen.

6.6 Working methods

The working methods are varied in this project and cover the basic skills reading, writing and oral discussions. The basic skill of reading is in the PSGS described as involving “... understanding, exploring and pondering demanding texts” (PSGS 3). The basic skills of writing and express oneself orally “... involves the use of language in a nuanced, precise manner with a view to developing one’s English language skills. ... Oral skills involve the ability to understand spoken texts of varying length ... [and] being able to converse in English...” (ibid.). In relation to the project, the reading skills will be trained when reading *Nineteen Eighty-Four* and working with the study questions found in appendix 1. The writing and oral skills will be trained when the pupils are discussing the different topics in smaller groups or in the classroom and when they work with the study questions and preparing the presentations. The working methods consider different learning styles, such as visual through watching the Youtube videos and auditory through discussions and the oral presentation.¹¹ The project provides six main working methods: reading the novel, note taking in a personal journal, answering study questions both independently and in groups, working in groups, oral discussions and watching videos from Youtube. Reading *Nineteen Eighty-Four* is required for this project, since the following discussion and assessment are based on an in-depth study of the novel. An alternative to reading the novel can be to listen to it in form of an audiobook. This might be helpful for pupils who are visually impaired or have a strong auditory learning style. It can also be helpful for pupils to listen to the audiobook when reading the novel to reinforce the inputs through both visual and auditory stimuli.

When taking notes in a personal journal, the pupils will ask questions to the material they are reading. This writing exercise serves several purposes. Firstly, the pupil is required to formulate his or her thoughts into written questions. This process can enable the pupil to understand to a greater extent the different themes in *Nineteen Eighty-Four* and in particular the theme of surveillance. The note taking can help the pupil to organise and structure his or her thoughts about the theme, in this case the theme of surveillance. The pupils can write down words or sentences which are difficult to understand and look them up or asking the

¹¹ The assessment methods will be discussed later in the thesis.

teacher or other classmates about the meaning. As Ulrika Tornberg suggests (and other as well), ending the class with a ten minute writing exercise where the pupils write down what they have learned, enables the pupils to reflect about what they have understood and what have been taught during the class (132). The note taking is based on Piaget's constructivist learning theory that learning is a process which takes place within the person. As Solerød argues, the constructivist perspective claims that children create their own cognitive structures by exploring the world (Solerød 77). When the pupils are taking notes from *Nineteen Eighty-Four* or writing down thoughts about surveillance today, then they are engaging in a constructive learning situation.

The study questions focus on how well the pupil understands the content of *Nineteen Eighty-Four*, as well as how the pupil is able to connect the content of the novel to surveillance today. The questions should be discussed in class and the pupils should have the opportunity to finish the questions after the discussion. In that way, the answers from other classmates function as a guidance for the pupils and the sharing of knowledge through the dialogue has a constructive function in the classroom, which is in accordance with Vygotsky's theories of learning, which emphasise the importance of a social learning environment. As Vygotsky's theory of learning states, learning happens when the pupil interacts with other pupils and when the pupil gets challenges that are within his zone of proximal development (Solerød 83-84).

Oral discussions about *Nineteen Eighty-Four* and surveillance today can be done both in small groups and in class. As Ion Drew and Bjørn Sørheim argues in their book *English Teaching Strategies* (2009), training pupils' ability to speak and communicate in English is an important aim of the English curriculum and it is necessary for pupils to get opportunities to practice the oral skills (Drew and Sørheim 55). The use of buzz groups can be used for discussing the study questions or discussing the pupils' reactions to the novel (Harmer 350). The groups can for instance discuss positive and negative sides of surveillance in the society today. For other examples, see appendix 1 "Study Questions Part 1 and 2 and Group Presentation". The teacher might provide one example to facilitate the discussion if this is needed. One such example can be to discuss the use of surveillance systems in stores today and ask the pupils how this can be a positive initiative. As Drew and Sørheim point out, it can be easier for pupils to work in smaller groups since the whole class is then activated and the focus is not on the individual

pupil (56). The groups then function as small exchange-groups of knowledge and the pupils can discuss the study questions found in appendix 1 and help each other if necessary. It might be productive to sum up the discussions together with the class to compare and enlighten possible different answers to the questions. The dialogue afterwards can provide new questions for the pupils as well as expand their knowledge about the subject of surveillance.

