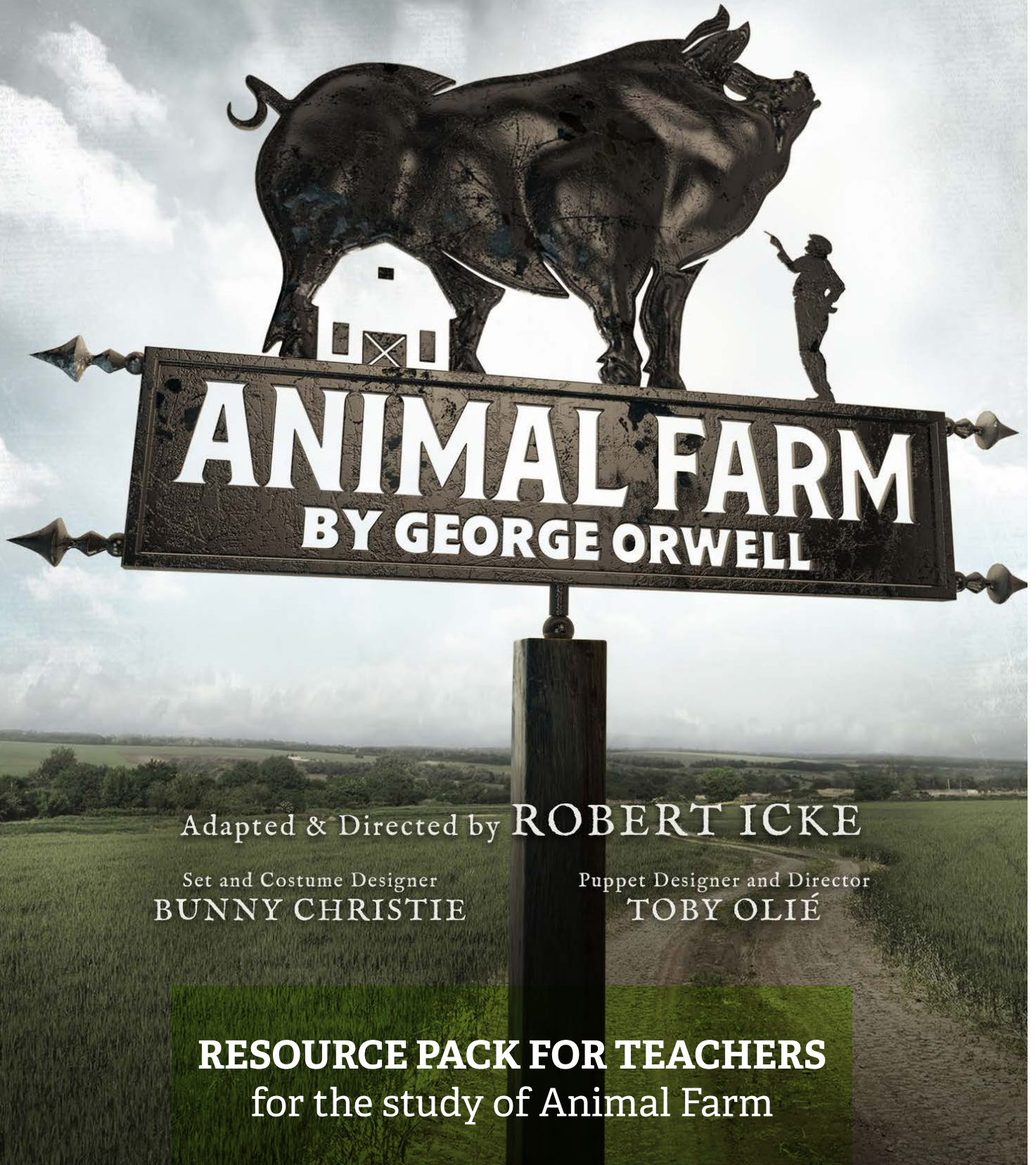


A CHILDREN'S THEATRE PARTNERSHIP PRODUCTION  
IN ASSOCIATION WITH BIRMINGHAM REP



Adapted & Directed by **ROBERT ICKE**

Set and Costume Designer  
**BUNNY CHRISTIE**

Puppet Designer and Director  
**TOBY OLIÉ**

**RESOURCE PACK FOR TEACHERS**  
for the study of Animal Farm

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# HOW TO USE THE RESOURCE PACK

This pack contains practical activity ideas for teachers to choose from, to be used alongside the study of *Animal Farm* by George Orwell, and the stage adaptation by Robert Icke.

The pack can be followed front to back, you can choose one theme to focus on, or pick and choose which activities you wish to explore based on the students you are working with.

Activities are split into the following sections:

1. THE STORY AND ITS CONTEXT
2. THE USES OF ANIMAL CHARACTERS
3. POLITICAL AND SOCIAL ELEMENTS OF THE STORY
4. THE STAGE ADAPTATION
5. THEATRE CRAFT
6. ANIMAL FARM FOR TODAY
7. AFTER WATCHING THE LIVE PERFORMANCE OF ANIMAL FARM  
(post-show activities)

Throughout the activities you will find links to the KS3 and KS4 curriculums in coloured boxes like this example:

## KS4 NC English:

*Select and organise  
information and ideas  
effectively and persuasively  
for formal spoken  
presentations and debates*

## Curriculum links cover:

English, Citizenship, Computing, History,  
Art & Design, Design & Technology,  
Drama and Music.

More curriculum aims can be found in the  
NATIONAL CURRICULUM 2014  
LINKS KS3 KS4 resource.

Although the pack is aimed at the secondary curriculum, it can also be adapted for use with further and higher education or with book groups.

In some sections you will find provocative questions for debate (a comprehensive list of these can also be found in the appendices), recommendations for further reading around the topics covered, and links to digital content such as interviews with the creative team.

Additional resources to support the activities can be found in the appendices, which are referred to throughout the activity pack in **BOLD**, and can be found on the resources page. (At the end of the pack)





# THE STORY AND IT'S CONTEXT

# 1

## Who was George Orwell?

### Create a profile on George Orwell.

- Working in groups, ask pupils to draw a large outline of a person.
- They should then conduct some research into George Orwell  
When and where was he born?  
Who were his parents?  
Did he have children of his own?  
Was he religious?  
Was he political?  
How and where was he educated?  
How did he become an author and why?  
Any other interesting facts?
- Inside their person outlines, ask pupils to write down all of the facts they found out about George Orwell.
- What questions arose for them during their research?  
Were there parts of his life missing?  
What else would they like to have found out about him?
- Pupils should write down their questions on the outside of their person outline. They could write them in thought bubbles.
- Invite pupils to share their questions with the rest of the class.  
They should discuss what they think the answers might be, based on what they already know about George Orwell.

A good place to look for information is [www.britannica.com/biography/George-Orwell](http://www.britannica.com/biography/George-Orwell), which gives a simple but detailed outline of Orwell's life.

### KS4 Reading:

*Draw on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs*



George Orwell

### KS3/4 History:

*Gain historical perspective by placing their growing knowledge into different contexts; cultural, economic, military, political, religious and social history*

### KS3/4 Drama:

*Explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created*

## 1945- Historical, Social and Political Context

### Using the **MARXISM AND THE RUSSIAN REVOLUTION** resource and their own research, discuss:

- Why did George Orwell write Animal Farm?
- What do you think the reaction would have been to Animal Farm when it was first published?
- Who do the characters represent?

### Using the **MATCH UP CARDS** to help them decide, based on what they now know, ask pupils to identify which political figure is represented by which character in Animal Farm.

- Why do they think this?
- Does everyone agree? If not, they should justify their opinions.



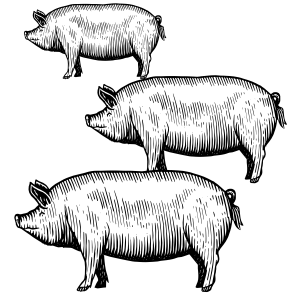
# Fairy Tales

## Animal Farm: Fairy tale, fable or political satire?

In pairs or groups, then as a class, discuss: Is Animal Farm a fairy tale? Is it a fable?

- In the same pairs or groups, pupils sort the **FAIRY TALE CONVENTION CARDS** and **FABLE CONVENTION CARDS** into elements which are found in Animal Farm and those which are not.
- Based on the card-sorting activity, revisit the questions: Is Animal Farm a fairy tale? Is it a fable?
- Have a discussion as a class, with pupils justifying their answers using the elements of the different genres.

So, if it isn't a fairy tale or fable, what genre does it fit into?



### KS3/4 English:

*Use discussion in order to learn; be able to elaborate and explain clearly their understanding and ideas*

### KS4 Reading:

*Make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading*

## The Idea of “Happily Ever After”

### Does “Happily Ever After” happen in Animal Farm?

- In pairs or groups, pupils discuss their thoughts then feedback to the class. Remind them to think about all of the characters.  
Does everyone have a happy ending?  
Does anyone?  
Is it ‘forever after’?
- Have an open discussion about the following questions:  
Does “Happily Ever After” really happen in any story?  
Is it realistic?  
How can Animal Farm help us to answer this?

### Recommendations for further reading/viewing

‘1984’ - George Orwell



# THE USES OF ANIMAL CHARACTERS

# 2

## Talking animals

Ask pupils if they can name any other stories with talking animals?

- What do these stories have in common? Do they fit a certain genre?
- What roles do the animals play?
- Why do you think Orwell used talking animals to tell his story? What was the appeal?

**KS3/4 English:**

*Write imaginatively for a variety of purposes and audiences across a range of contexts*

WOOF! WOOF!  
HELLO!

### If your pet could speak, what would it say?

- Ask pupils to imagine they are their pet (if they do not have a pet, perhaps use the pet of a friend or family member, or an animal they have seen at the farm or zoo).
- Pupils write one of the following:
  - A monologue or diary entry for their pet, voicing their thoughts and talking about their day-to-day life;
  - A conversation between the pupil and their pet;
  - A conversation between two of their pets, or their pet and another animal (e.g. their dog talking to the cat which sits on the garden fence).

## Species Stereotypes

- Pupils choose one of the ANIMAL PERSONALITIES and identify which species they think would represent this trait (e.g. sly= snake, brave=lion, etc). Repeat with different traits. They could work in pairs for this activity.
- Ask pupils to think about their own personality and talents. Ask them: If you were an animal, what would you be and why? Pupils either write a paragraph or draw a picture with labels to explain why they think they would be a certain animal. They could get their friends to help them decide. You may wish to limit this to farm animals to connect back to Animal Farm (e.g. which animal in Animal Farm represents you the best?)

**KS3/4 English:**

*Understand nuances in meaning*

**KS3 Writing:**

*Draw on knowledge of literary and rhetorical devices from their reading and listening*

### How do people use animal characteristics to convey feelings and meanings?

- How many metaphors or similes can pupils think of which use animal characteristics to describe a feeling or situation? (e.g. busy as a bee; working like a dog; he's a chicken)
- Do any of these reflect the characters in Animal Farm?
- Can they think of their own to represent the characters? (e.g. slogging away like a carthorse)



# Animal and Human Relationships

**Ask pupils what stories they have read with animal characters.**

- For homework, ask pupils to find a book which uses animal characters (preferably one they have already read). Pupils should choose an animal character (or characters) and identify:
  - How are they treated by humans?
  - How do they treat humans or other animals?
  - Do they speak?
  - Is their personality reflected by their species?
- Pupils present their book to the class, telling them a brief synopsis of the plot, how the story uses animals and the answers to the questions.

