

A NOISE WITHIN'S 2022-23 SEASON

STUDY GUIDE

# ANIMAL FARM

AUG 28-OCT 2, 2022



FROM THE BOOK BY George Orwell

ADAPTED BY Peter Hall

LYRICS BY Adrian Mitchell

MUSIC BY Richard Peaslee

DIRECTED BY Julia Rodriguez-Elliott





# STUDY GUIDES FROM **A NOISE WITHIN**

*A rich resource for teachers of English, reading, arts, and drama education.*

Dear Reader,

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- Historical content of the play
- Scholarly articles
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- Suggested classroom activities
- Related resources (videos, books, etc.)
- Discussion themes
- Background on verse and prose (for Shakespeare's plays)

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*All the best,*

Alicia Green  
DIRECTOR OF EDUCATION



Pictured: Carolyn Ratteray, Evan Lewis Smith, and Veralyn Jones, *Gem of the Ocean* 2019. PHOTO BY CRAIG SCHWARTZ.

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## CHARACTERS *ANIMAL FARM*

### PIGS

**Old Major** The elderly pig who first introduces the idea that animals should be free from their human oppressors, teaching them the song “Beasts of England” to serve as an anthem of change. He is intelligent and well-respected, so the animals follow his philosophy even after his death. Old Major can also be seen as an allegory for Karl Marx.

**Snowball** A young and idealistic boar who helps solidify Old Major’s philosophy into the tenets of Animalism. He has grand plans for using Animalism to transform the farm for the better, but his ideas cannot save him once he begins opposing Napoleon. Snowball can also be seen as an allegory for Leon Trotsky.

**Napoleon** A headstrong boar who corrupts the ideals of Animalism to take total control of the farm. He uses violence to keep other animals in line and changes every rule to fit his designs. Napoleon can also be seen as an allegory for Joseph Stalin.

**Squealer** Napoleon’s staunchest supporter and the most persuasive of the animals on the farm. He uses his charisma to spread pro-Napoleon propaganda around the farm and to rewrite history according to Napoleon’s ideals. Squealer can also be seen as an allegory for the Soviet press.

**Minimus** An artistically gifted pig who writes a new song to replace “Beasts of England” when Napoleon decides it does not serve him anymore. Minimus can be seen to represent the arts being taken over by a totalitarian government as a means of propaganda.

### OTHER ANIMALS

**Boxer** A large workhorse dedicated to doing his part under the system of Animalism. Boxer is the most loyal of all the animals, adopting the maxims “Napoleon is always right” and “I will work harder,” resulting in him literally giving his life for the cause. Boxer can also be seen as an allegory for the proletariat, or working class.

**Clover** A carthorse who is passionate about protecting those weaker than herself. Although she begins to realize the corruption perpetrated by the pigs, she is illiterate and therefore easily fooled when the commandments of Animalism are changed. Clover can also be seen as an allegory for the traditionally feminine side of the working class.

**Mollie** A vain and easily distracted horse who is more focused on her own personal comfort than the wellbeing of the animals on the farm. Mollie can also be seen as an allegory for the bourgeoisie.

**Benjamin** A donkey whose impressive intelligence is undermined by his pessimistic attitude. He sees the pigs’ corruption before anyone else on the farm but does not speak up about the injustice because he believes that there is no point trying to stop it.

**Moses** A talkative raven and the favored pet first of Mr. Jones and then of Napoleon. Instead of doing any work at all, Moses tells stories of a mythical land called “Sugarcandy Mountain” where he says animals go when they die. He can also be seen as an allegory for the Russian Orthodox Church.

**Puppies/Dogs** These puppies are taken from their mothers immediately and raised by Napoleon, who teaches them how to be ruthless killing machines loyal only to him. The puppies can also be seen as an allegory for the Stalin’s secret police.

**Muriel** An intelligent but passive goat who becomes literate but is still unable to stand up for her rights and the rights of her peers.

**The cat** A lazy, duplicitous cat who follows the ideals of Animalism only when it suits her and otherwise ignores every animal she doesn’t wish to eat.

### PEOPLE

**Mr. Jones** Former owner of the farm and one of the play’s main antagonists. Mr. Jones spends his time drinking and neglecting the animals on the farm. He can also be seen as an allegory for Tsar Nicolas II.

**Mr. Pilkington** A local gentleman farmer.

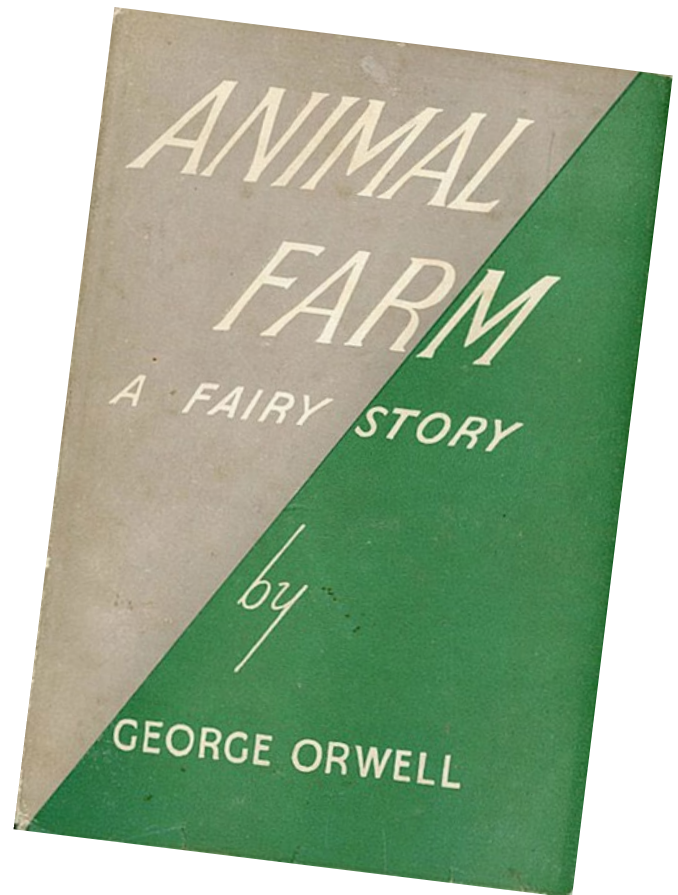


## SYNOPSIS

**Unrest is brewing on Manor Farm.** The animals are overworked and underfed by Mr. Jones, a farmer who isn't afraid to enforce his reign of terror with guns and whips. In the cover of night, the animals meet to discuss solutions. Old Major, an elderly and well-respected pig, sings his fellow animals a song called "Beasts of England", which he learned from his mother. The song inspires the animals to rise up against their human oppressors and take control of the farm for themselves. Following the death of Old Major, the animals prepare for the revolution. Working together, the animals are far stronger than Mr. Jones, even with his weapons, so dispatching him proves remarkably simple. What was once Manor Farm is renamed Animal Farm as the animals set to governing themselves.

The first order of business on the new Animal Farm is to solidify Old Major's ideas into a concrete philosophy known as Animalism. The pigs, who have taught themselves to read and write, post the Seven Commandments of Animalism on the side of the barn. Animalism consists of seven core tenets including and most importantly "all animals are equal." Fed up with the tyranny of humans, the animals decide that they will vote on important issues, so that everyone has an equal voice. However, before the first sun sets on the new Animal Farm, Napoleon is already beginning to step into Mr. Jones' shoes. He takes more than his fair share of cow's milk and uses Squealer's knack for manipulation to convince the other animals that it is necessary to the survival of the farm that the pigs get all the milk. Napoleon also takes a litter of puppies, saying that he is training them in the principles of Animalism. Without Mr. Jones, the animals must work more to make ends meet, but the pigs convince them that this a great privilege, leading Boxer to take up the maxim "I will work harder," which he employs whenever something goes wrong on the farm.