The class is divided into groups of four for working together towards an oral presentation. In the perspective of the social learning theory, working in groups and sharing knowledge is a working method which pupils can benefit from. To avoid the problem of having pupils who are excluded from the social environment in the classroom, the teacher can organise the groups of four. The teacher has to know her pupils when organising the groups and there are different methods that can be used when dividing the pupils into groups. One example is that the teacher creates the groups before the project starts. This requires the teacher to know her pupils and their levels. Based on the social learning theory and Vygotsky's zone of proximity, groups should be created so that they are heterogeneous in level. Some pupils will have a greater knowledge about surveillance than others and they can provide examples and knowledge within the groups. A different way of creating groups can be to randomly divide them when they are in the classroom. This can be done by giving each pupil a number between one and seven, since there will be seven groups, and then the pupils with the assigned number 'one' form one group.

6.7 Evaluation/Assessment

This project has two assessment methods. The first assessment consists of written feedback on the first study questions that the pupils hand in individually. This allows the teacher to see where the pupils are in their progress towards the competence aims. The feedback can be in form of grades, but this is not necessary. The feedback is supposed to guide the pupils towards reaching the competence aims at the end of the project and requires constructive comments on the work (Bergem and Dalland 91). Specific comments about content and learning objectives are necessary feedback for the pupils to understand what is expected of them in the end and how they should work to achieve a high goal achievement. The final oral presentation is assessed by both a feedback from the teacher and from the peers. The pupils

are asked to give a presentation about how surveillance in *Nineteen Eighty-Four* can be compared to surveillance today. The presentation focus on the study questions the pupils were asked to work with in relation to the novel and the documentary. The feedback on the presentation is given in two steps. Firstly, the groups receive an immediate feedback from both the teacher and the peers who comment upon content and performance in relation to the assessment criteria when the group has finished their presentation. An advantage with peer review, as James Muncie (in Harmer 2007 150) points out, is that the feedback from the peers (given that this is constructive feedback) to a greater extent makes the receivers think and evaluate the feedback than when it comes from the teacher (who is perceived as an expert) (Harmer 150). Secondly, the pupils receive a written, summarised feedback from the teacher which includes the teacher's feedback as well as the peer reviews. See appendix 2 "Peer evaluation" for an example of a peer review form. The immediate response to the presentation is important for the pupils to understand if things they did or said were good or insightful, as well as an opportunity for them to clarify any mistakes or uncertainties. When the teacher chooses to produce a written summary of the feedback, she allows herself to consider other aspects of the presentation which not necessarily were apparent at the moment. The teacher gives herself more time to reflect on what grades should be given and to formulate the summary in a comprehensible way. The teacher can use this written feedback as documentation for later conversations with the pupils or when assessing them for their final grade.

6.8 Chapter conclusion

This project focus on surveillance as a theme in George Orwell's novel *Nineteen Eighty-Four* and surveillance today. It is an extensive project which covers several competence aims, a variety in content and a diversity in working methods. The primary aim for the project is to use a literary text to discuss current issues. Some novels are better suited for that than others, and Orwell's novel stands as an example of this. The text is highly relevant when discussing such matters as surveillance, totalitarian regimes, propaganda and manipulation of history because of its approach to these themes. In this project, the text offers an approach to discuss current and important issues of surveillance with the pupils. The novel can be taught by itself in a smaller project and would perhaps inspire pupils to approach the discourse of surveillance

and the use of new technology on their own. Nevertheless, the teacher can use these opportunities to broaden the pupils' scope and knowledge about the current discourses and by this inspire pupils to become enlightened citizens of the society, with independent thoughts and awareness of ethical and moral aspects of current issues, in this case of surveillance, in accordance with the governmental intentions in the Core Curriculum (35-38).