(This could be done in groups where they feedback someone else's book, or compare their stories and feedback their conclusions)

## KS3 Reading:

*Study setting, plot, and characterisation, and the effects of these*

## KS3 Spoken English:

*Give short presentations, expressing their own ideas and keeping to the point*

## KS4 Reading:

*Read in different ways for different purposes, summarising and synthesising ideas and information*

**What different relationships do animals and humans have in the 'real world'?**

- Discuss in groups then feedback: How are animals used by humans? How are humans used by animals? What different relationships do we have with animals? (think about pets, farms, zoos, entertainment, food, conservation and rescue)
- Extension activity: give each group one of the above areas to focus on. Task them to research how this differs around the world and create a poster, then present it to the class. (e.g. Are animals kept as pets all around the world? Do other countries keep the same animals as pets?)

**What makes us human?**

- Pose the above question to the class, then discuss some of the opinions from the past:
  - Humans were the only species to use tools: disproved by the fact that other species use tools as well. You may wish to show clips such as: <https://www.youtube.com/watch?v=FzIYaZk9s-o> (from 1:00)  
<https://www.youtube.com/watch?v=UZM9GpLXepU>
  - Humans were the only species with language: disproved because other species communicate in sophisticated ways, like a language:  
<https://www.youtube.com/watch?v=NBFBbFcixRY>  
<https://www.youtube.com/watch?v=LEOPCEiigYQ> (further discussion/activity from this video
    - What makes a language a language?)
- In groups, ask pupils to come up with an answer to the question 'What makes us human?' Depending on your pupils, you may wish to add some prompt questions such as 'Are we the only species to keep other animals as pets?'



**KS3 Reading:**

*Make inferences and refer to evidence in the text*

**KS4 Reading:**

*Explore aspects of plot, characterisation, events and settings, the relationships between them and their effects; Seek evidence in the text to support a point of view, including justifying inferences with evidence*

**How do the Animal/Human relationships in Animal Farm change throughout the story?**

- Ask pupils to identify the key moments in Animal Farm where there is a shift in the relationship between animals and humans.
  - What leads to this shift?
  - Who instigates the shift?
  - Who benefits from the changing relationship?

(you can use the **KEY ANIMAL/HUMAN RELATIONSHIP MOMENTS** resource for differentiation or to aid pupils' discussions if they are struggling to identify key moments)

**The farm animals have a vote on whether wild animals should be comrades.**

- In groups, pupils discuss the reasons why wild animals should be comrades and why not. Remind them that they may need to justify their opinions so should come up with a good argument.
- Conduct a vote. 'Should wild animals be comrades?' You could use the 'Poll Everywhere' app, have a silent ballot, or just do this using raised hands.
- You could give each pupil an animal from the story to represent, and ask them to vote based on their animal character, rather than themselves, and justify their vote based on the animal they are representing.

(This would give an interesting insight into the personalities of the different animals and how a vote like this would affect them. Might certain animals vote one way just because they are following the crowd? Might some animals vote no because they want to rank higher than someone? etc)

- Did the animals need the vote in the first place? (think about the 'all animals are equal' motto)

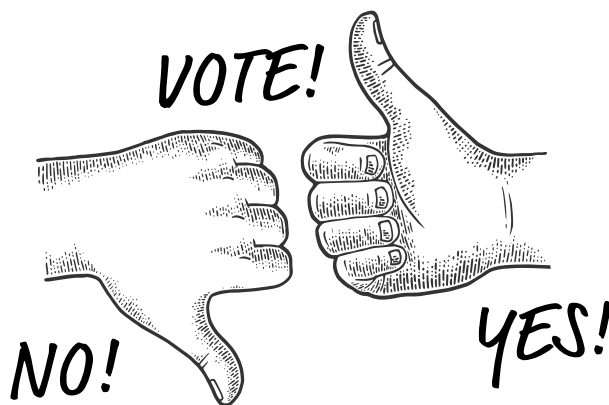
**KS3 Writing:**

*Support ideas and arguments with any necessary factual detail*

**KS4 Reading:**

*Seek evidence in the text to support a point of view, including justifying inferences with evidence*

Visit the **KEY QUOTES AND DEBATE QUESTIONS** resource for further discussion points around the story.





## Recommendations for further reading/viewing

Aesop's Fables – traditional tales

'His Dark Materials' - novel by Philip Pullman,  
TV adaptation 2019-2021 (BBC)

'Dr Dolittle' – novel by Hugh Lofting, film adaptations  
1967, 1998, 2020

Grimm's Fairytales - traditional tales, various film adaptations

'Sweet Tooth' – TV series 2021 (Netflix)

Books by Beatrix Potter; 'The World of Peter Rabbit and Friends'  
TV series 1992-1998; 'Peter Rabbit' film 2018

Harry Potter series – novels by J.K. Rowling, film adaptations  
2001-2011

'The Jungle Book' – novel by Rudyard Kipling, film adaptations  
1967, 1994, 2016

'Little Red Riding Hood'- traditional tale

'Charlotte's Web' – novel by E.B. White, film adaptations  
1973, 2006

'Once Upon a Time' – TV series 2011-2018  
(Channel 4/Netflix/Disney+)

'Babe'- film 1995

### KS3/4 English:

*Understand and use the conventions for discussion and debate*

### KS3 Spoken English:

*Use Standard English confidently in a range of formal and informal contexts, including classroom discussion; Participate in formal debates and structured discussions, summarising and/or building on what has been said*

### KS4 Spoken English:

*Listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary*

### KS4 Reading:

*Make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading*



# POLITICAL AND SOCIAL ELEMENTS OF THE STORY

# 3

## Rhetoric

Explore the uses of rhetorical devices in Old Major and Squealer's speeches. What techniques do they use which persuade the other animals to listen and believe them? (e.g. unanswerable/rhetorical questions, rule of three, etc- see **RHETORICAL DEVICES** resource)

- Make sure all pupils have a copy of one or more of the speeches from chapter 1 (Old Major), chapter 3 (Squealer) and chapter 6 (Squealer). Pupils should annotate the speech(es) by identifying the different rhetorical devices.

Ask pupils to think of an issue which they feel strongly about (this could be a major world problem like climate change, or could be much closer to home like their views on homework). You may wish to discuss issues as a class first, so they can choose one or have some guidance for thinking of their own.

- Guide pupils to write and deliver a persuasive speech on their chosen issue, using the rhetorical conventions used by the pigs in Animal Farm.
- You may want pupils to evaluate their own or each other's use of rhetoric.

Take part in an Animal Farm rhetoric TheatreCloud Creative Challenge with Michael Holdsworth.

LINK [https://youtu.be/kQqoQM\\_7zUo](https://youtu.be/kQqoQM_7zUo)

### KS3 English:

*Make notes and polished scripts for talks and presentations; Summarise and organise material, and support ideas and arguments with any necessary factual detail; Draw on knowledge of literary and rhetorical devices; Give short speeches and presentations, expressing their own ideas and keeping to the point*

### KS4 English:

*Select and organise ideas, facts and key points, and cite evidence, details and quotation effectively; Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices; Plan for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations; Study the effectiveness and impact of vocabulary and grammar in the texts they read*

## Campaigning and Propaganda

In Animal Farm, there are occasions where it is important for animals to get their message across to win over the other animals. Choose from (or explore both):

a) Snowball vs Napoleon: "Vote for Snowball and the three-day week" or "Vote for Napoleon and the full manger"

- Pupils choose a side and create a campaign (see below) to show others why this is the best way to vote. Remind them they are trying to be persuasive.
- Look at campaigning and propaganda for different issues and electoral campaigns- what techniques do they use to try and persuade you? (see **CAMPAIGN EXAMPLES**) Pupils can use these ideas and techniques to help them with their campaign.

b) In the story, Animal Farm becomes a Republic and Napoleon is elected President- what if there were other animals who stood against him?

- Pupils imagine they are one of these animals and create a presidential campaign. Why should they be the President of Animal Farm?

Take part in an Animal Farm Campaigning and Propaganda TheatreCloud Creative Challenge with Michael Lanbourne.

LINK <https://youtu.be/cv0y4J3T-sc>

### KS3 Citizenship:

*Understand the operation of Parliament, including voting and elections, and the role of political parties*

### KS4 Citizenship:

*Understand parliamentary democracy and the key elements of the constitution of the United Kingdom; the different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes; other systems and forms of government*



**For both campaign activities, explore the following for pupils to use in their campaign**

- Create posters- think about the imagery they will use, the text they will use, and any rhetorical devices (see **CAMPAIGN EXAMPLES**). Display these in the classroom or down your school corridors.
- Design their campaign Facebook page- what would their main picture be? How would they describe them self in the 'about' section? What photographs would they share? What posts would they write?
- Use the 'Padlet' App to simulate 'live tweeting'- pupils can link up their ipads or phones to write 'tweets' and respond to each other's comments, in character.
- Create campaign flyers (like we get through the door at election time). See **CAMPAIGN EXAMPLES**.
- Write and deliver speeches (see Rhetoric activities).
- Conduct debates or 'Question Time' sessions. You could also use the 'Padlet' or 'Poll Everywhere' apps to ask a question and pupils share their answers.
- Use the 'Poll Everywhere' app to vote for each other's campaigns. Who will be the president of Animal Farm? Who will win the Snowball vs Napoleon vote?

## Animal Farm Retold

There are many turning points in Animal Farm, and moments where the animals want to do something but are not sure how, or are too scared. But what if they had done things differently?

- In groups, pupils choose an event from the **KEY TURNING POINTS** resource and use drama to explore different outcomes:
1. Create a Still Image (freeze-frame) of the key moment
  2. Bring the moment to life with what happens in the story
  3. Return to the freeze and voice the animal's thoughts and concerns (Clover's thoughts in chapter 7 are a good place to start)
  4. Bring the image back to life with a new outcome (e.g. someone standing up to the pigs)
- Discuss: What was the effect of the new outcome?
  - Discuss: Would this have helped the animals in the long run?

### KS3 Spoken Language:

*Improvise, rehearse and perform in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact*

### KS4 Drama:

*Apply knowledge and understanding when making, performing and responding to drama; Develop a range of theatrical skills and apply them to create performances; Work collaboratively to generate, develop and communicate ideas*



## Key Questions for Debate

- Given that Animal Farm is categorised as a 'political fable', can this new adaptation be considered political theatre?
- Is political theatre a way of speaking truth to power or just preaching to the converted?
- Does Animal Farm challenge or preserve the status quo?
- Squealer says "Bravery is not enough... Loyalty and obedience are more important" Do you agree? Is it more important to follow or take a stand?
- Does challenging the status quo change anything?
- Does everybody have the power to affect change? Does anybody?

Visit the **KEY QUOTES AND DEBATE QUESTIONS** resource for further discussion points around the story.