Several months after the creation of Animal Farm, Mr. Jones returns with his friends, their weapons drawn and their hearts set on vengeance. The animals defeat the humans in a conflict known as the Battle of the Cowshed, in which Snowball and Boxer fight especially valiantly. Snowball uses the popularity he gains to push his new idea for a windmill, which would give the farm electricity. Napoleon, who dislikes innovation in general, staunchly opposes the idea and tension begins to percolate between him and Snowball. The pigs



Cover to first edition of *Animal Farm* by George Orwell, 1945. [https://commons.wikimedia.org/wiki/File:Animal\\_Farm\\_-\\_1st\\_edition.jpg](https://commons.wikimedia.org/wiki/File:Animal_Farm_-_1st_edition.jpg)

bring the windmill to a vote and the animals vote with Snowball to build the windmill. Immediately following the vote, Napoleon calls out the puppies he took that first day, now vicious dogs, and orders them to chase Snowball off the farm. Napoleon then claims that the windmill was his idea all along and declares that Snowball was a tyrant and a traitor, using him as a scapegoat for all future problems on the farm. He also proclaims that debates and votes are no longer allowed on Animal Farm. All future items shall now be voted on by a special group of pigs led by Napoleon himself. Construction on the windmill begins.

Initially, the other animals are skeptical of these new developments, remembering Snowball's progressive ideas and the role he played in the Battle of the Cowshed. But crucially, Napoleon has Squealer on his side, and Squealer is capable of justifying Napoleon's actions no matter how tyrannical. This works especially well on the illiterate animals, since they must simply take Squealer at his word that Napoleon is following the tenets of Animalism. This propaganda from Squealer causes Boxer to take up his second maxim: "Napoleon is always right." With this motto in tandem with "I will work harder," Boxer

## SYNOPSIS CONTINUED...



Català: Mural Canvi, Animal Farm, 2015. [https://commons.wikimedia.org/wiki/File:Mural\\_Canvi\\_Animal\\_Farm.JPG](https://commons.wikimedia.org/wiki/File:Mural_Canvi_Animal_Farm.JPG)

labors tirelessly to complete Napoleon's windmill, even after it is blown up by a neighboring farmer.

After months of intensely hard labor, with Napoleon killing any animal who doesn't comply, Boxer collapses in exhaustion. No longer able to work, Boxer is put in the van of what is thought to be a local vet. As the van drives away, Benjamin — an old donkey and one of the only literate animals — reads the words on the side: "Alfred Simmonds, Horse Slaughterer and Glue Boiler." The loss of Boxer is deeply felt by the animals on the farm, but they can't so much as mention it without incurring Napoleon's wrath.

Labor gets harder and food becomes scarcer for the animals, meanwhile the pigs get fatter and begin sleeping in Mr. Jones' old house. They drink alcohol and stand on two legs, even going so far as to trade with the human farmers in the area. When confronted about the injustice, Squealer turns the attention to the commandments of Animalism written on the side of the barn. The only words left are, "All animals are equal, but some are more equal than others." As the other animals watch the pigs playing cards with humans in the farmhouse, they can no longer tell the pigs apart from the humans. ♦



## ABOUT THE AUTHOR: **GEORGE ORWELL**

**Eric Arthur Blair, known by his pen name George Orwell**, was born June 25, 1903, in Bengal, India to a family on the lower end of the upper-middle class. His father was a British civil servant, and his mother was the daughter of a teak merchant in Burma (now modern Myanmar). Orwell, his mother, and his sister then moved to England, where Orwell attended a preparatory boarding school called Eton. Orwell stood out from his peers due to his status as “lower class” as well as his high intelligence. Orwell demonstrated his intellect in his advanced writing skills, even having one of his poems published in a local newspaper by the time he was 11.

While at boarding school, Orwell noticed that the richer students were treated better than the poorer ones and grew to hate the snobbery, wealth inequality, and dictatorship that he saw in his schooling environment. This hatred of bigotry and hierarchy would become hallmarks of Orwell’s political values, carrying into his writing career. In 1922, after attending Eton, Orwell decided to forego attending a university and instead followed the family tradition of joining the Indian Imperial Police in Burma, which was still a British colony at that time. However, upon witnessing the injustices of Britain’s imperialism over Burma, Orwell became ashamed of working as a police officer. Not wanting to contribute to the subjugation of the Burmese citizens any longer, Orwell quit the police force in 1928 and decided to focus on writing.

After leaving the police, Orwell lived in self-inflicted poverty for a time, sleeping in slums with beggars, tramping the English roads with vagrants, and working as a dishwasher in Paris. Orwell then took these experiences and wrote his novel *Down and Out in Paris and London*. Orwell would continue his writing career with the novel *Burmese Days* as well as the essays “A Hanging” and “Shooting an Elephant” about his time in the Burma police and the bigotry of imperialism.

As Orwell began exploring radical socialist politics in his books, he also began taking real-world political action. In 1936 Orwell joined the Spanish Civil War against nationalist General Francisco Franco, who sought to overturn the democratically elected government of Spain. During this war, Orwell witnessed Stalin’s NKVD forces killing the leftists who opposed Franco, making him disillusioned with Stalin and Communism in general. After sustaining a serious injury and being accused of treason, Orwell left the war and fled Spain, eventually detailing his



George Orwell in BBC 1940, 1940. <https://commons.wikimedia.org/wiki/File:George-orwell-BBC.jpg>

experiences in *Homage to Catalonia*.

The war didn’t leave his mind, however, and his disillusionment with Stalinism while fighting in Spain inspired him to write one of his most famous novels, *Animal Farm*, in 1944. Orwell never actually visited the USSR, writing *Animal Farm* entirely from the books and newspapers he read about Soviet history. The novel reflects Orwell’s own anti-Stalin sentiments and highlights the idealistic vision of the Soviet Union before it was corrupted by Stalin’s totalitarianism and hierarchy. However, Orwell’s writing on Stalinism wouldn’t end with *Animal Farm*, as his last and most famous novel, *Nineteen Eighty-Four*, draws inspiration from Nazism and Stalinism to warn readers about the dangers of totalitarianism. *Nineteen Eighty-Four* was published in 1949, shortly before Orwell’s death on January 21, 1950, following a long battle with tuberculosis. ♦

## ABOUT THE ADAPTORS: **PETER HALL, ADRIAN MITCHELL, AND RICHARD PEASLEE**

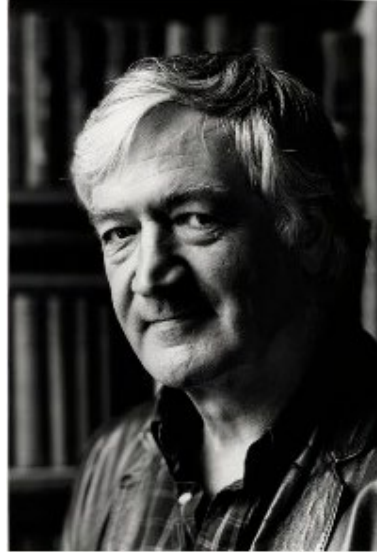


Peter Hall at the South Bank Sky Arts Awards, 2011. [https://en.wikipedia.org/wiki/Peter\\_Hall\\_\(director\)#/media/File:Peter\\_Hall\\_\(director\).jpg](https://en.wikipedia.org/wiki/Peter_Hall_(director)#/media/File:Peter_Hall_(director).jpg)

### **PETER HALL**

Sir Peter Reginald Frederick Hall was an English theater, film, and opera director. Hall produced and acted in many shows during his time at Cambridge University, and this inspired a lifelong passion for theatre. He began his impressive professional legacy as a director in 1953, the same year he graduated Cambridge. Following this success, he went

on to become the assistant director and eventually the director at the Arts Theatre in London, where he staged notable productions such as the London premiere of *Waiting for Godot*, *The Waltz of the Toreadors*, and *The Lesson*. After his work at the Arts Theatre, Hall founded the Royal Shakespeare Company in 1960 where he served as the managing director. That same year, Hall oversaw the opening of the Aldwych Theatre in London. He continued to direct plays for the Royal Shakespeare Company even after he resigned as managing director in 1968 to take a position at the National Theatre. It was at the National Theatre that the first production of Hall's adaptation of *Animal Farm* was staged in 1984. In 1988 Hall left the National Theatre to form his own theatrical production company, which he managed until his dementia diagnosis in 2011. He also co-founded the Rose Theatre Kingston in 2003 and served as its artistic director until 2008. Hall died in 2017 at age 86 after battling dementia and pneumonia, but the mark he left on English theatre cannot be overstated.



