

*Based on the novella by George Orwell –  
adapted by Andrew Periale*

## **Resource Guide**

Directed by Melissa Hill Grande

March 7 - March 15, 2015



Our Education Programming is funded in part by the following:

- Literacy in Action*
- Student Matinee Field Trips*
- Theatre Mentor/Interns*
- Professional Development*
- Education Director*
- Teen Dating Awareness*



The Heinz Endowment



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Bringing Literature to Life

### **POST---SHOW CHAT SESSIONS**

Stay after the school matinees to ask questions of both the actors and the production crew! During the 15-minute post-show chat sessions, delve into the story and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required

### **THE LITERACY IN ACTION PROGRAM**

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this FREE program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, [http://primestage.com/files/pdf/application\\_aas.pdf](http://primestage.com/files/pdf/application_aas.pdf).

### **TEEN DATING AWARENESS PROGRAM**

Prime Stage Theatre is proud to offer a touring production of You Belong to Me a 60 minute program designed to identify the warning signs of teen dating violence that can help save the life of a friend, loved one or even you. The three part program includes the testimony of a parent who lost a child, the one-act performed by Pittsburgh area teens, and a Q&A session. This program will make an impact at your school or community center. If you would our Teen Dating Awareness Program to come to your school or community center, please visit our website, [http://www.primestage.com/education/teen\\_dating\\_awareness.html](http://www.primestage.com/education/teen_dating_awareness.html)

### **OTHER OPPORTUNITIES FOR TEENS, FAMILIES AND ADULTS**

Prime Stage Theatre offers opportunities for people of all ages to get involved with the theater. Check out our website to learn about the Mentorships, Volunteering, Book Readings and many other exciting events. There is something for everyone at Prime Stage! <http://primestage.com/>

# Animal Farm - Resource Guide

## Welcome to Prime Stage Theatre: *Bringing Literature to Life!*



*Turn of the Screw, 2013-2014*



*The Importance of Being Earnest, 2013-2014*



*The Devil's Arithmetic, 2013-2014*

Dear Educator,

Welcome to Prime Stage Theatre's 2014-2015 season!

This year, we are pleased to bring you the *Strange Case of Dr. Jekyll and Mr. Hyde*, George Orwell's classic story – *Animal Farm*, and the world's longest running mystery, *The Mousetrap* by Agatha Christie.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature. We hope it will inspire you to use theatrical games and creative thinking in your classroom in order to spark personal connections with the theme and characters in the stories.

If you have any questions about the information or activities in this guide, please contact me. I'm happy to help and welcome your suggestions! Linda Haston  
Education Director  
[lhaston@primestage.com](mailto:lhaston@primestage.com)

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### All Prime Stage productions *and* Resource Guides address the following PA Core standards:

**CC.1.3.9-10.A:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CC.1.3.9-10.C:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**CC.1.3.9-10.D:** Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

**CC.1.3.9-10.E:** Analyze how an author's choices concerning structure, order events within it and manipulate time create an effect.

**CC.1.3.9-10.F:** Analyze how words and phrases shape meaning and tone in texts.

**CC.1.3.9-10.G:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

**CC.1.3.9-10.H:** Analyze how an author draws on and transforms themes, topics, character types, and/or other text

elements. **CC.1.3.9-10.K:** Read and comprehend literary fiction on grade level, reading independently and proficiently.

**CC.1.5.9-10.A:** Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CC.1.5.9-10.G:** Demonstrate command of Standard English when speaking based on grade level and content.

**Prime Stage's mission, *bridging literature, life and learning*, encourages students to make personal connections to literature through meaningful, interactive exploration of the text and themes. The activities are intended to enliven, clarify and enrich text as they read and watch the novel.**

## *Animal Farm* The novella in 3 minutes or less...

*"I meant the moral to be that revolutions only effect a radical improvement when the masses are alert and know how to chuck out their leaders as soon as the latter have done their job" ~ George Orwell.*

Old Major, an old prize-winning boar, gathers the animals of Manor Farm for a meeting in the big barn. He tells them of his dream where all animals live together with no human beings to control them. He tells the animals that they must work toward such a paradise and teaches them a song called "Beasts of England," in which his dream vision is lyrically described. The animals greet Major's vision with enthusiasm. When he dies only three nights after the meeting, three younger pigs—Snowball, Napoleon, and Squealer—form his ideas into a philosophy called Animalism. Late one night, the animals manage to defeat the farmer Mr. Jones in a battle, running him off the land. They rename the property Animal Farm and dedicate themselves to achieving Major's dream. The cart-horse Boxer devotes himself to the cause committing his great strength to the prosperity of the farm and adopting a personal affirmation "I will work harder."