### KS3/4 English:

*Understand and use the conventions for discussion and debate*

### KS3 Spoken English:

*Use Standard English confidently in a range of formal and informal contexts, including classroom discussion; Participate in formal debates and structured discussions, summarising and/or building on what has been said*

### KS4 Spoken English:

*Listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary*

## Recommendations for further reading/viewing

'The 10 Best Plays about Politics' - M. Billington (The Guardian, Sept 2019)

'Political Theatre' - (The Guardian, June 2021)

'The Resistible Rise of Arturo Ui' - Bertolt Brecht 1941

'Mother Courage and her Children' - Bertolt Brecht 1939

'Theatre of the Oppressed' - Boal

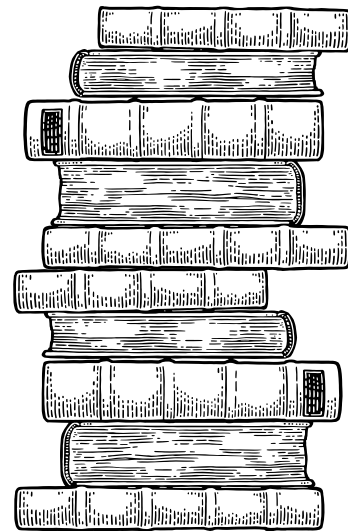
'Julius Caesar' - William Shakespeare (first performed 1599)

'Top Girls' - Caryl Churchill 1983

'Blasted' - Sarah Kane 1995

'Stuff Happens' - David Hare 2004

'Spitting Image' - TV series 1984-1996, revival 2020 (ITV)





## The Creative Process

Follow the link below to find an interview with Animal Farm Writer and Director, Robert Icke.

**LINK** <https://youtu.be/8EKp1BgMibU>

### KS3 English:

*Understand how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play.*

### KS3 English:

*Write stories, scripts, poetry and other imaginative writing*

## Script-writing

Robert Icke rewrote the story of Animal Farm for the stage. He had to think about the things the characters would say, how he would indicate the narration (would he have a narrator, or would he show the events through action and speech), how to use lighting, sound and stage directions.

- Ask pupils to choose a scene from Animal Farm and rewrite it as a script for the stage.

### Think about:

- Lighting
- Sound
- Stage directions
- What the characters will say and who will say what
- Will they have a narrator or explain/show what is happening in a different way?

Pupils should choose a significant scene, or one with lots going on, such as the battle or the storm. You may wish to discuss and jot down some good scenes as a class first, then pupils can choose which they want to write.

## Cast and Creatives

**Ask pupils: Who do you think is involved in a stage production?**

- Discuss as a class and write a list of all of the roles they think are involved in creating a production like Animal Farm. You could ask pupils to do this individually or in pairs, then feedback, or do this straight away as a class.
- How many did they get? Check on the **CAST, CREATIVES AND CREW** resource.

### KS3 Writing:

*Write a range of other narrative and non-narrative texts, including personal and formal letters*

### KS4 Spoken English:

*Use Standard English when the context and audience require it*

Once you have established all of the roles in the production, ask pupils to think about which role they would like to have a go at.

- Pupils should imagine they are applying for a job in their chosen role. They should think about:
  - Why do they want this role?
  - Why would they be good at it?
  - What hard and soft skills do they have which would suit the position?
- Pupils should write a letter to explain why they would be perfect for the role. You may also choose to ask them to include a CV with their letter.

## Recommendations for further reading/viewing

Animal Farm film adaptations 1954, 1999

## Cast and Creative Team

Follow the link below to find an interview with Designer Bunny Christie.

LINK <https://youtu.be/gBz2TA--vw8>

### Art & Design:

*Know about great artists, craft makers and designers*

## Puppetry

Robert Icke's adaptation of Animal Farm uses puppets for the animal characters, which were designed and directed by Toby Olié. Follow the link below for footage of Toby in his workshop:

LINK <https://youtu.be/sNGjihFVQrY>

- Ask pupils to choose a character from Animal Farm and design their own puppet for the stage.

Think about:

- How the puppet will move
- How they will show emotion
- How they will ensure the audience see the puppet and not the puppeteer (i.e how will they make their puppet believable?)

They could even make their puppets, if curriculum time allows (link to Art and Design & Technology)

### KS3/4 Art & Design:

*Produce creative work, exploring their ideas; Increase their proficiency in the handling of different materials*

*D&T: Select from and use specialist tools, techniques, processes, equipment and machinery precisely; Understand and use the properties of materials and the performance of structural elements to achieve functioning solutions*

### How do puppeteers show emotion through their puppets?

- Using their own puppets from above, or ones which are already around, pupils choose a scene from Animal Farm to put on as a puppet show, in groups.
- Remind them to think about: How are they telling the story? How are they conveying emotion and character?
- Open a discussion for pupils to share how they felt about telling a story and showing emotion through puppets. Did they find it easy/difficult? Why?



## Music & Soundscape

When we watch a film or a stage production, our experience is heightened by the use of music and sound. We would have a very different experience without it.

- Ask pupils to identify the different atmospheres throughout the story of Animal Farm. How could you show different scenes only using sound?
- Using instruments and any other means of making noise, pupils select a scene from the story and create a soundscape. Others in the class could then guess which scene they were portraying.

Good scenes to choose are: the storm; the battle; creating the windmill; the dogs chasing Snowball; and the slaughter of the 'sinful' animals.

Post-show: What did you think of the Music and Sound in the stage production of Animal Farm, designed by Tom Gibbons?

### KS3/4 Music:

*Understand and explore how music is created, produced and communicated; improvise and compose; and extend and develop musical ideas*

### KS3/4 Drama:

*Design set (including props), costume, lighting and sound*

### KS3/4 Computing:

*Undertake creative projects that involve selecting, using, and combining multiple applications, preferably across a range of devices, to achieve challenging goals*

## Music & Soundscape

Much like music and sound, lighting helps us to experience a scene. In Shakespeare's day, he had to write lengthy descriptions of the setting, because his plays were put on in full daylight in the Globe Theatre. We have the advantage of being able to use lighting to portray different times of day and different weathers.

- Pupils can use the **LIGHTING DESIGN** resource to help them to design the lighting for:
  - Different times of day (dawn, daylight, dusk, night time)
  - Different seasons
  - Different weather (sunlight, the storm)
- What about the battle or slaughter scenes? (e.g. "the air was heavy with the smell of blood" when the animals are slain)
- Pupils could draw a picture of the stage, using arrows to show the direction of the lighting, colour for the different washes, and notes to describe the effects. Alternatively, they could annotate the scene from the story, or those who are more tech-savvy might even be able to design a light show on the computer!

Post-show: How effective was the Lighting Design in the stage production of Animal Farm, designed by Jon Clark?



# ANIMAL FARM FOR TODAY

## KEY QUOTE: “Why should we care what happens after we are dead?”

Ask pupils: How would you answer this question?

Should we care about future generations or enjoy how we live our lives without any regard for what happens after we die?

- Split the class into groups to represent each side of the argument. They should plan their opening arguments and be ready for questions.
- Conduct a debate by having each side present their opening arguments, then open the floor for each group to ask each other questions. You as the teacher could also ask questions to encourage deeper thinking.
- Use the ‘Poll Everywhere’ or ‘Padlet’ apps to share ideas and take a vote. Remember to encourage pupils to vote based on the arguments rather than their personal views. There are a few ways you could make the vote fair:
  - Present the debate in front of another class and ask them to vote;
  - Choose a few pupils to be the judges, who could get on with a different task (e.g. writing questions to ask the teams) then have them judge (these could be pupils working at a greater depth, or those who work better in a small group);
  - Split the class in half, and have two debates happening simultaneously, which are being filmed. Swap films and have the other half of the class vote on the other debate.

### KS4 Spoken English:

*Work effectively in groups of different sizes and take on required roles*

### KS3 English:

#### KS3/4 Citizenship:

*Develop the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments; Be prepared to take their place in society as responsible citizens; Develop an interest in, and commitment to, participation in volunteering as well as other forms of responsible activity, that they will take with them into adulthood; Understand the different ways in which a citizen can contribute to the improvement of his or her community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity*

## Social Media and the Internet

If the animals in Animal Farm could use today’s technology and social platforms, how might they use them?

- Explore ideas such as:
  - Write the tweets which Napoleon, Snowball and Squealer might have posted.
  - Design the Facebook campaign pages for the ‘Vote for Snowball’ or ‘Vote for Napoleon’ conflict.
  - Thinking about the anonymous nature of the internet, create memes/gifs to support their campaign as either Napoleon or Snowball. How would they make themselves look good? How would they make the other animals mistrust their opponent?

### KS4 Spoken English:

*Undertake creative projects that involve selecting, using, and combining multiple applications; Create, re-use, revise and re-purpose digital artefacts for a given audience, with attention to trustworthiness, design and usability*





### Who in Animal Farm would be an 'influencer' in 2021?

- Ask pupils to choose a character who they think is an influencer. Pupils should draw a picture of their chosen character and annotate it with the traits they possess which would make them an influencer.
- Extension: Pupils write their answers to: Would this character being an influencer be a good thing? Who do you think would be better?

### Ask pupils to consider: If you were an influencer, how would you use that power?

- Pupils write a short essay or deliver a speech which explains why they would be a good influencer and how they would use their powers of influence.

In Animal Farm, the animals have opinions but cannot voice them (see Clover's thoughts in chapter 7 as an example).

Online, we can be anonymous.

- Discuss with pupils: Does this anonymity help us have a voice or mean we take it too far?

### What might the animals have said if they could be anonymous in their opinions?

- Ask pupils to choose an animal character to represent. They can then use the 'Padlet' app to anonymously send messages about Napoleon and the new agendas. If you do not want to use the app, pupils can write messages on paper and you could collect these and stick them around the room.
- If you feel that you could do this with your class, ask them to anonymously write down something they think but do not want to say (set down some rules, such as not writing anything personal about anybody else). You may wish to quickly read through these and only share certain ones with the class. (NB: this is obviously a sensitive activity and should be treated as such. You may wish to throw a few of your own in there as examples first, to create a more 'lighthearted' feel, e.g. 'Manchester United are rubbish').
- For both of the above activities, discuss with pupils how the anonymity made them feel.
- Discuss: How and why would having access to social platforms help or hinder the animals? (clue: think about their abilities to read and write)

#### KS3 Writing:

*Write a range of other narrative and non-narrative texts, including arguments, and personal and formal letters; Summarise and organise material, and support ideas and arguments with any necessary factual detail; Draw on knowledge of literary and rhetorical devices from their reading and listening, to enhance the impact of their writing; Consider how their writing reflects the audiences and purposes for which it was intended*  
(extended in KS4)

#### KS3/4 Computing:

*Understand a range of ways to use technology safely, respectfully, responsibly and securely, including protecting their online identity and privacy; recognise inappropriate content, contact and conduct and know how to report concerns.*



## Key Questions for Debate

- Is Animal Farm still relevant?
- If Orwell was writing in 2021, how would the story be different? What role would social media play?
- Think about the idea of Herd Mentality (e.g. riots, trends, opinions) Why do we do this? Is there safety in numbers?
- Which is more important: Bravery or obedience? Does the answer depend on the situation?
- Is change really possible? Even when a system is overthrown, do our base animal instincts take over?
- What elements of Animal Farm are still around us and what characters still resonate? (e.g. Squealer and misinformation, the role of propaganda, vilifying and scapegoating characters like Snowball, dictators who rule through fear like Napoleon)

Visit the **KEY QUOTES AND DEBATE QUESTIONS** resource for further discussion points around the story.