Adrian Mitchell by Carole Cutner. Bromide fibre print, 13 June 1986. <https://www.npg.org.uk/collections/search/portrait/mw75086/Adrian-Mitchell?LinkID=mp67374&role=sit&rNo=1>

### **ADRIAN MITCHELL**

Adrian Mitchell was an English poet, novelist, and playwright who was known for shifting English poetry from formality and convention towards a more inclusive genre that could be used to express political passion. Mitchell was born in 1932 to Kathleen Fabian, a nursery schoolteacher, and Jock Mitchell, a research chemist. Mitchell's father, having experienced the suffering inflicted by WWI, inspired

and cultivated his son's anti-war beliefs. Adrian Mitchell's pacifism only strengthened as he was bullied throughout his childhood and his time in the Royal Air Force. In school, he started writing and performing plays, writing poetry, and editing the weekly student newspaper. Following his schooling, Mitchell briefly became a journalist, then a television and pop music critic. He had a lifelong passion for writing, however, and eventually left journalism to focus on his craft. Mitchell's first collection of poetry, published in 1964, contained many poems with leftist undertones, which he performed publicly throughout the country. After co-authoring *US*, an experimental play by the Royal Shakespeare Company about British attitudes toward the Vietnam War, Mitchell went on to write more than 30 plays, operas, and classic adaptations—including writing lyrics Peter Hall's adaptation of *Animal Farm*. Mitchell passed away in 2008 at age 76, leaving behind a legacy of pacifism and genre-defying poetry.



## ABOUT THE ADAPTORS: **PETER HALL, ADRIAN MITCHELL, AND RICHARD PEASLEE** CONTINUED...



Richard Peaslee by Arthur Elgort, date unknown. <https://www.richardpeaslee.com/>

### **RICHARD PEASLEE**

Born on June 13th, 1930 in New York City, Richard Peaslee was a prolific composer for orchestra, dance, film, television, and theatre. Peaslee received an undergraduate degree in Music Composition from Yale and, after serving two years in the U.S. Army, received a master's degree

from The Juilliard School. The breadth of Peaslee's professional career is too vast for such a short biography, but some of the most notable institutions with which he worked include the Lincoln Center Institute, New York University's Music Theatre Program, The American Composers Orchestra, Jobs for Youth, American Opera Projects, and SCAN New York. Peaslee composed music for many Broadway shows such as *Teibele and her Demon*, *Frankenstein*, and *Boccaccio*. He did not limit himself to the US, however, working with the Royal Shakespeare Company to create music for *The Marat/Sade*, *A Midsummer's Night Dream*, *US*, and *Antony and Cleopatra*. He then worked with Peter Hall and the Royal National Theatre to write the music for *Animal Farm* in 1984. He would go on to compose many more works for theatre, orchestras, ensembles, and soloists until his death in 2016 at age 86. ♦

Edited from:

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# ALLEGORY IN ACTION: PARALLEL TIMELINE OF THE RUSSIAN REVOLUTION AND THE EVENTS OF *ANIMAL FARM*

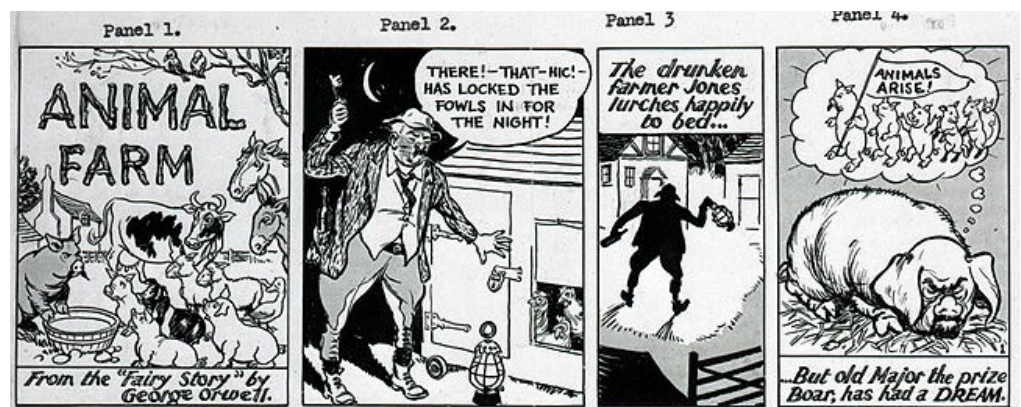
RUSSIAN REVOLUTION	ANIMAL FARM
<b>1848:</b> Karl Marx writes <i>The Communist Manifesto</i> .	Old Major speaks about injustice on the farm and introduces the animals to "Beasts of England" song.
<b>1917:</b> Russian revolutionaries led by Vladimir Lenin rise up and overthrow the Tsar in a movement now known as the Russian (or Bolshevik) Revolution. The fallout from The Revolution eventually caused the Russian Civil War and motivated Leon Trotsky to build up his Red Army.	The animals, led by the pigs, rise up and overthrow Mr. Jones. The Battle of the Cowshed parallels the Russian Civil War, with Snowball's heroism in the battle reflecting Trotsky's prowess as an idealistic military leader.
<b>1922:</b> The Soviet Union, or USSR, is officially created. Leon Trotsky, a famous Marxist theorist, revolutionary, and politician, calls for the spread of Communism throughout the world.	The animals change the name of Manor Farm to Animal Farm. Snowball calls for the spread of Animalism throughout other farms in the nation.
<b>1924:</b> Vladimir Lenin dies, and Joseph Stalin becomes the new head of the Communist Party. He begins building his follower base as well as his secret police force. Trotsky calls for more democratic process in the party and criticizes the poor economic planning. Stalin uses propaganda and his control of the press to censor Trotsky's ideas.	Napoleon begins to take resources for himself, he also takes a litter of puppies to "educate". Snowball encourages voting on issues such as the building of the windmill. Napoleon uses Squealer to stir up confusion and unrest on the farm, undermining Snowball's ideas.
<b>1928-32:</b> Joseph Stalin adopts the first Five Year Plan which focuses on industrialization (building cities and factories) and collectivization (organizing and restructuring agriculture). Stalin's collectivization efforts which included seizing land, crops, and farm animals leads to extreme famine in areas of the Soviet Union like Kazakhstan and Ukraine.	Production quotas are increased, and animals are forced to work even harder. Meanwhile, the animals still go hungry.
<b>1929:</b> Leon Trotsky is exiled from the Soviet Union after being harshly critical of Stalin and other Communist party members.	Snowball is run off the farm by Napoleon's dogs.
<b>1930:</b> Thousands of armed uprisings occur due to the famines created by Stalin's Five-Year Plan. In order to shift blame off himself, Stalin publishes the article 'Dizzy With Success,' in which he announces that the famines had resulted from socialism being TOO successful. Rather than take responsibility himself, Stalin places the blame on party officials at a local level.	Napoleon uses Squealer to proclaim that the farm is actually more successful than it was before. He blames Snowball and Mr. Jones for everything that has gone wrong on the farm until this point.
<b>1936-38:</b> Stalin claims that Leon Trotsky is heading a plot against him and holds a series of "Show Trials" to expose the alleged enemies of the Union. This plot never existed, and many people are wrongly executed. Stalin also calls for a wave of mass arrests and executions of innocent civilians, Communist party members, and NKVD members under charges of conspiracy. Hundreds of thousands are killed, and millions are arrested on false charges of treason. This is commonly known as The Great Purge.	Napoleon again uses Snowball as a scapegoat and forces confessions from innocent animals. He then kills animals indiscriminately, even the ones who confess their "crimes."
<b>1939:</b> Only a few days before the beginning of WWII, the Soviet Union enters a nonaggression pact with Nazi Germany, dubbed the "Hitler-Stalin Pact." This move makes a lot of Soviet citizens distrust Stalin.	Napoleon begins trading with neighboring farmers, ignoring the skepticism of the other animals.
<b>1941:</b> Nazi Germany invades the Soviet Union in a secret plan called Operation Barbarossa, breaking the Hitler-Stalin Pact.	The farmers blow up the windmill that the animals have just finished building.
<b>1945:</b> WWII ends. The Soviet civilian and military death count roughly totals 24 million casualties.	Boxer, the farm's most loyal worker, grows weak and is sent to the slaughterhouse.
<b>1953:</b> Joseph Stalin dies and Nikita Khrushchev becomes the new head of the Communist Party.	By the end of the story, the animals have swapped one tyrant for another, ending in effectively the same place they began.