Animal Farm prospers. Snowball teaches the animals to read, and Napoleon educates young puppies in "Animalism." When Mr. Jones reappears to take back his farm, the animals defeat him, in what comes to be known as the Battle of the Cowshed, and take the farmer's abandoned gun as a token of their victory.

Time passes. Napoleon and Snowball fight over the future of the farm and for power among the animals. Snowball creates a plan to build an electricity-generating windmill, but Napoleon opposes the plan. At the meeting to vote on the project, Snowball gives a passionate speech. Although Napoleon makes a strange noise, and nine attack dogs—the puppies that Napoleon "educated"—burst into the barn and chase Snowball from the farm. Napoleon assumes leadership of Animal Farm and declares that there will be no more meetings. From that point on, he asserts, the pigs alone will make all of the decisions—for the good of every animal.

Napoleon changes his mind about the windmill, and the animals, especially Boxer, devote their efforts to completing it. Napoleon expands his powers, rewriting history to make Snowball a villain. Napoleon also begins to act more like a human—sleeping in a bed, drinking whisky, and engaging in trade with neighboring farmers. The original Animalist principles strictly forbade such activities, but Squealer, Napoleon's propagandist, justifies every action to the other animals, convincing them that Napoleon is a great leader and is making things better for everyone—despite the fact that the common animals are cold, hungry, and overworked.

Mr. Frederick, a neighboring farmer, dynamites the windmill. While working to rebuild it, Boxer senses that his time has nearly come. One day, Boxer is taken away. According to Squealer, Boxer died in peace after having been taken to the hospital, praising the Rebellion with his last breath. Actually, Napoleon sold his most loyal worker to a glue maker to get money for whisky. Years pass and the pigs become like human beings—walking upright, carrying whips, and wearing clothes. Eventually, the Seven Commandments are reduced to a single principle—"all animals are equal, but some animals are more equal than others." Napoleon entertains a human farmer at a dinner and declares his intent to ally himself with the human farmers against the laboring classes of both the humans and animals. He also changes the name of Animal Farm back to Manor Farm, claiming that this title is the "correct" one. Looking in at this party through the farmhouse window, the common animals can no longer tell which are the pigs and which are the human beings.



Photos from PST production of  
*Animal Farm*

## George Orwell, Author

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*"Who controls the past controls the future. Who controls the present controls the past." ~George Orwell.*

George Orwell began life as Eric Arthur Blair (George Orwell was a pen name he adopted later for its "manly, English, country-sounding ring.") He spent his early years in India as a lonely boy who liked to make up stories and talk with imaginary companions. He began to "write" before he even knew how, dictating poems to his mother, and perhaps saw this outlet as an alternative to the human relationships he found so

difficult. Refuge in words and ideas became increasingly important when Orwell's parents sent him, at age eight, to boarding school in England.

Later, instead of going on to university, he decided to take a job in Burma with the Indian Imperial Police. Returning to England to recover from the chronic lung illness that plagued him all his life, Orwell began his writing career in earnest. Over the next two decades, he wrote newspaper columns, novels, essays, and radio broadcasts, most of which grew out of his own personal experience.

Orwell's beliefs about politics were affected by his experiences fighting in the Spanish Civil War. He viewed socialists, communists, and fascists as repressive and self-serving. Orwell patriotically supported England during World War II, but remained skeptical of governments and their willingness to forsake ideals in favor of power.

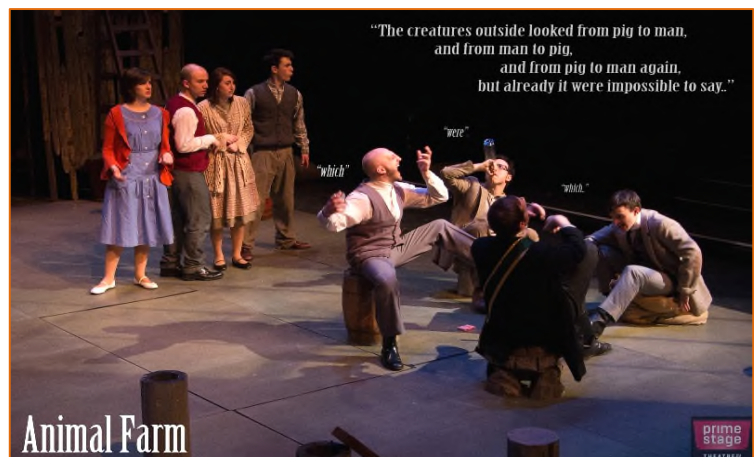
With each book or essay, Orwell solidified his role as the outsider willing to question any group's ideology. Orwell spoke his mind with *Animal Farm*, in which he criticized the Soviet Union despite its role as a World War II ally of Great Britain. At first, no one would publish the novel, but when *Animal Farm* finally appeared in 1945 it was a success. It was later adapted both as an animated film and as a play.