### KS3/4 English:

*Understand and use the conventions for discussion and debate; Participate in formal debates and structured discussions, summarising and/or building on what has been said; Ask questions to clarify and inform, and challenge courteously when necessary*

*KS3/4 History: Understand historical concepts such as cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, and frame historically-valid questions*

## Recommendations for further reading/viewing

Actforchangetogether.org.uk (Paul Hamlyn Foundation):  
How are young people leading change around racial justice?  
@voicesthatSHAKE @leadersunlocked @bb\_resilience

'Extinction Rebellion' – extinctionrebellion.uk, est. 2018

Greta Thunberg – Swedish activist

Animal Rights- PETA, RSPCA

'Me Too' movement – metoomvmt.org, first seen 2006, viral by 2017

'Black Lives Matter' – blacklivesmatter.com, founded 2013

'9to5' Campaign – National Association of Working Women, est. 1973

Suffragists (1866) and Suffragettes – Emmeline Pankhurst 1903

'A Life on Our Planet' – book and documentary (Netflix) by David Attenborough 2020

### KS3-KS4 aims:

*Prepare pupils for the opportunities, responsibilities and experiences of later life; Introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement.*



# AFTER WATCHING THE LIVE PERFORMANCE (post-show activities)

# 7

Review the performance through class and group discussion and personal reflection.

**Here are some questions to prompt discussion:**

**KS3/4 Drama:**  
*Analyse and evaluate  
live theatre  
work by others*

- What were the key, stand-out moments in the performance?
- How were characters portrayed?
- How effective was the puppetry? Were your eyes drawn to the puppet or the actor?
- Was it how you expected?
- What did you think of lighting, sound, costume, props, puppetry?
- What scenes did you relate to the most? Why do you think you related to this scene?
- Which character did you relate to? Why?
- If you could change one thing about the performance, what would it be?
- Have your opinions changed about the characters after watching how they were portrayed on the stage?
- What else did you think/feel during or after the performance?

Pupils can discuss these or physically explore these ideas.  
For example:

- Miming or freeze-framing their favourite scenes
- Acting out a scene with a change they would have made



# CREDITS

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The Children's Theatre Partnership creates bold and imaginative theatre for young people, engaging new audiences and aiming to inspire a life-long love of theatre.

The Grand Theatre has been commissioned by the Children's Theatre Partnership to develop and produce a new three-year National Creative Learning Programme: Creative Resilience

The Animal Farm Resource Pack for Teachers was

Created by Josie Scragg, with Celine Wyatt, Phill Fairhurst

Blackpool Grand Theatre, and Glenn Mascord.

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Animal Farm is directed by Robert Icke (whose version of 1984, co-adapted and directed with Duncan Macmillan, was a smash-hit in the West End and on Broadway), with Assistant Director Josh Higgott. This brand new production features puppetry by Toby Olié (whose credits include War Horse, Running Wild and Goodnight Mister Tom) and is designed by four-time Olivier award-winner Bunny Christie. The Lighting is designed by Jon Clark, with Sound and Music by Tom Gibbons.

Directed and adapted by Robert Icke.





# APPENDICES

## Marxism and the Russian Revolution

Karl Marx was a German philosopher, economist, historian, sociologist, political theorist, journalist and socialist revolutionary. His writings formed the basis of 'Marxism', a social, political and economic philosophy which argues for a worker revolution to overturn capitalism in favour of communism. It examines the effect of capitalism on labour, productivity, and economic development.

In 1917, the working classes and peasants of Russia revolted against the government and Tsar Nicholas II to form a Marxist society.

They were led by a group of revolutionaries called the Bolsheviks, led by Vladimir Lenin. Leon Trotsky worked with Lenin, preparing to overthrow the ruling Provisional Government which kept the country at war.

When Vladimir Lenin died in 1924, Trotsky was an obvious choice to step up, but Lenin had already named Joseph Stalin his General Secretary, although came to regret this decision.

Vyacheslav Molotov, a member and organiser of the Bolsheviks, was a major spokesman for the Soviet Union throughout the second world war. He was a firm supporter of Joseph Stalin.

When Lenin died, Stalin began to gather power and influence, creating an opposition to Leon Trotsky. Young 'activists' violently broke up Trotsky's opposition meetings.

Trotsky saw 'Stalinism' as counter-revolutionary, with Stalin lording it over the working class with privilege for his own.



# APPENDICES

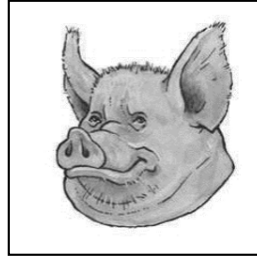
## Match Up Cards - Political Figures



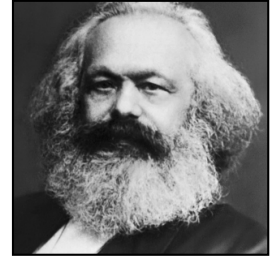
The Animals



Czar Nicholas II



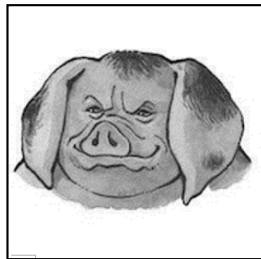
Snowball



Karl Marx



Vyacheslav Molotov



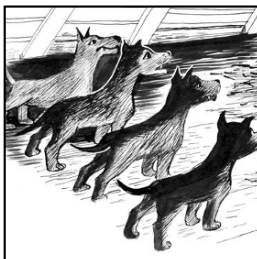
Squealer



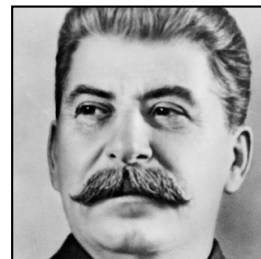
Young 'Activists'



Mr Jones



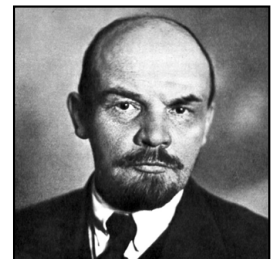
The Dogs



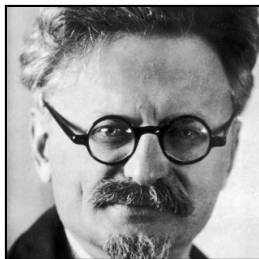
Joseph Stalin



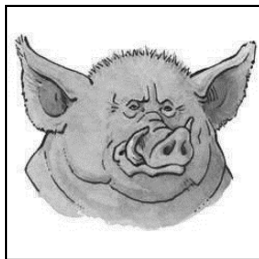
Napoleon



Vladimir Lenin



Leon Trotsky



Old Major



Peasants and  
working classes



# APPENDICES

## Fairy Tale Convention Cards

Opening: "Once upon a time... "Long ago..."	Ending: "Happily ever after"
Usually happen in the past, a long time ago	Hero/heroine
Villain and usually their sidekicks	Friends of the hero/heroine, who give advice
Talking animals	Magic (food with magical properties, special objects or magical characters)
Problem and solution	Universal lesson or moral



# APPENDICES

## Fable Convention Cards

Short with few characters	Animal characters with human attributes
Lesson or moral	Problem caused by character weakness
Conflict and resolution	Friends of the hero/heroine, who give advice



# APPENDICES

## Animal Personalities

Resourceful	Quiet	Skilful
Loyal	Stubborn	Warm
Talkative	Tenacious	Generous
Cold	Selfish	Cruel
Imaginative	Inventive	Creative
Charismatic	Considerate	Nervous
Helpful	Emotional	Sneaky
Aggressive	Daring	Devious
Independent	Co-operative	Adventurous
Dependable	Calculating	Cautious
Affectionate	Diplomatic	Bossy
Studious	Quarrelsome	Dependent
Self-conscious	Helpless	Resilient
Tough	Arrogant	Observant
Persistent	Easy-going	Friendly
Intelligent	Gentle	Compassionate
Brave	Practical	Needy
Sly	Reserved	Obsessive
Timid	Gullible	Calm





# APPENDICES

## Key Animal / Human Relationship Moments

Chapter 2	The First Rebellion	Mr Jones is run out of the farm.
Chapter 4	Battle of the Cowshed	Mr Jones returns to fight for his farm, but is beaten by the animals.
Chapter 5	Mollie's return to the humans	Mollie is seen pulling the farmer's cart with ribbons in her hair. She is never mentioned again.
Chapter 6	Trade with the humans	Napoleon decides he is going to do trade with the neighbouring farms and appoints a solicitor, Mr Whymper, to be the go-between
Chapter 7	Rumours and Lies	The humans begin to spread lies and rumours about Animal Farm, in an attempt to prevent their own animals following suit.
Chapter 8	Friendly relations	Napoleon and Pilkington form a friendly relationship (through Mr Whymper). Napoleon plays Pilkington and Frederick against each other to get better deals
Chapter 8	Battle of the Windmill	Frederick and his men attack Animal Farm with guns. The animals win.
Chapter 10	Pigs or men?	The humans from the neighbouring farms visit Animal Farm and drink with Napoleon to congratulate him. The other animals struggle to know which is pig and which is human.



# APPENDICES

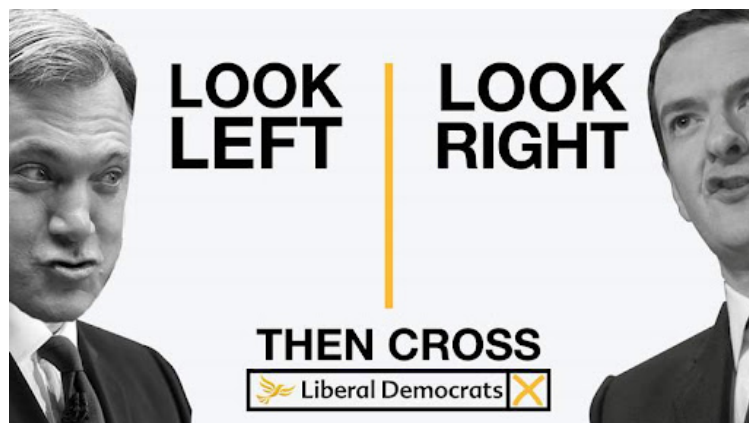
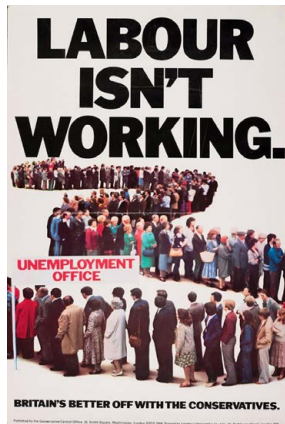
## Rhetorical Devices

Anecdote	Personal pronouns
Catchy phrases/slogans	Repetition
List of three	Rhetorical questions
Oxymoron/ contrasts	Shock tactics
Hyperbole	Statistics
Criticism of opposition or opposite opinion	Quotes/expert opinions
Emotive language	Alliteration
Imperatives	Metaphor/ simile
Opinion as fact	Onomatopoeia