## BOXER'S FATE: THE EXPLOITATION OF THE WORKING CLASS IN *ANIMAL FARM* AND TODAY

Throughout *Animal Farm*, no one suffers a more tragic fate than Boxer the workhorse. He is loyal to Napoleon from the start, believing that all the problems on the farm will be solved if he listens to Napoleon and works as hard as he can. He is the biggest and strongest of all the animals, proving himself lethal in the Battle of the Cowshed, yet he does not recognize his own oppression and therefore continues to trust that following Napoleon is the right thing to do. In the end, Napoleon exploits him for his labor until he can't work anymore and then sends him off to be slaughtered.

Boxer's story directly parallels that of the proletariat under Stalin. The Revolution of 1917 was successful due in large part to the support of the working class, which was, in turn, promised a much easier life if the revolution was successful. Initially, it seemed as though conditions were getting better. The drive to industrialize the country opened up many new job opportunities, and rates for workers were standardized and raised. However, as Stalin came to power and created his first Five Year Plan, workplaces reported labor shortages, drunkenness, and absenteeism. This was due to a number of factors, including famine, a newly deplorable standard of living, and a workforce comprised of former agricultural workers unused to the protocol of an industrial job. The government responded by imposing restrictions upon workers' movements. When that didn't succeed, the measures became more punitive, becoming so strict that workers could be arrested for unexcused absences, lateness, or changing jobs without authorization.

When the USSR entered World War II, hours became longer and much of the workforce was shipped out to fight for their country. As a result, women were expected to take their place. This continued even after World War II ended, with the government attempting to account for labor shortages by hiring women. However, these women were expected to carry a much larger burden than their male counterparts. While they experienced a brief time of financial equality under Lenin, under Stalin, women were paid less than men and had few opportunities for upward mobility in their careers. Furthermore,



Foreign Office copy of first installment of Norman Pett's *Animal Farm* comic strip. 1950. [https://commons.wikimedia.org/wiki/File:Animal\\_Farm\\_strip\\_cartoon.jpg](https://commons.wikimedia.org/wiki/File:Animal_Farm_strip_cartoon.jpg)



Gulag work, unknown author. Between 1936 and 1937. [https://commons.wikimedia.org/wiki/File:Gulag\\_work.jpeg](https://commons.wikimedia.org/wiki/File:Gulag_work.jpeg)

they were still expected to care for their husband, house, and children. This meant that a woman could work the same hours as her husband only to come home and watch him put his feet up while she cleaned the house, did laundry, made supper, and looked after the children. Though it is worth noting that the average woman in the USSR received more paid maternity leave than the average woman in the US today.

While Orwell may have directly based Boxer off the Soviet Proletariat, exploitation of the working class is not unique to the USSR. In fact, to understand the real-life inspiration for Boxer's character, audiences need not look further than their own cities. In the United States, there is a pervasive idea that if someone just works hard enough, they can achieve their wildest dreams. This leads to the assumption that if a person isn't successful, they simply aren't working hard enough. This idea is extremely harmful

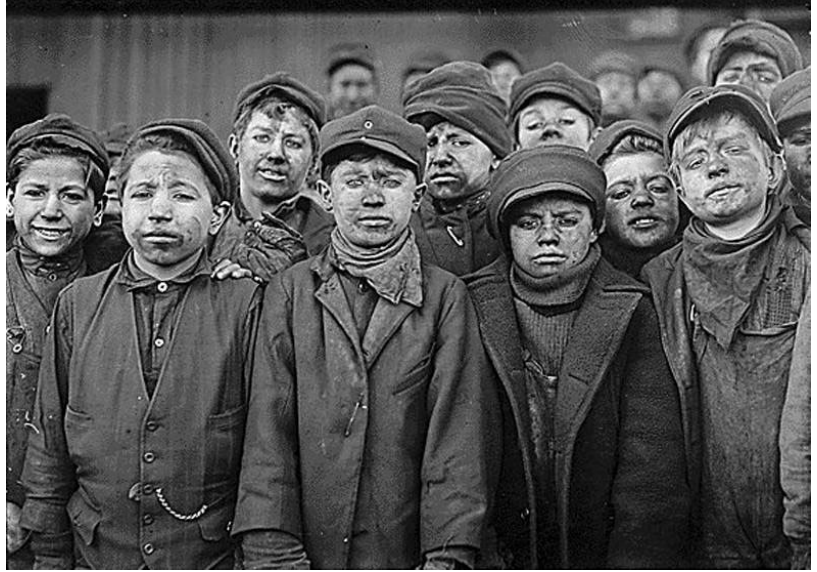


## BOXER'S FATE: THE EXPLOITATION OF THE WORKING CLASS IN *ANIMAL FARM* AND TODAY CONTINUED...

and leads to callousness towards a working class that is suffering more and more every year.

For example, when Baby Boomers entered the workforce (starting around 1963), it took about 16,000 hours of work for someone earning minimum wage to buy a median house. Additionally, one hour of minimum wage work could buy 4.16 gallons of gas (businessinsider.com). Now, as Gen Z is beginning to enter the workforce, it takes about 51,710 hours working minimum wage to buy a median house and an hour of work only buys 1.53 gallons of gas (businessinsider.com). And these statistics are based solely on the federal averages, some cities and regions are even worse. It takes a young minimum wage worker today three times as much labor to buy the same size house as their grandparents, and yet they are deemed "lazy" because of the pervasive belief that hard workers gain success. But remember that no matter how hard Boxer works, he still goes to bed hungry; he gives literally everything he has to give and still cannot escape his fate.