In explaining how he came to write *Animal Farm*, Orwell says he once saw a little boy whipping a horse:

*It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the [worker].*

Orwell said it was the first book in which he consciously tried to blend artistic and political goals.

Orwell's final novel, *1984*, continued that effort with a portrayal of a world totally under government control.



## 70<sup>th</sup> Anniversary of the book being published!

On the publication of *Animal Farm* in 1945, George Orwell discovered with horror that booksellers were placing his novel on children's shelves. According to his housekeeper, he began traveling from bookstore to bookstore requesting that the book be shelved with adult works. This dual identity—as children's story and adult satire—has stayed with Orwell's novel for more than fifty years.

Though the novella reads like a fairy story, and Orwell subtitles it as just that, it is also a satire containing a message about world politics and especially the former Soviet Union in particular. *Animal Farm* is more than a fairy story. It is a commentary on the relevance of independent thought, truth, and justice.

In a **satire**, the writer attacks a serious issue by presenting it in a ridiculous light or otherwise poking fun at it. Orwell uses satire to expose what he saw as the myth of Soviet socialism. Thus, the novel tells a story that people of all ages can understand, but it also tells us a second story—that of the real-life Revolution. Many critics have matched in great detail the story's characters to historical persons—for example, linking the power struggle between Napoleon and Snowball to the historical feuding between Joseph Stalin and Leon Trotsky for control of the Soviet Union.

An **allegory** is a narrative that can be read on more than one level. Critics often consider *Animal Farm* to be an allegory of the Russian Revolution.

A tremendous success when published, *Animal Farm* has since become part of school curriculums and popular literary culture. Readers and critics alike have enjoyed its imaginative premise and the engaging charm of its animal characters. Orwell's straightforward language draws readers into the farm's world, while the witty underlying satire invites serious analysis.

In *George Orwell: A Personal Memoir*, T. R. Fyvel writes:  
[Orwell] turned the domestic animals on the farm into immediately recognizable and memorable and sometimes lovable characters.

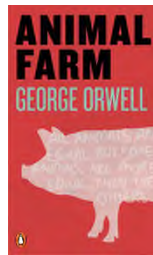


Create a book cover or poster for your version of *Animal Farm*.

An original book cover



Where other examples of **satire** do you see in the novella or play?



Where other examples of **allegory** do you see in the novella or play?

Orwell initially struggled to find a publisher for *Animal Farm*. Many liberal intellectuals in Europe admired the Soviet experiment with socialism. They believed socialism would produce a society in which everyone—workers and employers—were equal, and in which there were no upper, middle, or lower classes. In Orwell's words "they want[ed] to believe that, somewhere, a really Socialist country does actually exist." Also, British publishers were hesitant to publicly criticize their Soviet allies as World War II came to a close. The book was published in 1945, after Germany surrendered.

## Before You Read and/or See the Performance

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Spend some time helping students understand the terms **satire**, **allegory**, **irony**, and **fable**. Read a few of Aesop's and Thurber's fables will be helpful. *Animal Farm* has attributes of the **fable**, but there is no stated moral at the end. The animals learn nothing from their experience and are still unaware of their real situation. By the end of the novel, students may suggest some possible morals.

Since Orwell's subtitle is "A Fairy Story," a discussion of the **fairy story** is in order. Ask students to decide the elements of the fairy tale. Give a few titles such as "Cinderella" or "Sleeping Beauty." Have them supply characteristics such as magic, a villain, a damsel-in-distress, a handsome hero, and a happy ending.

C.M. Woodhouse's Introduction to the novel is suggested. Special emphasis should be made to make sure students understand how Woodhouse fits *Animal Farm* to the definition of the fairy tale. After the novel has been read, students can debate the comparison Woodhouse makes between the atomic bomb and *Animal Farm*. (Hazel Davis, Federal Hocking High School, Stewart, OH).