7 Conclusion

This thesis has demonstrated how the power of the gaze is represented in the two novels *Nineteen Eighty-Four* and *The Handmaid's Tale*. It shows how the different variables of being the subject or the object of the gaze, if the gaze is hierarchical or egalitarian, if it is a passive or an active gaze or if it is an exchange of looks or watching, can empower or disempower the citizens. The two novels share the understanding of a supervising gaze as disempowering, as demonstrated in chapter 3.1, 4.1 and 5.1. The desiring gaze in the two novels offers different interpretations. The desiring gaze can be disempowering when it is objectifying its target and when the object of the gaze holds a passive gaze herself. This is demonstrated when Offred visits the gentleman's club Jelzebub's with the Commander, as discussed in chapter 4.2 and 5.2. The desiring gaze can at the same time be empowering, even though the gaze is still objectifying. However, as demonstrated by Offred's encounter with the Guardian, the gaze has now changed from a passive gaze to an active gaze. When Offred is in control of the situation, she feels empowered, as discussed in chapter 4.2 and 5.2. A different way of being empowered by the gaze is through being seen by an equal who does not want to control and master. This has been argued as an egalitarian gaze, characterised by respect and liberation. This is demonstrated in both of the novels. Offred is empowered by the egalitarian gaze from Ofglen reflected in the mirror. Winston feels that he is seen by an equal when he meets with O'Brien. However, Winston is deceived by O'Brien and captured by the Thought Police because of his trust in O'Brien. Offred is, to our knowledge, driven away in a black van, apparently on her way to security. The ending in *The Handmaid's Tale* is open-ended, and it is up to the reader to interpret the clues in the ending to justify her opinion of whether or not Offred makes it into safety.

The power of the gaze is a theme in the didactic chapter. Teaching *Nineteen Eighty-Four* offers a starting point for a discussion of literature, narration, themes and the symbolic use of eyes in the novel, as well as a discussion of surveillance in our society today. The project described in chapter 6 offers a thorough example of how Orwell's novel can be used when teaching literature at VG3-level. The project ties Orwell's writing to the pupils everyday life and encourage the pupils to understand their own situation as individual citizens of an

international society today and what positive and negative implications surveillance might have. Using *Nineteen Eighty-Four* and the topic in surveillance in teaching will promote critical analysis and reflection about literature as well as personal life and rights, and this knowledge will eventually empower the pupils to understand in a greater degree the international as well as the national discourse of surveillance today.

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Appendices:

Appendix 1: "Study Questions Part 1 and 2 and Group Presentation"

Appendix 2: "Peer Evaluation"

Appendix 3: "Competence Aims and Learning Objectives"

Appendix 4: "Assessment Criteria"

Study Questions part 1 and 2 and Group Presentation

Study questions part 1

Read the novel *Nineteen Eighty-Four* by George Orwell (or listen to the audiobook) and answer the study questions below. Hand in individually on a separate sheet. You have to answer at least 10 of the questions below.

- 1) What is a totalitarian state and how is this portrayed in the novel?
- 2) How does the totalitarian regime work compared to e.g. democracy?
- 3) How does the government in the novel maintain its power? What does it do to increase its power?
- 4) How does the government use surveillance to control the citizens?
- 5) What role does technology play in the novel?
- 6) How can we say that this is a dystopian novel?
- 7) How does the surveillance affect Winston?
- 8) Compare how the totalitarian regime uses surveillance to monitor the citizens to how Winston feels about being monitored.
- 9) What are the consequences of constantly being watched?
- 10) How is propaganda used in the novel?
- 11) What does the novel say about history?
- 12) What role does Big Brother play within the novel?
- 13) How does the novel end? How do you interpret the ending?
- 14) The adjective "Orwellian" has entered the English language as a term describing a situation or idea that is destructive to the free and open society and connotes to the totalitarian regime found in Orwell's novel. Why do you think this word has entered the English language? Is it a relevant word in the world today?

Appendix 1

Study questions part 2

Read the article and watch the Youtube videos. Answer the study questions below. Work in groups and answer at least 5 of the questions below:

- 1) How are we being monitored today?
- 2) What can be positive about surveillance today?
- 3) What can be negative about surveillance today?
- 4) Compare and contrast the novel and the Youtube videos. Are there any similarities in surveillance from George Orwell's *Nineteen Eighty-Four* and surveillance today?
- 5) Are there any differences in surveillance in the novel compared to today?
- 6) Do we need surveillance? Why? Why not?
- 7) How does surveillance affect you in your everyday life?

Article:

"The ethics (or not) of massive government surveillance – The Ethics of Surveillance" by Wu et. al.

<http://cs.stanford.edu/people/eroberts/cs181/projects/ethics-of-surveillance/ethics.html>

Youtube videos:

- Bigger Brother: Total Surveillance comes to UK
<http://www.youtube.com/watch?v=ATq-XHSXTul>
<Visited on 15.04.2014>

- Big Brother Surveillance Technology On the Increase
<http://www.youtube.com/watch?v=atj85nrrn0w>
<visited on 15.04.2014>

Appendix 1

- Facebook Face Recognition Feature – Introducing Total Surveillance

<http://www.youtube.com/watch?v=uHf4zoGtFyc>

<visited on 15.04.2014>

- The Future of Surveillance?