This exploitation is why many people around the country (and indeed, around the world) are calling for higher minimum wage, lower rent, and reasonably priced necessities. Working class people don't want to end up like Boxer, laboring until they die, but they will continue to do so as long as the Napoleons of the world, greedy for power and money, remain unregulated. ♦



Child miners. Location unspecified. Circa 1912. Wikimedia Commons

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## ANIMALISM BEFORE AND AFTER: A DIVE INTO HYPOCRISY AND PROPAGANDA

In paralleling the historical events of the Russian Revolution of 1917, George Orwell reminds readers that history often repeats itself. In highlighting this repetition, he also presents an excellent example of cyclical storytelling. A cyclical story is one that ends in the same place it began. The story of *Animal Farm* begins with the lazy Mr. Jones neglecting his farm and its animals in favor of drinking and playing cards with his friends. The last moments of the narrative are the same, with Napoleon and the pigs taking the place of Mr. Jones. After all their work, their sacrifice, and their years of oppression, the other animals are no better off with the pigs than they were with Mr. Jones.

So how did this happen? The animals have the best intentions when they created the tenets of Animalism, how is it that the blazing rebellion landed them right back where they started? Speaking literally, Napoleon's insatiable hunger for power and willingness to harm his fellow animals are directly responsible for the continued oppression on the farm. However, if those were the only factors, the animals would surely have identified and stomped out Napoleon's treachery. After all, the animals were able to easily overthrow Mr. Jones when they worked together. Napoleon's tyranny succeeds chiefly because of his control of the flow of information on the farm. In this sense, Squealer's importance cannot be overstated.

Besides the pigs, very few animals can read or write. As a result, they are easily confused and convinced by Squealer's bold defenses of Napoleon's seemingly antithetical behavior. Squealer and Napoleon know that the animals can't prove whether the tenets of Animalism have been altered, so they continue to abuse their power of literacy for both propaganda and elitism, looking down on the animals who cannot learn their letters. This abuse of power continues to build until it finally culminates in the tenets of Animalism being erased altogether and replaced with the single harrowing sentence: "All animals are equal, but some are more equal than others". Signifying to the reader and to the animals themselves that their ideals have landed them right back where they started.

In using a cyclical structure, Orwell emphasizes what happens in the real world when idealism breaks down into tyranny. When a leader successfully controls the flow of information into a country, there is very little that the common person can do to distinguish truth from lie. This becomes even harder when the working class of said country is

THE TENANTS OF ANIMALISM <b>BEFORE</b>	THE TENANTS OF ANIMALISM <b>AFTER</b>
FOUR LEGS GOOD, TWO LEGS BAD.	FOUR LEGS GOOD, <b>TWO LEGS BETTER.</b>
WHATEVER GOES UPON FOUR LEGS, OR HAS WINGS, IS A FRIEND.	WHATEVER GOES UPON FOUR LEGS, OR HAS WINGS, IS A FRIEND.
NO ANIMAL SHALL WEAR CLOTHES.	NO ANIMAL SHALL WEAR CLOTHES.
NO ANIMAL SHALL SLEEP IN A BED.	NO ANIMAL SHALL SLEEP IN A BED <b>WITH SHEETS.</b>
NO ANIMAL SHALL DRINK ALCOHOL.	NO ANIMAL SHALL DRINK ALCOHOL <b>TO EXCESS.</b>
NO ANIMAL SHALL KILL ANY OTHER ANIMAL.	NO ANIMAL SHALL KILL ANY OTHER ANIMAL <b>WITHOUT CAUSE.</b>
ALL ANIMALS ARE EQUAL.	ALL ANIMALS ARE EQUAL, <b>BUT SOME ARE MORE EQUAL THAN OTHERS.</b>

primarily uneducated. When Stalin took over the USSR, over 60% of the population was illiterate, most of those members of the proletariat. This was by no fault of their own and in fact was due to the years of oppression they had suffered under the tsars and the Russian bourgeoisie. However, it did give Stalin the opportunity to spread large amounts of propaganda, as the best defense against propaganda is education (though it should be noted that no one is immune to propaganda as it targets feelings over facts). Napoleon uses Squealer to convince the other animals that their life is better on the Animal Farm, despite all evidence to the contrary. In the same way, Stalin used the press to convince the working class that things were getting better, even though they worked longer, harder hours for similar wages. When everything is said and done, both in the case of *Animal Farm* and the case of the USSR, the working classes are expected to sacrifice so much for the promise of change that ultimately turns out to be a beautiful lie. ♦

Edited from:

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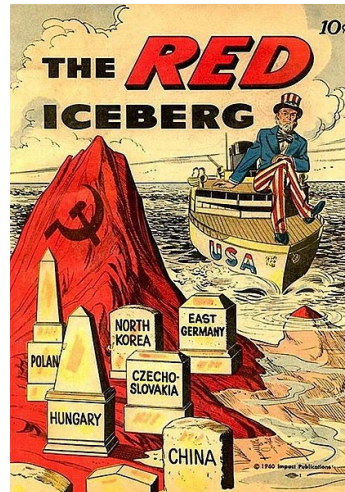
# A MATTER OF PERSPECTIVE: POLITICAL PROPAGANDA FROM THE US AND THE USSR

## USSR



Soviet propaganda poster depicts capitalism in 1923. Photo by Photo12/UIG via Getty Images

## USA



United States propaganda poster depicts communism as "The Red Iceberg" in 1960. Poster by an unknown artist. Image found on Wikicommons.



"Let us bring in a rich harvest of new territory!" says a Soviet propaganda poster by Oleg Mikhailovich Sawostjuk in 1927. Photo by Universal History Archive/UIG via Getty images



Title: I'm Proud  
Year: 1944  
Artist: John Newton Howitt  
Published: War Manpower Commission



"We smite the lazy workers," says a 1931 propaganda poster that was found in the collection of the Russian State Library in Moscow. Photo by Fine Art Images/Heritage Images/Getty Images



"Save Rubber, Check Your Tires Now" Division of Information, Office for Emergency Management, 1942.



## ALLEGORY, SATIRE, AND FABLE

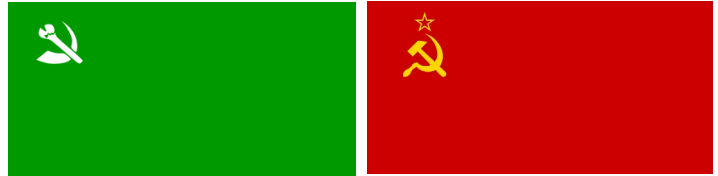
*Animal Farm* is unique in that it does not fit into only one genre of literature. In fact, when researching the story, one will find it listed as a prime example of an allegory, a satire, and a fable. How is it possible for a work of fiction to fit perfectly into so many categories? Read on for a definition of each genre, examples from literature, and an explanation of how all three coexist in *Animal Farm*.

### ALLEGORY

An allegory is defined as, “a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one” (Oxford English Dictionary). When studying an allegory in depth, it’s simple to make one to one connections from the points in the story to the idea or events the author is referencing. For example, in C.S. Lewis’ *The Chronicles of Narnia*, an astute reader will recognize that the whole story is an allegory for much of the Christian faith. The lion Aslan is a reference to the Christian God himself, singing the world into existence free of malice and sin. Plato’s *Allegory of the Cave* is one of the most famous examples, with the philosopher using an extended allegory to highlight the natural ignorance of humanity. As previously discussed, *Animal Farm* is an allegory for the Russian Revolution of 1917. The characters are intentionally exaggerated forms of specific figures from the Revolution, a tactic Orwell employs to underscore his own political ideals. His allegory extends beyond just historical figures, however, with the plot paralleling specific events and belief systems from the Revolution as well.