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### Leadership

As Napoleon takes over leadership of the farm, a new social and political structure emerges. This restructuring leads to many changes in power and privilege among the animals. As you read, record and compare the living conditions of the pigs with the living conditions of the other animals.

### Debate It

Why do revolutions occur? What circumstances lead people to overthrow the political and economic structure of their lives?

### Discuss

With a partner, identify two or three revolutions that occurred

more than ten years ago. What circumstances do these revolutions have in common? What goals were the revolutionaries seeking to accomplish? Were the revolutions successful?

### Setting a Purpose

Read to find out about farm animals who decide that revolution is the necessary course.



Photo from PST production of  
*Animal Farm*

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### Debate It

How would you feel if the rules for correct behavior kept changing?

### Discuss

In a small group, discuss some methods people have for persuading others to follow particular rules of behavior. Consider ways in which this persuasion relies on bias and manipulation of information.

### Setting a Purpose

As you read and watch the play, look for ways that Napoleon persuades the animals to follow his rules.

### Debate It

With a partner, identify and discuss factors that a government can modify (such as policies) and those that it cannot (such as climate conditions). Consider also whether there are elements to the human condition so basic that no revolution can change them.

### Discuss

Do you think revolution is worth the upheaval and damage it may cause? Can it bring about real and lasting change? Why or why not?

### Setting a Purpose

Read and watch to find out the ultimate consequences of the animals' revolution.



## A Peek Backstage

*Animal Farm* **Costume Designer** (Kim Brown), **Director** Melissa Hill Grande and the actor playing **Moses, the Raven** (Joseph David Rittenhouse)



### Kim: Our Costume Designer

I feel *Animal Farm* remains relevant in its unvarnished assessment of idealism tarnished by greed, power and corruption.

Like all societies and the members in it, the characters in *Animal Farm* are representative. This particular script and interpretation are more identifiable to modern audiences. The presentation of this work, in lieu of worldwide political unrest, terrorism & violence is timely and important."

The artistic intent is realism and since the actors are telling a story from the onset, the choice to present actors in 20th century clothing feels right. Moments in this story are comic, like human nature, but it is not a comedy.

*The reality in any struggle to improve the human condition involves sacrifice and death.*

I've enjoyed the entire rehearsal process of seeing actors and the director interpret the script and make choices to keep this work viable for education.

I feel the entire artistic team's talents have been appreciated by the actors who are working to use costumes, props & set to make an identifiable environment.

Moving into the New Hazlett to bring Orwell's message to a new generation is the culmination of all efforts and I am looking forward to seeing audience responses.

### Melissa: Our Director

"At heart, it is the story of an oppressed group who overthrow their master, only to allow a subset of their group to take the place of their previous oppressor and keep them down.

"*Animal Farm*" comes to life in the theatrical version of the story.

The hens always felt like old British ladies (a la Monty Python); we chose to hold on to that.

The most rewarding part of rehearsals has been getting to know the cast. They are all tremendously talented, and are really fun people to be around.

The most exciting moment was the first time we put the whole show together - the feeling of accomplishment that is derived from seeing all of our work come together for the first time is indescribable.

*Prime Stage has a great company of actors, and they will win you over!*

### Joe: Moses

"...and now, here I am."

"We have a really wonderful cast."

"It's nice to create something."

"[Moses is] part shaman, partly political."

*"Not only does [Moses] make friends, he makes allies."*

"You see what it's like to give up individualize for



## **Interview with Andrew Periale – Playwright who created this adaptation of *Animal Farm*.**



**Andrew Periale is perhaps best known as co-founder of the Emmy-nominated Perry Alley Theatre. Aside from writing plays, though, he is the founding editor of Pupperty International Magazine, and has released a CD of humorous, original songs on the Big Round Records label.**

**Periale is a regular at poetry hoots and “open mic” nights. His frequent triumphs at Robert Burns’ poetry competitions have given him one of the finest collections of single malt scotches in New Hampshire.**

### **How did you get permission to create this adaptation of *Animal Farm*?**

When I began work on the play--almost ten years ago--Orwell's *Animal Farm* was about to come into the public domain. It was during this period that Congress extended copyright protection. Eventually we had to work with the estate of George Orwell to get permission to perform the script.