# APPENDICES

## Campaign Examples



# APPENDICES

## Key Decisions and Turning Points

1. "Never mind the milk, comrades, that will be attended to" – the animals notice that the milk has disappeared.
2. Mollie and Cat manage to shirk responsibility but are still given the same rations as the others.
3. "He is dead. I had no intention of doing that" Boxer thinks he has killed the stable boy in the Battle of the Cowshed. He feels terrible but continues to follow orders.
4. Snowball is chased off the farm. "Too amazed and frightened to speak, all the animals crowded through the door to watch the chase"
5. Weekly meetings are abolished in favour of a secret pig-only committee. "Several of them would have protested if they could have found the right arguments"
6. Squealer delivers a persuasive speech and the animals cannot argue. "One false step and our enemies would be upon us. Surely, comrades, you do not want Jones back?" Once again this argument was unanswerable. Certainly the animals did not want Jones back; if the holding of debates on Sunday mornings was liable to bring him back, then the debates must stop"
7. Sunday work is announced: "This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half"
8. Boxer works too hard: "Clover warned him some times not to overstrain himself, but Boxer would never listen to her"
9. Napoleon decides to start trading with the neighbouring farms.
10. "The pigs suddenly moved into the farmhouse and took up their residence there" Clover realises this is against the commandments, she goes to check but they have been changed "Clover had not remembered that the fourth commandment mentioned sheets; but it was there on the wall, so it must have done so"
11. The hens' rebellion, laying eggs from the rafters: "He ordered the hens' rations to be stopped, and decreed that any animal giving so much of a grain of corn to a hen should be punished by death"
12. Animals begin to confess to being in league with Snowball, and are slaughtered on the spot.
13. Clover's thoughts- "If she could have spoken her thoughts, it would have been to say that this was not what they had aimed at when they had set themselves years ago to work for the overthrow of the human race.... Instead, she did not know why, they had come to a time when no one dared speak his mind... such were her thoughts, though she lacked the words to express them" (see chapter 7 for the whole passage)
14. "No animal shall kill any other animal without cause." Somehow or other, the last two words had slipped out of the animals' memory.
15. Squealer is found with a paintbrush by the commandments, which are once again changed, to "No animal shall drink alcohol to excess"
16. Rules are put in place to benefit the pigs, such as wearing ribbons, having right of way when meeting another animal, and the piglets not associating with any other young animals.
17. Boxer is taken away in a van to be killed. Clover tries to stop them but they claim the van has changed hands but just not changed the wording yet.
18. The pigs are seen walking on their hind legs, and the sheep are bleating "Four legs good, two legs better"
19. Are the seven commandments the same as they used to be?" Commandments changed to just one.
20. The humans from the neighbouring farms visit Animal Farm, and congratulate Napoleon. "...not knowing whether to be more frightened of the pigs or of the human visitors"



# APPENDICES

## Animal Farm Tour 2022, Cast, Creatives and Crew

### Cast List

Matthew Churcher	Ensemble
Darcy Collins	Ensemble / Swing
Enrico D. Wey	Ensemble
Ailsa Dalling	Ensemble
Elisa De Grey	Ensemble
Edie Edmundson	Ensemble
Jonathan Dryden Taylor	Farmer James / Farmer Frederick / Ensemble
Michael Jean-Marain	Ensemble
Rayo Patel	Ensemble
Yana Penrose	Ensemble
Markus Schabbing	Ensemble / Swing
Sharon Sze	Ensemble
Matt Tait	Ensemble
Ben Thompson	Ensemble

### Creative Team

Rob Icke	Adapter and Director
Bunny Christie	Set and Costume Designer
Toby Olié	Puppet Designer and Director
Tom Gibbons	Sound Designer and Music
Jon Clark	Lighting Designer
Daisy Beattie	Puppet Supervisor
Joshua Higgott	Assistant Director
Laura Cubitt	Puppetry Associate

### Company

Igor	Production Manager
Sades Robinson	Costume Supervisor
Sally Hughes	Company Stage Manager
Monica Trabucchi	Deputy Stage Manager
Anna Booth	Assistant Stage Manager
Rosie Williams	Assistant Stage Manager
Johnny Edwards	Sound No.1
Raffaela Pancucci	Sound No.2 / Tech Swing





# APPENDICES

## Lighting Design

**Lighting for the stage involves manipulating the four major Controllable Qualities of Light:**

Intensity | Colour | Direction | Movement

**To influence the four functions of stage lighting:**

Mood | Selective Focus | Modelling | Visibility

### Four Controllable Qualities of Light

- **Intensity:** The intensity of a light source can vary from near total darkness to painfully bright.
- **Colour:** Nearly any colour you can think of can be created through the use of lighting gels or electronic means. Colour can be a major player in creating a mood. However, the lighting designer must be careful in choosing colours so that they coordinate with the colours chosen for costumes and set pieces as well.
- **Direction:** This is the area from which the light approaches the stage. This is a major contributor to the function of modelling. Light can come from below, directly above or anywhere in between. They can also originate from in front of the actors, behind them or off to a side. Each combination of directions has its unique effect on the highlights and shadows produced.
- **Movement:** refers to the changing in the lights whether it be a change in intensity, colour or direction of origin.

### Functions of Stage Lighting

- **Visibility:** making sure the audience can see the part(s) of the stage that the director and/or the lighting designer want them to see.
- **Modelling:** creating a realistic (or intentionally non-realistic) view of the world of the play. This is done by strategically placing lights above, below, to the side, in front and behind the actors. Through the use of the placement of the lights, you can create different types of highlights and shadows on the actors, props and set pieces.
- **Selective Focus:** “forcing” the audience to look where it is desired for them to look through the use of high/low intensity and changes in intensity (including spot lights)
- **Mood:** can be done very simply through the use of colours. However, it can also be overdone to the point of becoming cliché instead of allowing the actors and other aspects to contribute to the overall mood of the play.



# APPENDICES

## Key Quotes And Debate Questions By Chapter

### Chapter 1

Old Major: "No animal in England is free. The life of an animal is misery and slavery [...] Is this simply part of the order of nature?" **DO YOU AGREE?**

Old Major: "Man is the only creature that consumes without producing [...] yet he is lord of all the animals" **DO YOU AGREE?**

Old Major's speech contains lots of leading questions- **WHAT EFFECT DO THESE HAVE ON THE OTHER ANIMALS?** Use this as inspiration for their own speeches

The farm animals have a vote as to whether wild animals should be comrades, after already saying "All animals are comrades" - **WHY DO THEY NEED A VOTE? ARE THEY ALREADY FORMING A HIERARCHY AMONGST ANIMALS?**

Old Major: "Among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades [...] Whatever goes upon two legs is an enemy [...] We must not come to resemble him (man) [...] All animals are equal" **HOW LIKELY IS IT THAT THESE RULES WILL BE KEPT?**

### Chapter 2

Mr Jones is run out of the farm in the first rebellion

"Why should we care what happens after we are dead?" **IS THIS A GOOD ATTITUDE TO HAVE? SHOULD WE CARE? WHY/WHY NOT?**

The pigs take care of the milk. Later it disappears - **WHERE DOES IT GO?**

About the farmhouse: "All were agreed that no animal must ever live there" **AGREEMENTS MADE AFTER OLD MAJOR DIES- DID EVERYONE AGREE?**

The original seven commandments of Animalism: **ARE THEY REASONABLE?**

1. Whatever goes on two legs is an enemy
2. Whatever goes on four legs, or has wings, is a friend
3. No animal shall wear clothes
4. No animal shall sleep in a bed
5. No animal shall drink alcohol
6. No animal shall kill any other animal
7. All animals are equal

### Chapter 3

"The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership" **SHOULD THOSE WITH 'SUPERIOR KNOWLEDGE' BE LEADERS? WHAT IS SUPERIOR KNOWLEDGE?**

About Boxer: "His answer to every problem, every setback, was 'I will work harder!'" **IS THIS A GOOD ATTITUDE TO LIVE BY?**

Mollie and Cat shirk responsibility- **SHOULD THEY GET THE SAME PRIVILEGES AS EVERYONE ELSE?**

About Napoleon and Snowball: "Whatever suggestion either of them made, the other could be counted on to oppose it" **DOES THIS REMIND YOU OF ANYTHING? IS THIS HELPFUL?**

Napoleon's viewpoint: "The education of the young was more important than anything that could be done for those who were already grown up" **DO YOU AGREE?**

### Chapter 4

"A wave of rebelliousness ran through the countryside" **IS COPYCAT BEHAVIOUR A GOOD OR A BAD THING?**

"Any animal caught singing it was given a flogging on the spot. And yet the song was irrepressible" **IS THIS THE NATURE OF REBELLION? THAT IT CANNOT BE SUPPRESSED?**



# APPENDICES

## Key Quotes And Debate Questions By Chapter

Boxer (when he thinks he has killed the stable boy):  
"Who will believe that I did not do this on purpose?"

**WAS IT SELF DEFENCE, MAN-SLAUGHTER OR MURDER? WAS IT AN ACCIDENT OR ON PURPOSE? HOW DO YOU DECIDE?** Activity idea: conduct a court case/trial?

Snowball: "No sentimentality, comrade! War is war. The only good human being is a dead one" **IS THIS THE MINDSET OF ALL AT WAR? WHY DO WE FOLLOW A LEADER TO COMMIT OTHERS TO DEATH? IS IT EVER OK TO KILL ANOTHER?**

"... the need for all animals to be ready to die for Animal Farm if need be" **IS ANYTHING IMPORTANT ENOUGH TO DIE FOR?**

### Chapter 5

Mollie goes back to the humans: "None of the animals ever mentioned Mollie again" **SHOULD WE FORGET ABOUT THINGS WHICH HAVE HAPPENED IN THE PAST, EVEN IF THEY DO NOT FIT OUR IDEALS?**

About Snowball's plans: "... the other animals found completely unintelligible but very impressive" **USING SOMETHING IMPRESSIVE, PURPOSEFULLY TAKING ADVANTAGE OF THE LESS INTELLIGENT?**

Benjamin: "Windmill or no windmill, he said, life would go on as it had always gone on- that is, badly" **CAN SYSTEMS EVER BE CHANGED FOR THE BETTER?**

Snowball and Napoleon oppose each other: "Vote for Snowball and the three-day week" or "Vote for Napoleon and the full manger" **IS A SPLIT OPINION AND A BREAK-UP OF THE 'TEAM' INEVITABLE?**

"They always found themselves in agreement with the one who was speaking at the moment" **ARE WE SHEEP OR DO WE HAVE OPINIONS? IS IT EASIER TO FOLLOW WHOEVER IS SPEAKING THE LOUDEST? (E.G. VOTING IN ELECTIONS, DECIDING THE OUTCOME OF A CRIMINAL TRIAL, ETC)**

Napoleon sets his dogs (the puppies he took away) on Snowball, who is chased off the farm: "It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr Jones"

**BEGINNING OF BECOMING LIKE HUMANS?**

Napoleon cancels the weekly meetings in favour of a secret pig-only committee: "Several of them would have protested if they could have found the right arguments" **IS THIS A PROBLEM IN SOCIETY? NOT THE RIGHT PLATFORMS TO VOICE OPINIONS? FEEL TOO UNINTELLIGENT?**

Squealer about Napoleon: "He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decision, comrades" **WHO DECIDES WHAT THE 'WRONG' DECISION IS? (LINK TO BREXIT AND CAMERON)**

Squealer: "Bravery is not enough... Loyalty and obedience are more important" **WHICH IS MORE IMPORTANT? WHY? DOES IT CHANGE DEPENDING ON CIRCUMSTANCE?**