### SATIRE

Orwell’s extended allegory is bolstered by his heavy use of satire. Satire is defined as, “the use of humor, irony, exaggeration, or ridicule to expose and criticize people’s stupidity or vices, particularly in the context of contemporary politics and other topical issues” (Oxford English Dictionary). Johnathan Swift’s *A Modest Proposal* is one of the most well-known works of satire in all of western literature. In this short essay, Swift bitterly criticizes the uncaring attitudes of the rich toward the poor by satirically suggesting that the people of England solve overpopulation and food shortages by eating babies. Likewise, in his acclaimed film *Dr. Strangelove*, Stanley Kubrick critiques the Cold War, citing the hubris and destructive military power that caused it. The satire in *Animal Farm*



(left) version of the flag of Animal Farm (Marc Pasquin, 2005. [https://commons.wikimedia.org/wiki/File:Flag\\_of\\_Animal\\_Farm\\_4.svg](https://commons.wikimedia.org/wiki/File:Flag_of_Animal_Farm_4.svg)), based on the Flag of the USSR, 1980. (right: [https://commons.wikimedia.org/wiki/File:Flag\\_of\\_the\\_Soviet\\_Union.svg](https://commons.wikimedia.org/wiki/File:Flag_of_the_Soviet_Union.svg)).

is enhanced by the success of Orwell’s allegory. Because readers and audience members recognize the characters as reflections of historical figures, their exaggerated failings satirize the real-life flaws of their human counterparts. A perfect example of this is the moment when the animals gather around the barn door and notice that the only commandment of Animalism left is “All animals are equal, but some animals are more equal than others”. In the real world, governments don’t print such blatant inequalities in their constitutions for all to see, but they do hide them in the subtext of their laws and speeches. In making the injustice of *Animal Farm* so blatant, Orwell satirizes the real-life injustice that should be equally obvious to those paying attention.

### FABLE

*Animal Farm* is marketed in its very subtitle as a “fairy story” despite its more violent and disturbing aspects. Typically, fairy stories (or fairytales) are longer, more complex fables. One key element that set fairytales apart from fables is the presence of humans as main characters. A fable, on the other hand, is defined as “a short story, typically with animals as characters, conveying a moral” (Oxford English Dictionary). Though classic fables like Aesop’s *The Tortoise and the Hare* and Hans Christian Anderson’s *The Ugly Duckling* are old enough to be part of a multi-generational cultural consciousness, other more recent works like Dr. Seuss’ *The Lorax* and indeed Orwell’s *Animal Farm* are considered modern fables. *Animal Farm* is more gruesome than perhaps the average fable but there is no denying that it centers animals as characters and conveys several very poignant morals. In general, fables succeed in conveying their messages because their whimsical characters and simple plot make the difficult morals easier for readers to digest. In the case of *Animal Farm*, the themes of the story are clear because Orwell uses this fable-like structure. He does not overcomplicate the plot of the story, using clear, precise language and single-minded characters to pack the most thematic punch in the simplest possible way. This is so effective that *Animal Farm* has become a classic novel in English classes, with children as young as seven and eight reading and comprehending the complex messaging

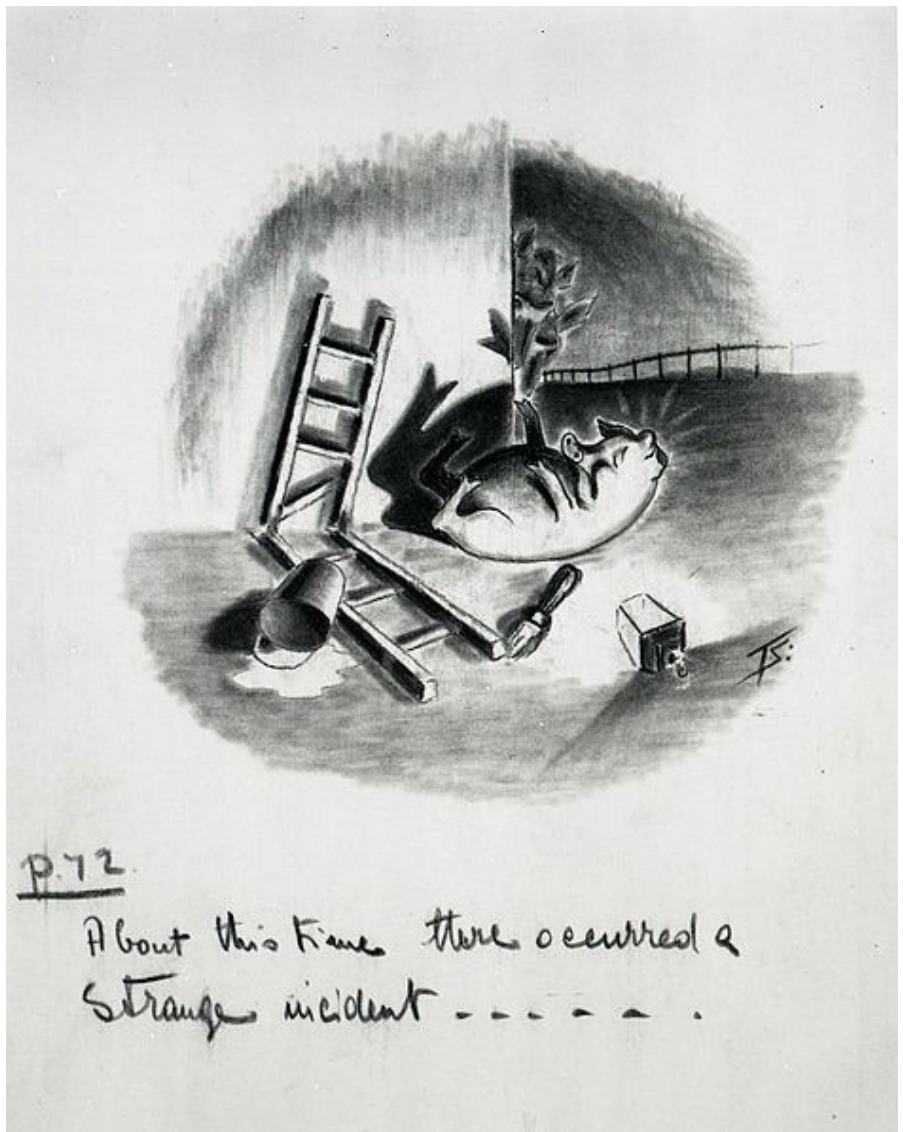
## THEMES

### CORRUPTION OF IDEALS

"There's only one commandment now. And just this once I'll break my rule and read it to you. 'All animals are equal. But some animals are more equal than others.'"—Benjamin, Act II

One key way that the audience can track the trajectory of the revolution in *Animal Farm* from its initial success to its eventual failure is by looking at the treatment of the commandments of Animalism. When Old Major sings "Beasts of England," Animalism is seen in its most idealistic form. It has no written commandments, it has no followers, it doesn't even have a name yet. It is simply a dream in the hearts of oppressed animals. After Old Major dies and the animals rebel, Animalism becomes the foundation upon which the revolution is built. Its commandments are painted on the side of the barn for all to see, a permanent reminder of what the animals fought for. Or such is the goal when Animalism is formalized.

In fact, Napoleon almost immediately begins to undermine the commandments, using Squealer's propaganda to mask his hypocrisy. He uses Animalism to explain why the other animals should work harder and at the same time uses them to justify why he should work less. As the story progresses, Napoleon goes so far as to literally change the words on the barn to fit his intentions. The animals are skeptical, but Squealer effectively confuses them enough to silence any dissent. Just like how the ideals of communism were corrupted by Stalin to serve his political purposes in the USSR, Animalism becomes a shell of itself, a tool of the oppressors rather than the revolution. When Benjamin goes to read the barn and finds just one rule, audiences can feel the inevitable harrowing conclusion of the story drawing close. What once was a symbol of hope and change now serves as a reminder of how the animals simply traded one tyrant for another.