### **Where did the idea for adapting the novella come from?**

In the post-9/11 obsession with security, the director I worked with on this project found that he was being pulled aside at airport security for "extra screening." This happened not occasionally, but EVERY time he was at an airport. Clearly, he was being profiled based on his looks. We noticed that personal freedoms were being eroded gradually by just the sort of government policies that developed under the pigs in *Animal Farm*. It seemed like a very timely book at that moment.

### **How was the original production created?**

We got a grant from the Philadelphia Theater Initiative (part of the Pew Charitable Trust) to work for two years with a group of actors. I met with them, along with director Robert Smythe, for two weeks every quarter and improvised scenes out of the bits that meant the most to us. It wasn't until late in the process that I began to give them any text to work with.

### **What do you want the audiences to “get” with the story and your adaptation?**

That government, unchecked, is bad for most citizens. That revolution fails.

### **What do you like best about Orwell’s story?**

That we are lulled into thinking it is a fairytale, and then find it is a story about the corrupting influence of power.

### **What was the audiences’ response to your adaptation?**

Reviews of all previous productions have been very positive. Audience members have come up to me years after they saw the play to tell me what an impact it had on them.

### **What was the most challenging part of adapting the story?**

Deciding what to leave out.

### **What was the most rewarding part of adapting the story?**

On the one hand, creating something that is less "sour" than the story upon which it is based. On the other hand, it led me to other books by Orwell, notably "Homage to Catalonia," and a new appreciation for both his intellectual and physical courage.

### **What is it like to have another company do your play?**

It is a thrill! To sit in an audience and hear a burst of laughter and think: I wrote that line. There is nothing quite like it and I'm grateful to Prime Stage for giving me that gift once more.

## DISCUSS WITH YOUR STUDENTS!



### Question the Playwright

1. What questions would you ask the playwright?
2. What differences are there between Orwell's novella and Andrew's adaptation?
3. How could puppets make the characters come alive or would you use puppets?

### How would you adapt *Animal Farm* as a play?

*What is the most important message to you? How could you bring that message to the forefront for the audience?*

*What questions remain unanswered in the novella? How could you add scenes or dialogue to add to the story?*

*Consider the events that happened before or after the events in the novel, or during the passage of time. \*Theater uses sight and sound! How could you use lighting, costumes, props, sound effects or movement?*

## Discussion Connections

*to help you create the adaptation:*

From whose point of view are the events told?

How does Orwell's background influence the story? Would you include any of that in the adaptation?

How does your background influence your adaptation of the story? Where would you put in your ideas?

What would be the setting? Why?

What music would you use? Why?

In what time period would you set the story? Why?

### The Theatre Production Staff who create the Show

The people who create a play are the Playwright, Set Designer, Lighting Designer, Costume Designer, Sound Designer, Technical Director/Carpenter, Stage Managers, Production Manager, Director and the actors.



**After you create your adaptation, form a production team to decide how you would create the production – what it would look like, who would direct it, and who would be cast in the roles.**

# STAGE Watching the play



If you are into sports, it is like the difference between watching a game and reading about it. Or it is the difference between looking at a painting and hearing a description of it, or listening to music and reading it the way the author intended it to be, and the actors score.

When you watch a play, you are pulled into the drama (or comedy), rather than you creating it in your own mind with your own imagination.

## What's so special about watching a play?

Watching can be an emotional experience, and it can surprise you more easily than can reading the script. You get not only the art of the playwright, but also the art of those who interpreted it and directed it, acted it, etc. (from <http://answers.yahoo.com/question/index?qid=20081006235215AAERMnT>).

## What will be so special about watching *Animal Farm*?

Watching this play may be new experience for you – because the actors play many roles without using any makeup. Appalachian music and finger puppets are used in the play.



How does *Animal Farm* compare to other plays or musicals you have seen or been in?

Write a review of this production comparing it to other plays or theatre productions you have seen or been in. Select a favorite story and adapt it into a play or take a moment from the story and create a scene for you or others to act out in the classroom.



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## Active Reading & Watching

There are many objects, places, and special references used by the author to add deeper meaning to the story. Looking for and identifying special things in *Animal Farm* will bring a deeper meaning to the story and play.

The major characters in *Animal Farm* are introduced throughout the story. As you discover each character, identify the purpose of each character. Complete the chart by noting details that describe each character or by listing key actions.

Character	Characteristics / Actions / Purpose
Old Major	gets the revolution started; inspires hope for real change

### **Music**

Music is very important to the story. How is it used in the story and the play to create tension and excitement?