When Squealer asks about wanting Jones back: "This argument was unanswerable" **WAS THIS THE KEY TO GETTING THE ANIMALS ON SIDE?**

"Nowadays they did not sit all together as they had done in the past. Napoleon, with Squealer and another pig named Minimus... sat on the front of the raised platform, with the nine young dogs forming a semicircle round them, and the other pigs sitting behind. The rest of the animals sat facing them in the main body of the barn" **ARE ALL ANIMALS STILL EQUAL?**

Napoleon decides to build the windmill anyway and claims Snowball stole the plans from him. **WHAT WOULD HAVE HAPPENED IF SNOWBALL WAS THERE TO DEFEND HIMSELF?**

"Squealer spoke so persuasively, and the three dogs who happened to be with him growled so threateningly, that they accepted his explanation without further questions" **EASIER TO FOLLOW THAN REBEL WHEN THREATENED? (LINKS TO VOTING- BREXIT, PEOPLE MADE TO FEEL STUPID, IGNORANT, NAÏVE, RACIST)**



# APPENDICES

## Key Quotes And Debate Questions By Chapter

### Chapter 6

"They were happy in their work... aware that everything that they did was for the benefit of themselves and those of their kind who would come after them" **IS IT IMPORTANT TO WORK HARD FOR FUTURE GENERATIONS?**

About the Sunday morning work: "This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half" **CAN THIS BE CALLED VOLUNTARY? IS THE WORK ON ANIMAL FARM VOLUNTARY OR NOT? WHAT BENEFITS DO THE ANIMALS GET? WHEN IS VOLUNTARY WORK OK/ NOT OK?**

"No animal now stole" **IS THIS TRUE? WHAT HAPPENED TO THE MILK AND APPLES?**

After a storm ruins the windmill, Snowball is blamed, Napoleon says: "Comrades... I pronounce the death sentence upon Snowball. 'Animal Hero, Second Class' and half a bushel of apples to any animal who brings him to justice" **BRIBERY TO COMMIT MURDER**

Napoleon decides to do trade with the humans in the neighbouring farms. The animals are sure they agreed not to do this: "since nothing of the kind existed in writing, the animals were satisfied that they had been mistaken" **IS IT EASY TO FORGET WHEN THERE IS NO EVIDENCE? HOW RELIABLE IS MEMORY, EVEN COLLECTIVE MEMORY?**

"The pigs suddenly moved into the farmhouse"

Clover checks the commandments, which now read "No animals shall sleep in a bed with sheets"

**HOW CAN THE ANIMALS PROVE THAT THE COMMANDMENTS HAVE BEEN CHANGED?**

### Chapter 7

"Squealer made excellent speeches on the joy of service and the dignity of labour, but the other animals found more inspiration in Boxer's strength" **WORDS VS ACTIONS- WHICH ARE STRONGER?**

When the humans spread lies and rumours about Animal Farm "(Napoleon) decided to make use of Whymper to spread a contrary impression" **POWER OF RUMOUR- WHAT IS OUT CANNOT BE PUT**

### BACK IN. LIES/RUMOURS IN POLITICS

"For the first time since the expulsion of Jones there was something resembling a rebellion" (hens laying on the rafters) **IS THIS THE START OF MORE REBELLION TO COME? WERE THE HENS BRAVE OR FOOLISH?** The hens concede after their rations are cut and 9 die **WHY DID THE OTHER ANIMALS NOT SUPPORT THE HENS?**

"Whenever anything went wrong, it became usual to attribute it to Snowball" **WAS THIS EASIER THAN ADMITTING HARDSHIP? ADMITTING FAULT? EASY VICTIM AS CANNOT DEFEND HIMSELF?** Squealer announces that Snowball was in league with Jones from the start **EXCUSE FOR LOSSES**

"They all remembered, or thought they remembered" **HOW RELIABLE IS MEMORY?**

Boxer: "If comrade Napoleon says it, it must be right" **IS TRUST IMPORTANT?**

When 4 pigs confess to being secretly in touch with Snowball "the dogs promptly tore their throats out" **AGAINST THE COMMANDMENTS- DOES ANYONE NOTICE?**

Other animals confess: "They were all slain on the spot" **SHOULD THEY HAVE CHANCE TO REDEEM THEMSELVES/A TRIAL? SHOULD A CONFESSION OF CRIME/SIN BE FORGIVEN?**

"The air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones" **WHAT EFFECT DOES THIS HAVE ON THE ANIMALS?**

"They did not know which was more shocking- the treachery of the animals who had leagued themselves with Snowball, or the cruel retribution they had just witnessed" **WHAT DO YOU THINK? IS KILLING A 'CRIMINAL' EVER JUSTIFIED? DEATH SENTENCES**

Clover's thoughts (p70-71) Clover feels she cannot voice her concerns **DO THEY EVER GET A CHANCE?**

Boxer: "It must be due to some fault in ourselves" **CANNOT SEE THE TRUTH**

Squealer (after 'Beasts of England' is banned): "Beasts of England was the song of the Rebellion. But the Rebellion is now completed" **IS IT TRULY OVER?**



# APPENDICES

## Key Quotes And Debate Questions By Chapter

### Chapter 8

"No one cared to mention it in the hearing of the pigs or the dogs, it felt that the killings which had taken place did not square with this" (sixth commandment) **ARE THE ANIMALS SCARED TO VOICE THEIR CONCERNS? FEAR OF DEATH?**

"They could no longer remember very clearly what conditions had been like before the Rebellion" **DOES PHOTOGRAPHY/VIDEO/SOCIAL MEDIA HELP OR HINDER? LINKS TO STATUES BEING TORN DOWN- ERASING HISTORY?**

Napoleon now referred to formally as the Leader: "It had become usual to give Napoleon credit for every successful achievement and every stroke of good fortune" (including water tasting good and the chickens laying eggs) **IS THIS GOOD LEADERSHIP? WHY DOES NOBODY QUESTION THIS?**

"The relations between Napoleon and Pilkington were now almost friendly" **IS HE SEEING THE ADVANTAGES OF A CHANGING RELATIONSHIP WITH HUMANS?**

"Squealer was soon able to convince them that their memories had been at fault" (about Snowball receiving Animal Hero status) **CAN WE TRUST MEMORY? WHAT ABOUT COLLECTIVE MEMORY?**

"A mighty cry for vengeance went up, and without waiting for further orders they charged forth in a body and made straight for the enemy" **IS VENGEANCE DANGEROUS? ARE ORDERS IMPORTANT? WAITING FOR ORDERS VS FOLLOWING INSTINCTS/FEELINGS**

"Napoleon had created a new decoration, the order of the Green Banner, which he had conferred upon himself" **IS THIS FAIR?**

"Comrade Napoleon was dying!... What should they do if their Leader was taken away from them" **ANIMALS NOW SO RELIANT ON ORDERS THEY DON'T KNOW WHAT TO DO WITHOUT THEM, EVEN THOUGH THEY DON'T ALWAYS LIKE NAPOLEON'S WAY OF DOING THINGS**

Commandment about killing other animals changed to "without cause": "Somehow or other, the last two words had slipped out of the animals' memory"

### COLLECTIVE MEMORY AT FAULT? STILL BELIEVE THIS EVEN THOUGH IT HAS HAPPENED BEFORE

Squealer is found in the barn with a paintbrush; the fifth commandment now reads "No animal shall drink alcohol to excess" **WILL THE ANIMALS MAKE THE CONNECTION?**

### Chapter 9

"Boxer refused to take even a day off work, and made it a point of honour not to let it be seen that he was in pain" **WHAT HAS LEAD TO HIM FEELING LIKE THIS? IS THIS RIGHT?**

"doubtless it had been worse in the old days. They were glad to believe it" **EASIER TO BELIEVE THAT IT USED TO BE WORSE THAN TO FIGHT AGAIN?**

"In those days they had been slaves and now they were free, and that made all the difference" **ARE THEY REALLY FREE?**

Rules are put in place to benefit the pigs (other animals must move out of their way, pigs can wear ribbons on Sundays, etc) **ARE ALL ANIMALS EQUAL?**

"all rations were reduced, except those of the pigs and dogs. A too-rigid equality in rations, Squealer explained, would have been contrary to the principles of Animalism" **HOW?**

"Animal Farm was proclaimed a Republic, and it became necessary to elect a President" **WHO PROCLAIMED THIS? WHY IS THIS NECESSARY? WOULD ANYONE ELSE DARE OPPOSE NAPOLEON?**

"All animals worked like slaves that year" **ARE THEY NOT SLAVES?**

Boxer is injured and taken away to be killed. Squealer: "The van had previously been the property of the knacker, and had been bought by the veterinary surgeon, who had not yet painted the old name out" ... "At least he had died happy" **THE ANIMALS ARE STILL BEING CONVINCED BY SQUEALER. DO THEY BELIEVE HIM OR JUST PREFER TO THINK THE BEST?**





# APPENDICES

## Key Quotes And Debate Questions By Chapter

### Chapter 10

"A time came when there was no one who remembered the old days before the Rebellion" **TIME MOVES ON- DO THE STORIES OF THE OLD DAYS MATTER? CAN WE UNDERSTAND IF WE DIDN'T EXPERIENCE IT?**

"no animal had ever actually retired" **NOT ALLOWED? TOO SCARED? DO THEY THINK THEY ARE REMEMBERING WRONG?**

Napoleon: "The truest happiness, he said, lay in working hard and living frugally" **DO YOU AGREE?**

"neither pigs nor dogs produced any food by their own labour" (worked on files, reports, organisation instead) **DOES THIS MATTER? IS ONE JOB MORE IMPORTANT THAN ANOTHER? LABOUR VS LEADERSHIP- LEAD BY EXAMPLE OR ACCEPT DIFFERENT ROLES?**

Benjamin: "Things had never been, nor ever could be, much better or much worse- hunger, hardship and disappointment being, so he said, the unalterable law of life" **IS THIS TRUE? IS IT UNALTERABLE?**

"The animals never gave up hope" **HOW IMPORTANT IS HOPE? IS IT ALWAYS POSSIBLE?**

"No creature among them went upon two legs. No creature called any other creature 'Master'. All animals were equal" **IS THIS TRUE? ARE ANY COMMANDMENTS UNBROKEN/UNCHANGED?**

"It was a pig walking on his hind legs"

"Four legs good, two legs better!"