Preliminary drawing for design of Animal Farm strip cartoon. 1950. [https://commons.wikimedia.org/wiki/File:Animal\\_Farm\\_artwork.jpg](https://commons.wikimedia.org/wiki/File:Animal_Farm_artwork.jpg)

### TYRANNY AND THE EXPLOITATION OF THE WORKING CLASS

"Comrades, in the future there will be work on Sunday afternoons. This work is of course strictly voluntary. But any animal who absents himself from it must expect to have his rations reduced by half." —Napoleon, Act II

One constant throughout *Animal Farm* is the oppression faced by the working animals. Before the revolution, the animals are tired, neglected, and hungry. After Napoleon takes power, they are even more overworked and otherwise much the same. Neither the humans nor the pigs have any real compassion towards the animals, and any semblance of privilege given to them is simply to ensure their continued participation in the economy of the farm. They are a silent and undereducated majority, and

## THEMES CONTINUED...

even when they are granted an education under the pigs, they are permitted to learn only what the pigs deem necessary to teach. Through this consistent oppression, Orwell highlights the criminal mistreatment of the working classes not only in the USSR, but also in Orwell's own backyard. While he is careful not to glorify the old regime, taking pains to indicate Jones' cruel treatment of the animals, he stresses that under Stalinism, working classes were treated even worse.

Boxer is the perfect example of the ideal member of the proletariat: hardworking, persistent, and easily swayed. His dedication to the cause culminates in his two fundamental beliefs: that Napoleon is always right, and that if Boxer just works harder, every problem on the farm can be fixed. These beliefs lead directly to Napoleon's outright exploitation of Boxer followed by his bitter betrayal. Boxer literally works to death, preaching to the end about how Napoleon is doing the right thing. By taking responsibility for the problems on the farm (i.e. in saying that he can fix them if he only works harder) Boxer takes pressure off of the real culprit. Certainly, it isn't Boxer's fault that he trusts the person who is supposed to have his interests at heart, but his unflinching loyalty, when misplaced, serves only to deepen corruption. Such is the case with ignorant or radicalized working classes when they are faced with a leader who seeks only to line the pockets of the privileged.

### LANGUAGE/POWER OF LANGUAGE

"We pigs are brain workers. The whole management and organization of this farm depends on us. Day and night we are watching over your welfare. It is for *your* sake that we drink the milk."—Squealer, Act I

Although Napoleon is a powerful and intimidating boar by himself, he could not have risen to power without the help of Squealer. Using his unique linguistic capabilities, Squealer is able to convince the animals on the farm that everything Napoleon does is for their benefit. While it may be upsetting to witness the confusion and blind faith that Squealer's propaganda inspires, it also speaks to the transformative power of language. Squealer talks circles around everyone else in Orwell's story, spinning tales and disguising obvious lies with pretty half-truths. He uses all of his power to injure and corrupt, yet the fact that he has power at all offers hope. After all, if one charismatic and intelligent person can sway the majority opinion in one direction, surely there is an equal chance for another such person to sway it back. In *Animal Farm*, the reader gets no such relief. There is no benevolent pig standing up to defend the animals against tyranny. Both Old Major and Snowball come close to doing so before each of their demises, yet neither can truly match up to Squealer's prowess.

That's where Orwell himself comes in. George Orwell was such a prominent and effective writer who wrote such timeless and distressing stories that his name became synonymous with a realistically dystopian society. The word "Orwellian" is used to mean "relating to or suggestive of the dystopian reality depicted in the novel *1984*" (Merriam-Webster). By penning his experiences and creating approachable cautionary tales, Orwell became for society what the animals on the farm don't have: a voice against tyranny. His novels are as prominent today as they were when they were published, and they serve to remind readers both textually and thematically the power that language has over the general populace. In *Animal Farm*, Squealer uses this power for ill. By sharing *Animal Farm* with the world, Orwell uses it for good. ♦



## PRE-SHOW PREPARATION: **RESEARCH**

**Purpose:**

These research prompts will help students develop an understanding of the social and historical contexts of *Animal Farm*.

**Prepare:**

To prepare for seeing *Animal Farm*, have students break into small groups to research the following topics either in their groups or individually. When they are ready, have students present their findings to the class.

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**Stalinism and the USSR**

- Communism
  - » Karl Marx
  - » *The Communist Manifesto*
- The Revolution of 1917
- The Russian Civil War
- Stalin's rise to power
- Stalin's Five-Year Plan
- The NKVD
- The Great Purge
- The Gulag
- The USSR's involvement in WWII

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**Allegory, Fables, and Satire:**

- Prominent examples
- Purpose and role in society

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**George Orwell**

- His early life and formative experiences
- His career and his works
- His overarching political beliefs
- His legacy

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**Adaptors:**

- Peter Hall
  - » His theatrical career
  - » His legacy
- Adrian Mitchell
  - » His career
  - » His notable works
- Richard Peaslee
  - » His career
  - » His notable works

## PRE-SHOW PREPARATION: **ACTIVITIES**

### **Purpose:**

These activities will prompt students to think critically about the themes and ideas in *Animal Farm* and engage with the narrative.

### **INTERROGATION:**

This activity allows students to step into a character's shoes and validate the choices they made in the story.

1. Have students each choose a character to portray.
2. One by one, invite students to the front of the class, and in character, have the rest of the class "interrogate" them.
3. Some example questions might be:
  - a. What do you think about [character]?
  - b. How do you feel about [event] in the story?
  - c. If you could have done one thing differently, what would it be?

*Note: all students should remain in character throughout the exercise. It should feel somewhat like a court proceeding.*

### **SPECTRUM**

In this activity, students will have the opportunity to explore where they stand on various issues or themes related to those present in *Animal Farm*.

1. Set up the space so that one end of the space represents "strongly agree" and the other represents "strongly disagree." The entire space represents a spectrum of opinions between the two extremes with the center point representing a "neutral" opinion.
2. Read out a list of statements related to the themes in *Animal Farm*.
3. Examples:
  - a. Power always corrupts.
  - b. *Animal Farm* was doomed to fail.
  - c. The justice system is always right.
  - d. Good and bad are relative terms.
  - e. Ambition can be blinding.
  - f. The ends justify the means.
4. After each statement, allow students to place themselves in the space according to how they feel about the statement.
5. Discussion: How was doing this activity? Were there any surprises? Did you ever find yourself in a corner by yourself? How did that feel?

### **POWER OF PROPAGANDA**

This activity will help students explore the tactics used to keep the Animal Farm residents, and indeed many people throughout the years, in line.

1. Show the students some examples of political propaganda. Explain how the bold colors, catchy slogans, and emotional imagery are used to pull focus and spur action.
2. Now show your students examples of effective marketing. Show how the same tactics (bold colors, catchy slogans, emotional imagery) are used to convince consumers to buy a product.
3. Next, have each student choose a moment in *Animal Farm* where Squealer successfully convinces the animals of his lies using charisma and wit. Examples include:
  - a. Pigs should have a larger share of milk.
  - b. The Battle of the Cowshed: Napoleon and Snowball's Roles.
  - c. The windmill: Napoleon and Snowball's plans.
  - d. Pigs should make the important decisions on the farm.
  - e. Snowball was working with Jones the whole time.
  - f. Boxer is being sent to an excellent veterinarian.
4. Instruct students to design a political propaganda poster using Squealer's points and their own imagery. Remind them of what was effective in the examples you showed earlier and encourage them to use these tactics to make their posters as persuasive as possible.
5. Discussion: How effective is each poster? Do they make you want to do what Squealer says? Did this activity make you think differently about the advertising and messaging you receive on a daily basis?