<http://www.youtube.com/watch?v=UOplzHJgZ4o>

<visited on 15.04.2014>

Oral presentation

Prepare an oral presentation in groups, duration approximately 10 minutes. On the background of the study questions part 1 and 2, give a presentation which answers these questions:

- 1) Give a short introduction to the novel and why it is seen as a dystopian novel.
- 2) How is surveillance used to control the citizens in *Nineteen Eighty-Four*?
- 3) How are we being monitored today? Are there positive sides about surveillance? Are there negative sides? Present the discussion you had in the group.
- 4) Compare surveillance in the novel to surveillance today. Are there any similarities? Any differences?
- 5) Present your discussion of why/why not we need surveillance.

Peer evaluation:

Group names:

- 1) How well does the group answer the questions? Do they present the topic in an understandable manner? How? Include examples.

- 2) Do they communicate well with the audience? How?

- 3) Do they use a varied vocabulary? Include examples.

- 4) Write two positive comments about what the group did or said:

- 5) Write one example of what the group can improve:

Competence Aims and Learning Objectives:

Competence aims	Learning objectives
Have a command of the terminology needed for analysing works of fiction, films and other aesthetic forms of expression	<ul style="list-style-type: none"> - It is expected that you can explain what <i>dystopian</i> means and use the term to identify dystopian elements in <i>Nineteen Eighty-Four</i>. - It is expected that you use the terms <i>plot</i>, <i>character</i>, <i>viewpoint</i>, and <i>themes</i> correctly when answering the study questions and discussing the novel.
Use a nuanced, well-developed and precise vocabulary to communicate on literature and culture	<ul style="list-style-type: none"> - You should answer the study questions in full sentences and use a varied language without repeating yourself. Your language should be grammatical and your answers to the study questions should be concise and coherent. - It is expected that you understand and use words which are connected to the topic of surveillance, such as monitoring, supervising, cctv-cameras, etc.
Use suitable language, appropriate to the situation, in oral and written genres	<ul style="list-style-type: none"> - You should be able to use a varied language when discussing the topic of technology and surveillance in groups. - It is expected that you use the appropriate vocabulary, such as words like surveillance, monitoring, technology, cctv-cameras, facial recognition etc. when giving the oral presentation.
Summarize, comment on and discuss differing viewpoints in fictional texts	<ul style="list-style-type: none"> - You should be able to compare how the totalitarian government in the novel uses surveillance to how Winston feels being monitored.
Produce texts in a variety of genres with clear content, appropriate style, good structure, and usage that is precise and accurate	<ul style="list-style-type: none"> - It is expected that you answer the study questions in full sentences and with a varied and grammatical language. - Use appropriate vocabulary and express your answers in a precise manner. The reader should be able to understand exactly what you want to say when reading your answers.
Interpret a representative selection of texts from literary-historical periods in English literature, from the Renaissance up to the present time	<ul style="list-style-type: none"> - It is expected that you read (or listen to the audiobook) <i>Nineteen Eighty-Four</i> by George Orwell. You should be able to discuss how the theme of surveillance is portrayed in the novel and how being seen by the government affect the main character.
Analyse at least two lengthy works of fiction	<ul style="list-style-type: none"> - You should be able to explain and discuss how surveillance is a theme in <i>Nineteen Eighty-Four</i>. You should be able to identify how key terms such as <i>dystopian features</i> are used in the novel.
Interpret literary texts and other cultural expressions from a cultural-historical and social perspective	<ul style="list-style-type: none"> - You should be able to understand how the theme of surveillance is portrayed in the novel and compare it to surveillance today. - You should be able to use the novel to discuss the consequences of surveillance.

Assessment criteria:

Learning objectives	High competence	Medium competence	Low competence
<p>It is expected that you can explain what <i>dystopian</i> means and use the term to identify dystopian elements in <i>Nineteen Eighty-Four</i>.</p> <p>It is expected that you use the terms <i>plot</i>, <i>character</i>, <i>viewpoint</i>, and <i>themes</i> correctly when answering the study questions and discussing the novel.</p>	<p>You explain and use the term <i>dystopian</i> in a comprehensive way. You use the terms <i>plot</i>, <i>character</i>, <i>viewpoint</i> and <i>themes</i> correctly.</p>	<p>You explain the term <i>dystopian</i> and identify one or two dystopian features in the novel. You use some of the terms <i>plot</i>, <i>character</i>, <i>viewpoint</i> and <i>themes</i> correctly.</p>	<p>You explain the term <i>dystopian</i>, but do not identify dystopian features in the novel. You use one of the terms <i>plot</i>, <i>character</i>, <i>viewpoint</i> or <i>themes</i> correctly.</p>
<p>You should answer the study questions in full sentences and use a varied language without repeating yourself. Your language should be grammatical and your answers to the study questions should be concise and coherent.</p> <p>It is expected that you understand and use words which are connected to the topic of surveillance, such as monitoring, supervising, cctv-cameras, etc.</p>	<p>You answer the study questions in full sentences and use a grammatical, varied, non-repetitive language. The answers provide concise and coherent content. You use several words connected to the topic.</p>	<p>You answer the study questions in full sentences and use a somewhat grammatical, varied language with some errors. The answers are somewhat coherent in content. You use some words connected to the topic.</p>	<p>You answer the study questions in form of bullet points or in a note-like style. Your language shows several errors in grammar and is repetitive. You use one word connected to the topic.</p>
<p>You should be able to use a varied language when discussing the topic of technology and surveillance in groups. It is expected that you use the appropriate vocabulary, such as words like surveillance, monitoring, technology, cctv-cameras, facial recognition etc. when giving the oral presentation.</p>	<p>You use a varied language with the appropriate use of correct vocabulary in your discussion.</p>	<p>You use a somewhat varied language with some repetition in your discussion. You use some of the appropriate vocabulary</p>	<p>You use a simple language with a great deal of repetition in your discussion. You use one word from the appropriate vocabulary.</p>
<p>You should be able to compare how the totalitarian government in the novel uses surveillance to how Winston feels being monitored.</p>	<p>You are able to compare the totalitarian government's use of surveillance to Winston's feelings of being monitored in a</p>	<p>You are able to compare the totalitarian government's use of surveillance to Winston's feelings using the</p>	<p>You compare the totalitarian government's use of surveillance to Winston's feelings, but struggle to show coherency.</p>

Appendix 4

	coherent way, using the appropriate vocabulary and to show independent thoughts on the matter.	appropriate vocabulary.	You use one word from the appropriate vocabulary.
It is expected that you answer the study questions in full sentences and with a varied and grammatical language. Use appropriate vocabulary and express your answers in a precise manner. The reader should be able to understand exactly what you want to say when reading your answers.	You answer the study questions in full sentences with a varied and grammatical language, using an appropriate vocabulary and provide a comprehensive content.	You answer the study questions in full sentences and with a somewhat varied and grammatical language, displaying some errors.	You answer the study questions in bullet points or a note-like style. Your language is simple and repetitive, displaying errors in grammar and vocabulary.
It is expected that you read (or listen to the audiobook) <i>Nineteen Eighty-Four</i> by George Orwell. You should be able to discuss how the theme of surveillance is portrayed in the novel and how being seen by the government affect the main character.	You give several examples on how surveillance is a theme in the novel. You give several examples of how the main character is affected by the governmental surveillance.	You give some examples on how surveillance is a theme in the novel. You give some examples of how the main character is affected by the governmental surveillance.	You give one example of how surveillance is a theme in the novel. You give one example of how the main character is affected by the governmental surveillance.
You should be able to explain and discuss how surveillance is a theme in <i>Nineteen Eighty-Four</i> . You should be able to identify how key terms such as <i>dystopian features</i> are used in the novel.	You give several examples on how surveillance is a theme in the novel. You give several examples of how key terms are used in the novel.	You give some examples on how surveillance is a theme in the novel. You give some examples of how key terms are used in the novel.	You give one example of how surveillance is a theme in the novel. You give one example of how key terms are used in the novel.
You should be able to understand how the theme of surveillance is portrayed in the novel and compare it to surveillance today. You should be able to use the novel to discuss the consequences of surveillance.	You compare surveillance in the novel to surveillance today by using several examples. You show independent thoughts in your discussion and manage to draw an independent conclusion about	You compare surveillance in the novel to surveillance today by using some examples. Your discussion manage to include different aspects of surveillance in general as well as	You compare surveillance in the novel to surveillance today by using one example. Your discussion account for some of the consequences of surveillance. You use one example from the novel to

Appendix 4

	surveillance in general as well as today. You use several examples from the novel to support your argument about consequences of surveillance.	today. You use some examples from the novel to support your argument about consequences of surveillance.	support your argument.
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