"There was nothing there now except a single commandment. It ran:

**ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" WHY DON'T THE OTHER ANIMALS REVOLT?**

"not knowing whether to be more frightened of the pigs or of the human visitors" **WHY ARE THEY SO FRIGHTENED?**

"for the first time animals and human beings were meeting on terms of equality" **IS THIS GOOD OR BAD? WHO FOR?**

"the lower animals on Animal Farm did more work and received less food than any animals in the country" **FINALLY HEARING THE TRUTH. WHAT LED THE ANIMALS TO ACCEPTING THIS?**

"Mr Pilkington congratulated the pigs on the low rations, the long working hours, and the general absence of pampering" **WHAT LED THE ANIMALS TO ACCEPTING THIS? WHAT WILL THEY DO NOW?**

"a rather foolish custom of addressing one another as 'comrade'. This was to be suppressed" **ANIMALS ARE NO LONGER EQUALS OR FRIENDS**

"the name 'Animal Farm' had been abolished" **NO LONGER RUN BY ALL OF THE ANIMALS**

"The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which" **HAS ANYTHING CHANGED? WHO FOR? WILL REVOLUTION HAPPEN AGAIN? CAN IT? IS IT INEVITABLE?**

### Conclusions from the whole story

**HOW MUCH OF THE ADVICE OLD MAJOR GIVES, AND THE ORIGINAL COMMANDMENTS, ARE ADHERED TO BY THE END OF THE STORY? HOW MANY ARE BROKEN AND IN WHAT WAYS?**

**WHY DO THE ANIMALS FOLLOW THE PIGS? WHAT EVENTS LEAD UP TO NAPOLEON BECOMING THE 'LEADER'?**



# APPENDICES

## Key Quotes And Debate Questions by theme

### Animalism And The Commandments

Old Major: "Among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades [...] Whatever goes upon two legs is an enemy [...] We must not come to resemble him (man) [...] All animals are equal" **HOW LIKELY IS IT THAT THESE RULES WILL BE KEPT?**

About the farmhouse: "All were agreed that no animal must ever live there" **AGREEMENTS MADE AFTER OLD MAJOR DIES- DID EVERYONE AGREE?**

The original seven commandments of Animalism: **ARE THEY REASONABLE?**

1. Whatever goes on two legs is an enemy
2. Whatever goes on four legs, or has wings, is a friend
3. No animal shall wear clothes
4. No animal shall sleep in a bed
5. No animal shall drink alcohol
6. No animal shall kill any other animal
7. All animals are equal"

Napoleon decides to do trade with the humans in the neighbouring farms. The animals are sure they agreed not to do this: "since nothing of the kind existed in writing, the animals were satisfied that they had been mistaken" **IS IT EASY TO FORGET WHEN THERE IS NO EVIDENCE? HOW RELIABLE IS MEMORY, EVEN COLLECTIVE MEMORY?**

"The pigs suddenly moved into the farmhouse"

"Nowadays they did not sit all together as they had done in the past. Napoleon, with Squealer and another pig named Minimus... sat on the front of the raised platform, with the nine young dogs forming a semicircle round them, and the other pigs sitting behind. The rest of the animals sat facing them in the main body of the barn" **ARE ALL ANIMALS STILL EQUAL?**

Clover checks the commandments, which now read "No animals shall sleep in a bed with sheets"

### HOW CAN THE ANIMALS PROVE THAT THE COMMANDMENTS HAVE BEEN CHANGED?

When 4 pigs confess to being secretly in touch with Snowball "the dogs promptly tore their throats out" **AGAINST THE COMMANDMENTS- DOES ANYONE NOTICE?**

Commandment about killing other animals changed to "without cause": "Somehow or other, the last two words had slipped out of the animals' memory" **COLLECTIVE MEMORY AT FAULT? STILL BELIEVE THIS EVEN THOUGH IT HAS HAPPENED BEFORE**

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"Four legs good, two legs better!"

"There was nothing there now except a single commandment. It ran:

*See Citizenship aims in NC 2014 LINKS KS3 KS4 resource for relevant background study*



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## Key Quotes And Debate Questions By Theme

**ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" WHY DON'T THE OTHER ANIMALS REVOLT?**

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**WHY DO THE ANIMALS FOLLOW THE PIGS? WHAT EVENTS LEAD UP TO NAPOLEON BECOMING THE 'LEADER'?**

### Political And Social Elements

Old Major's speech contains lots of leading questions- **WHAT EFFECT DO THESE HAVE ON THE OTHER ANIMALS?** Use this as inspiration for their own speeches

The farm animals have a vote as to whether wild animals should be comrades, after already saying "All animals are comrades" - **WHY DO THEY NEED A VOTE? ARE THEY ALREADY FORMING A HIERARCHY AMONGST ANIMALS?**

"The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership" **SHOULD THOSE WITH 'SUPERIOR KNOWLEDGE' BE LEADERS? WHAT IS SUPERIOR KNOWLEDGE?**

About Napoleon and Snowball: "Whatever suggestion either of them made, the other could be counted on to oppose it" **DOES THIS REMIND YOU OF ANYTHING? IS THIS HELPFUL?**

About Snowball's plans: "... the other animals found completely unintelligible but very impressive" **USING SOMETHING IMPRESSIVE, PURPOSEFULLY TAKING ADVANTAGE OF THE LESS INTELLIGENT?**

Snowball and Napoleon oppose each other: "Vote for Snowball and the three-day week" or "Vote for Napoleon and the full manger" **IS A SPLIT OPINION AND A BREAK-UP OF THE 'TEAM' INEVITABLE?**

"They always found themselves in agreement with the one who was speaking at the moment" **ARE WE SHEEP OR DO WE HAVE OPINIONS? IS IT EASIER TO FOLLOW WHOEVER IS SPEAKING**

**THE LOUDEST? (E.G. VOTING IN ELECTIONS, DECIDING THE OUTCOME OF A CRIMINAL TRIAL, ETC)**

When Squealer asks about wanting Jones back: "This argument was unanswerable" **WAS THIS THE KEY TO GETTING THE ANIMALS ON SIDE?**

"Squealer made excellent speeches on the joy of service and the dignity of labour, but the other animals found more inspiration in Boxer's strength" **WORDS VS ACTIONS- WHICH ARE STRONGER?**

When the humans spread lies and rumours about Animal Farm "(Napoleon) decided to make use of Whymper to spread a contrary impression" **POWER OF RUMOUR- WHAT IS OUT CANNOT BE PUT BACK IN. LIES/RUMOURS IN POLITICS**

"Whenever anything went wrong, it became usual to attribute it to Snowball" **WAS THIS EASIER THAN ADMITTING HARDSHIP? ADMITTING FAULT? EASY VICTIM AS CANNOT DEFEND HIMSELF?** Squealer announces that Snowball was in league with Jones from the start **EXCUSE FOR LOSSES**

Napoleon now referred to formally as the Leader: "It had become usual to give Napoleon credit for every successful achievement and every stroke of good fortune" (including water tasting good and the chickens laying eggs) **IS THIS GOOD LEADERSHIP? WHY DOES NOBODY QUESTION THIS?**

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"Animal Farm was proclaimed a Republic, and it became necessary to elect a President" **WHO PROCLAIMED THIS? WHY IS THIS NECESSARY? WOULD ANYONE ELSE DARE OPPOSE NAPOLEON?**



# APPENDICES

## Key Quotes And Debate Questions By Theme

### REVOLUTION, REBELLION AND THE LAW

"A wave of rebelliousness ran through the countryside" **IS COPYCAT BEHAVIOUR A GOOD OR A BAD THING?**

"Any animal caught singing it was given a flogging on the spot. And yet the song was irrepressible" **IS THIS THE NATURE OF REBELLION? THAT IT CANNOT BE SUPPRESSED?**

Boxer (when he thinks he has killed the stable boy): "Who will believe that I did not do this on purpose?" **WAS IT SELF DEFENCE, MAN-SLAUGHTER OR MURDER? WAS IT AN ACCIDENT OR ON PURPOSE? HOW DO YOU DECIDE?** Activity idea: conduct a court case/trial?

Snowball: "No sentimentality, comrade! War is war. The only good human being is a dead one" **IS THIS THE MINDSET OF ALL AT WAR? WHY DO WE FOLLOW A LEADER TO COMMIT OTHERS TO DEATH? IS IT EVER OK TO KILL ANOTHER?**

"... the need for all animals to be ready to die for Animal Farm if need be" **IS ANYTHING IMPORTANT ENOUGH TO DIE FOR?**

Squealer: "Bravery is not enough... Loyalty and obedience are more important" **WHICH IS MORE IMPORTANT? WHY? DOES IT CHANGE DEPENDING ON CIRCUMSTANCE?**

"No animal now stole" **IS THIS TRUE? WHAT HAPPENED TO THE MILK AND APPLES?**

After a storm ruins the windmill, Snowball is blamed, Napoleon says: "Comrades... I pronounce the death sentence upon Snowball. 'Animal Hero, Second Class' and half a bushel of apples to any animal who brings him to justice" **BRIBERY TO COMMIT MURDER**

"For the first time since the expulsion of Jones there was something resembling a rebellion" (hens laying on the rafters) **IS THIS THE START OF MORE REBELLION TO COME? WERE THE HENS BRAVE OR FOOLISH? The hens concede after their rations are cut and 9 die WHY DID THE OTHER ANIMALS NOT SUPPORT THE HENS?**

Other animals confess: "They were all slain on the spot" **SHOULD THEY HAVE CHANCE TO REDEEM THEMSELVES/A TRIAL? SHOULD A CONFESSION OF CRIME/SIN BE FORGIVEN?**

"They did not know which was more shocking- the treachery of the animals who had leagued themselves with Snowball, or the cruel retribution they had just witnessed" **WHAT DO YOU THINK? IS KILLING A 'CRIMINAL' EVER JUSTIFIED? DEATH SENTENCES**

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"not knowing whether to be more frightened of the pigs or of the human visitors" **WHY ARE THEY SO FRIGHTENED?**

### Animals and Humans: Characters, Rights, Relationships

Old Major: "No animal in England is free. The life of an animal is misery and slavery [...] Is this simply part of the order of nature?" **DO YOU AGREE?**

Old Major: "Man is the only creature that consumes without producing [...] yet he is lord of all the animals" **DO YOU AGREE?**

About Boxer: "His answer to every problem, every setback, was 'I will work harder!'" **IS THIS A GOOD ATTITUDE TO LIVE BY?**

Benjamin: "Windmill or no windmill, he said, life would go on as it had always gone on- that is, badly" **CAN SYSTEMS EVER BE CHANGED FOR THE BETTER?**

Napoleon sets his dogs (the puppies he took away) on Snowball, who is chased off the farm: "It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr Jones" **BEGINNING OF BECOMING LIKE HUMANS?**

Squealer about Napoleon: "He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decision, comrades" **WHO DECIDES WHAT THE 'WRONG' DECISION IS? (LINK TO BREXIT AND CAMERON)**

Napoleon decides to build the windmill anyway and claims Snowball stole the plans from him.





# APPENDICES

## Key Quotes And Debate Questions By Theme

### WHAT WOULD HAVE HAPPENED IF SNOWBALL WAS THERE TO DEFEND HIMSELF?

"Squealer spoke so persuasively, and the three dogs who happened to be with him growled so threateningly, that they accepted his explanation without further questions" **EASIER TO FOLLOW THAN REBEL WHEN THREATENED? (LINKS TO VOTING- BREXIT, PEOPLE MADE TO FEEL STUPID, IGNORANT, NAÏVE, RACIST)**

About the Sunday morning work: "This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half" **CAN THIS BE CALLED VOLUNTARY? IS THE WORK ON ANIMAL FARM VOLUNTARY OR NOT? WHAT BENEFITS DO THE ANIMALS GET? WHEN IS VOLUNTARY WORK OK/ NOT OK?**

"They all remembered, or thought they remembered" **HOW RELIABLE IS MEMORY?**

Boxer: "If comrade Napoleon says it, it must be right" **IS TRUST IMPORTANT?**

"The air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones" **WHAT EFFECT DOES THIS HAVE ON THE ANIMALS?**

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"No one cared to mention it in the hearing of the pigs or the dogs, it felt that the killings which had taken place did not square with this" (sixth commandment) **ARE THE ANIMALS SCARED TO VOICE THEIR CONCERNS? FEAR OF DEATH?**

"The relations between Napoleon and Pilkington were now almost friendly" **IS HE SEEING THE ADVANTAGES OF A CHANGING RELATIONSHIP WITH HUMANS?**

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### in pain" WHAT HAS LEAD TO HIM FEELING LIKE THIS? IS THIS RIGHT?