## ESSAY QUESTIONS

1. Was *Animal Farm* doomed to fail from the start? If so, what factors made the failure inevitable? If not, what steps could have been taken to avoid the story's outcome?
2. Consider the animals' names. Why did Orwell choose the names he did for the characters? What traits do the unique names bring out in their characters?
3. What purpose does the old donkey Benjamin serve in the story? What real-world person or idea could he represent in the allegory Orwell creates?
4. Are the animals more oppressed under Napoleon or under Mr. Jones? Provide examples from the text to support your claim.
5. Compare and contrast Clover and Mollie. What ideas do they represent? What are their roles on the farm? Who suffers the worse fate?



## ADDITIONAL RESOURCES

### BOOKS:

Aleksievich, Svetlana, et al. *The Unwomanly Face of War*. Viking, 2018.

Figes, Orlando. *Revolutionary Russia, 1891-1991: A History*. Picador, 2015.

Heller, Joseph. *Catch 22*. Cappelene, 1994.

Orwell, George. *Animal Farm*. The Penguin Group, 1945.

Orwell, George. *Nineteen Eighty-Four*. Penguin Books, 2020.

### VIDEO GAMES:

*Frostpunk. Steam Version, 11 bit studios, 24 April, 2018. \**

*Orwell's Animal Farm*. Steam Version, Nerial, 10 December, 2020.

\*Please note: *Frostpunk* is recommended for people 18 years and older.

### ARTICLES:

Albloly, Amir Mohammed, and Hala Salih Mohammed Nour. "The Portrayal of Political Symbolism in George Orwell Writings: With Reference to "Animal Farm" and "Nineteen Eighty-Four"." *The International Journal of Social Sciences and Humanities Invention* 6.9 (2019): 5642-5648.

Elbarbary, Samir. "Language as Theme in Animal farm." *International Fiction Review* (1992).

Ghimire, Sushil. "Animal Imagery in George Orwell's novel "Animal Farm"." *Journal of Balkumari College* 10.1 (2021): 67-72.

Jaccard, Erik. "His Fable, Right or Left: Orwell, *Animal Farm*, and the Politics of *Critical Reception*." *Critical Insights: Animal Farm*. Ed. Thomas Horan. Salem Press, 2018. 3-17.

Khlevniuk, Oleg V., and Aaron Hale-Dorrell. "Deserters from the Labor Front: The limits of coercion in the Soviet war economy." *Kritika: Explorations in Russian and Eurasian History* 20.3 (2019): 481-504.

### FILMS:

Abrams, J.J., director. *Star Wars: Episode VII- The Force Awakens*. Walt Disney Pictures, 2015.

Kubrick, Stanley, et al. *Dr. Strangelove, or, How I Learned to Stop Worrying and Love the Bomb*. Columbia Pictures Corp. Presents, 1964.

Lord, Phil, et al. *The Lego Movie*. Warner Bros., 2014.

Weir, Peter, director. *The Way Back*. Newmarket Films, LLC, 2010.\*

\*Please note: *The Way Back* is recommended for people 13 years and older.

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Orwell, George. "The Freedom of the Press: Orwell's Proposed Preface to 'Animal Farm.'" *Orwell.ru*, 29 Dec. 2019, [https://orwell.ru/library/novels/Animal\\_Farm/english/efp\\_go](https://orwell.ru/library/novels/Animal_Farm/english/efp_go).

Peter Hall - 'I Still Don't Know Why an Actor Accepts a Part' (13/40)." YouTube.com, [https://www.youtube.com/watch?v=tKqIG3aoTeo&ab\\_channel=WebofStories-LifeStoriesofRemarkablePeople](https://www.youtube.com/watch?v=tKqIG3aoTeo&ab_channel=WebofStories-LifeStoriesofRemarkablePeople). Accessed 11 Aug. 2022.

Rodden, John. "'Animal Farm' Turns 75." *The American Conservative*, 27 Aug. 2021, <https://www.theamericanconservative.com/articles/animal-farm-turns-75/>.

Satta, Mark. "Orwell's Ideas Remain Relevant 75 Years after 'Animal Farm' Was Published." *The Conversation*, 5 Jan. 2022, <https://theconversation.com/orwells-ideas-remain-relevant-75-years-after-animal-farm-was-published-165431>.

Trilling, Lionel. "Orwell on the Future." *The New Yorker*, 11 June 1949, <https://www.newyorker.com/magazine/1949/06/18/orwell-on-the-future>.

## ABOUT THEATRE ARTS: KEY THEATRICAL TERMS

Today, movies and television take audiences away from what was once the number one form of amusement: going to the theatre. But attending a live theatrical performance is still one of the most thrilling and active forms of entertainment.

In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd.

After this *A Noise Within* performance, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

**blocking:** The instructions a director gives actors that tell them how and where to move in relation to each other or to the set in a particular scene.

**character:** The personality or part portrayed by an actor on stage.

**conflict:** The opposition of people or forces which causes the play's rising action.

**dramatic irony:** A dramatic technique used by a writer in which a character is unaware of something the audience knows.

**genre:** Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

**motivation:** The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

**props:** Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

**proscenium stage:** There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

**set:** The physical world created on stage in which the action of the play takes place.

**setting:** The environment in which a play takes place. It may include the historical period as well as the physical space.

**stage areas:** The stage is divided into areas to help the director to note where action will take place. Upstage is the area furthest from the audience. Downstage is the area closest to the audience. Center stage defines the middle of the playing space. Stage left is the actor's left as he faces the audience. Stage right is the actor's right as he faces the audience.

**theme:** The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

**thrust stage:** A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. *A Noise Within* features a thrust stage.

## ABOUT A NOISE WITHIN

**A NOISE WITHIN** A Noise Within produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives. Our company of resident and guest artists immerses student and general audiences in timeless, epic stories in an intimate setting.

Our most successful art asks our community to question beliefs, focus on relationships, and develop self-awareness. Southern California audiences of all ages and backgrounds build community together while engaging with this most visceral and primal of storytelling techniques. ANW's production of classic theatre includes all plays we believe will be part of our cultural legacy. We interpret these stories through the work of a professional resident company—a group of artists whose work is critical to their community—based on the belief that trust among artists and between artists and audience can only be built through an honest and continuing dialogue.

In its 30-year history, A Noise Within has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

More than 45,000 individuals attend productions at a Noise Within annually. In addition, the theatre draws over 18,000 student participants to its Education Program. Students benefit from in-classroom workshops, conservatory training, subsidized tickets to matinee and evening performances, post-performance discussions with artists, and free standards-based study guides.

### Study Guides

A Noise Within creates study guides in alignment with core reading, listening, speaking, and performing arts standards to help educators prepare their students for their visit to our theatre. Study guides are available at no extra cost to download through our website: [www.anoisewithin.org](http://www.anoisewithin.org). The information and activities outlined in these guides are designed to work in compliance with the California VAPA standards, The Common Core, and 21<sup>st</sup> Century Learning Skills.

Study guides include background information on the plays and playwrights, historical context, textual analysis, in-depth discussion of A Noise Within's artistic interpretation of the work, statements from directors and designers, as well as discussion points and suggested classroom activities. Guides from past seasons are also available to download from the website.

### Credits

Alicia Green	Education Director and Editor
Kale Hinthorn	Author
Amanda Brady	Contributor
Emily Chaparian	Education intern
Dr. Miranda Johnson-Haddad	Editorial Consultant
Craig Schwartz	Production Photography
Teresa English	Graphic Design



Geoff Elliott & Julia Rodriguez-Elliott  
Producing Artistic Directors

ADDRESS 3352 E Foothill Blvd  
Pasadena, CA 91107

TEL 626.356.3100

FAX 626.356.3120

EMAIL [info@anoisewithin.org](mailto:info@anoisewithin.org)

WEB [anoisewithin.org](http://anoisewithin.org)