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"a rather foolish custom of addressing one another as 'comrade'. This was to be suppressed" **ANIMALS ARE NO LONGER EQUALS OR FRIENDS**

"the name 'Animal Farm' had been abolished"





# APPENDICES

## Key Quotes And Debate Questions By Theme

### NO LONGER RUN BY ALL OF THE ANIMALS

"The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which" **HAS ANYTHING CHANGED? WHO FOR? WILL REVOLUTION HAPPEN AGAIN? CAN IT? IS IT INEVITABLE?**

### Animal Farm for Today and the Future

"Why should we care what happens after we are dead?" **IS THIS A GOOD ATTITUDE TO HAVE? SHOULD WE CARE? WHY/WHY NOT?**

Napoleon's viewpoint: "The education of the young was more important than anything that could be done for those who were already grown up" **DO YOU AGREE?**

Mollie goes back to the humans: "None of the animals ever mentioned Mollie again" **SHOULD WE FORGET ABOUT THINGS WHICH HAVE HAPPENED IN THE PAST, EVEN IF THEY DO NOT FIT OUR IDEALS?**

Napoleon cancels the weekly meetings in favour of a secret pig-only committee: "Several of them would have protested if they could have found the right arguments" **IS THIS A PROBLEM IN SOCIETY? NOT THE RIGHT PLATFORMS TO VOICE OPINIONS? FEEL TOO UNINTELLIGENT?**

"They were happy in their work... aware that everything that they did was for the benefit of themselves and those of their kind who would come after them" **IS IT IMPORTANT TO WORK HARD FOR FUTURE GENERATIONS?**

"They could no longer remember very clearly what conditions had been like before the Rebellion" **DOES PHOTOGRAPHY/VIDEO/SOCIAL MEDIA HELP OR HINDER? LINKS TO STATUES BEING TORN DOWN- ERASING HISTORY?**

"doubtless it had been worse in the old days. They were glad to believe it" **EASIER TO BELIEVE THAT IT USED TO BE WORSE THAN TO FIGHT AGAIN?**

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# APPENDICES

## Aims and Learning Outcomes supported by the Activity Pack

### General Aims

- Prepare pupils for the opportunities, responsibilities and experiences of later life
- Introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement

### English

#### Aims

- Use discussion in order to learn; be able to elaborate and explain clearly their understanding and ideas
- Be competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate
- Understand and use the conventions for discussion and debate, as well as continuing to develop their skills in working collaboratively with their peers to discuss reading, writing and speech across the curriculum
- Write imaginatively for a variety of purposes and audiences across a range of contexts.
- Understand nuances in meaning

### KS3

#### Reading

- Make inferences and refer to evidence in the text
- Study setting, plot, and characterisation, and the effects of these
- Understand how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play

### Writing

- Write stories, scripts, poetry and other imaginative writing
- Make notes and polished scripts for talks and presentations
- Write a range of other narrative and non-narrative texts, including arguments, and personal and formal letters
- Summarise and organise material, and support ideas and arguments with any necessary factual detail
- Draw on knowledge of literary and rhetorical devices from their reading and listening, to enhance the impact of their writing
- Consider how their writing reflects the audiences and purposes for which it was intended

### Grammar and Vocabulary

- Draw on new vocabulary and grammatical constructions from their reading and listening, and use these consciously in their writing and speech to achieve particular effects

### Spoken English

- Use Standard English confidently in a range of formal and informal contexts, including classroom discussion
- Give short speeches and presentations, expressing their own ideas and keeping to the point
- Participate in formal debates and structured discussions, summarising and/or building on what has been said
- Improvise, rehearse and perform play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact



## KS4

### Reading

- Read in different ways for different purposes, summarising and synthesising ideas and information, and evaluating their usefulness for particular purposes
- Draw on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation
- Identify and interpret themes, ideas and information
- Explore aspects of plot, characterisation, events and settings, the relationships between them and their effects
- Seek evidence in the text to support a point of view, including justifying inferences with evidence
- Analyse a writer's choice of vocabulary, form, grammatical and structural features, and evaluate their effectiveness and impact
- Make critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading

### Writing

- Adapt their writing for a wide range of purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue
- Select and organise ideas, facts and key points, and cite evidence, details and quotation effectively and pertinently for support and emphasis
- Select, and use judiciously, vocabulary, grammar, form, and structural and organisational features, including rhetorical devices, to reflect audience, purpose and context, and use Standard English where appropriate

### Grammar and Vocabulary

- Study the effectiveness and impact of vocabulary and grammar in the texts they read
- Draw on new vocabulary and grammatical constructions from their reading and listening, and use these consciously in their writing and speech to achieve particular effects

### Spoken English

- Use Standard English when the context and audience require it
- Work effectively in groups of different sizes and take on required roles, including leading and managing discussions, involving others productively, reviewing and summarising, and contributing to meeting goals/deadlines
- Listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary
- Plan for different purposes and audiences, including selecting and organising information and ideas effectively and persuasively for formal spoken presentations and debates
- Listen and respond in a variety of different contexts, both formal and informal, and evaluate content, viewpoints, evidence and aspects of presentation
- Improvise, rehearse and perform play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact



## Citizenship

- Foster a keen awareness and understanding of democracy, government and how laws are made and upheld
- Develop the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments
- Be prepared to take their place in society as responsible citizens
- Acquire a sound knowledge and understanding of how the United Kingdom is governed, its political system and how citizens participate actively in its democratic systems of government
- Develop a sound knowledge and understanding of the role of law and the justice system in our society and how laws are shaped and enforced
- Develop an interest in, and commitment to, participation in volunteering as well as other forms of responsible activity, that they will take with them into adulthood
- Be equipped with the skills to think critically and debate political questions, to enable them to manage their money on a day-to-day basis, and plan for future financial needs

## KS3

Develop an understanding of:

- the operation of Parliament, including voting and elections, and the role of political parties
- the precious liberties enjoyed by the citizens of the United Kingdom
- the nature of rules and laws and the justice system, including the role of the police and the operation of courts and tribunals
- the roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities
- the functions and uses of money, the importance and practice of budgeting, and managing risk

## KS4

Develop an understanding of:

- parliamentary democracy and the key elements of the constitution of the United Kingdom, including the power of government, the role of citizens and Parliament in holding those in power to account, and the different roles of the executive, legislature and judiciary and a free press the different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes to influence decisions locally, nationally and beyond
- other systems and forms of government, both democratic and non-democratic, beyond the United Kingdom
- the legal system in the UK, different sources of law and how the law helps society deal with complex problems
- national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding
- the different ways in which a citizen can contribute to the improvement of his or her community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity

## Computing

- Undertake creative projects that involve selecting, using, and combining multiple applications, preferably across a range of devices, to achieve challenging goals, including collecting and analysing data and meeting the needs of known users
- Create, re-use, revise and re-purpose digital artefacts for a given audience, with attention to trustworthiness, design and usability
- Understand a range of ways to use technology safely, respectfully, responsibly and securely, including protecting their online identity and privacy; recognise inappropriate content, contact and conduct and know how to report concerns



## History

- Understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses
- Gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short and long-term timescales

## Art and Design

- Produce creative work, exploring their ideas and recording their experiences
- Know about great artists, craft makers and designers
- Increase their proficiency in the handling of different materials

## Design and Technology

- Select from and use specialist tools, techniques, processes, equipment and machinery precisely, including computer-aided manufacture
- Understand and use the properties of materials and the performance of structural elements to achieve functioning solutions

## Music

- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
- Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions

## Drama

- Apply knowledge and understanding when making, performing and responding to drama
- Explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- Develop a range of theatrical skills and apply them to create performances
- Work collaboratively to generate, develop and communicate ideas
- The design of: set (including props), costume, lighting and sound
- Analysis and evaluation of live theatre work by others





# TICKETS

Purchase your Animal Farm tickets

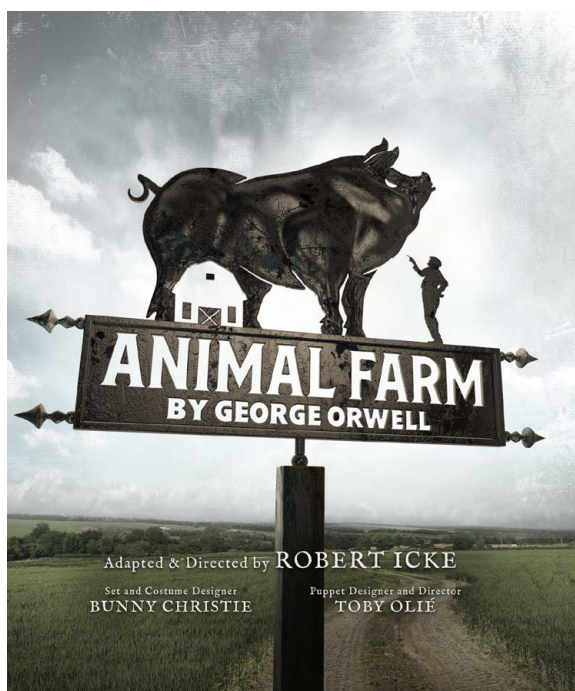
The animals of Manor Farm drive out the farmer and run the farm themselves. A revolution. And then what? Then freedom. Every animal will be free.

Old Major, the prize boar, calls the animals of Manor Farm together. He has had a strange dream of a better future.

George Orwell's world-famous fable tells the story of a revolution and its aftermath. Re-imagined by an award-winning creative team, Animal Farm is a dynamic, daring and contemporary take on a timeless story.

Animal Farm is directed by Robert Icke, whose version of 1984 (co-adapted and directed with Duncan Macmillan) was a smash-hit in the West End and on Broadway. This brand-new production features puppetry by Toby Olié (whose credits include War Horse, Running Wild and Goodnight Mister Tom) and is designed by four-time Olivier award-winner Bunny Christie.

To book your tickets visit  
**[animalfarmonstage.co.uk](http://animalfarmonstage.co.uk)**



## The 2022 tour dates and venues are as follows:

Birmingham Repertory Theatre  
(22nd January - 5th February)

Cambridge Arts Theatre  
(8th - 12th February)

Newcastle Theatre Royal  
(22nd - 26th February)

Bath Theatre Royal  
(1st - 5th March)

Norwich Theatre  
(8th - 12th March)

Salford Lowry  
(22nd - 26th March)

Plymouth Theatre Royal  
(29th March - 2nd April)

Nottingham Theatre Royal  
(5th - 9th April)

Coventry Belgrade Theatre  
(12th - 16th April)

Blackpool Grand Theatre  
(19th - 23rd April)

Liverpool Playhouse  
(26th - 30th April)

Canterbury Marlowe Theatre  
(3rd - 7th May)

Richmond Theatre  
(10th - 14th May)

Wolverhampton Grand Theatre  
(17th - 21st May)

Bromley Churchill Theatre  
(24th May - 28th May)