### **Music Connection**

Write a revolutionary song like *Beasts of England*. Choose a revolution. Learn more about the surrounding historical events, and then identify the rebels' emotions.

Create an original poem or song to original music or to that of a popular song. If possible, record or perform the song for the class.

# Discussion Connections

Describe how the Rebellion takes place. How does the animals' behavior during the Rebellion suggest both human and animal characteristics?

What is your reaction to the animals' revolution?

Do you sympathize with the animals' complaints and goals? Why or why not?

How does the original vision of "Animalism" become the slogan "Four legs bad, two legs good"? In your opinion, do the animals want rules with simple language? What kind of language do the pigs use?

Compare Napoleon and Snowball as a leader.

Identify three ways that Napoleon tries to solidify his leadership position on the farm. How does the process of decision-making on the farm change under Napoleon's leadership? How does the leadership of Napoleon compare to other leaders in history or in current events?

Do you think Snowball's reaction to the stable-boy's death is appropriate to have during a revolution?

## Text to World Connection



Governments, like businesses, need to convey a particular image and idea to their citizens and to other nations.

They use public relations experts to craft that image and communicate it through electronic and print media, word of mouth, and specific policies. Play the role of a public relations planner and analyze how Napoleon might best present the farm to its neighbors.

Write a list of ideas and be prepared to present them orally to the rest of the class. You might consider including visual elements in your presentation, such as charts and graphs, or illustrations. (Courtesy of The Glencoe Literature Library).



Create a poster or an advertisement to convey your idea to the class.

# Point of View

Point of View – When writing, authors and playwrights must decide from what point of view they want to express their ideas – There are three different choices --- First person, second person and a variety of third person views. Pronouns can be a clue to identify the point of view being used.

## Types of Point of View

### First Person Point of View

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.

### Objective Point of View

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

### Third Person Point of View

Here the narrator does not participate in the action of the story as one of the characters, but lets us know exactly how the characters feel. We learn about the characters through this outside voice.

### Omniscient and Limited Omniscient Points of View

A narrator who knows everything about all the characters is all knowing, or omniscient. A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view.



### Classroom Activity

Divide the class into small groups and identify a point of view in one part of the story.

Consider how the story would change if the point of view changed?

What if the story was told by Snowball?

What if the story was told from Boxer's Point of View?

Create and present a monologue or scene from the story as if someone else was telling it.

Create an original story with a character's point of view.

Read an article in a journal and determine the point of view.

As you read and/or watch *Animal Farm* consider these things:

How does the point of view affect your responses to the characters?

How is your response influenced by how much the narrator knows and how objective he or she is?

First person narrators are not always trustworthy. It is up to you to determine what is true and what is not.

Think about the ways that point of view by the characters in the play.

<http://www.mpsaz.org/rmre/grades/grade5/homeworkhelp/files/pointofview.pdf>

## House rules

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theatre is just that: it’s LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, you are the final and most important component of this production.

### Thinking like a Critic

Critics play an important role in theatre. They are often the first to see the show and can write a wonderful – or horrendous – review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Think about the questions as you’re watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

**Evaluation** — Why did the playwright write the play?

Model of the Animal Farm set



#### Actor choices

— How did they move and speak? Did they seem like people we know? How did they relate to other characters?

~~Read the following questions before the show.~~

**Designer choices** — How did the costumes, lights, or sound tell the story-and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? What symbols were in the designs?

**Director choices**—What was the style, storytelling was very clear? How did the characters, design, and play make you feel?

**Interpretation** — Did the director make a statement about life now?

**Remember—it’s all about choices!**



Please review the following “house rules” with your students prior to attending our production:

-Please stay together with your group and wait for an usher to help you find your seat.

-Please turn all cell phones & pager completely off before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)

-No photography or videotaping.

-Please stay in your seat until the intermission or the end of the play.

-No eating, drinking, or chewing gum during the performance.

-We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!

-Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)



# LESSON PLANS FOR ANIMAL FARM

## Warm up Activity

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

**Procedure:**

- Begin with movement/vocal warm-up
- 

Start with head/neck roles

The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

**6-8 minutes**

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## LESSON PLAN FOR ANIMAL FARM WORKSHOP I

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

**Procedure:**

- Begin with movement/vocal warm-up

Start with head/neck roles -- The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big "uhhh" sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

**6-8 minutes**

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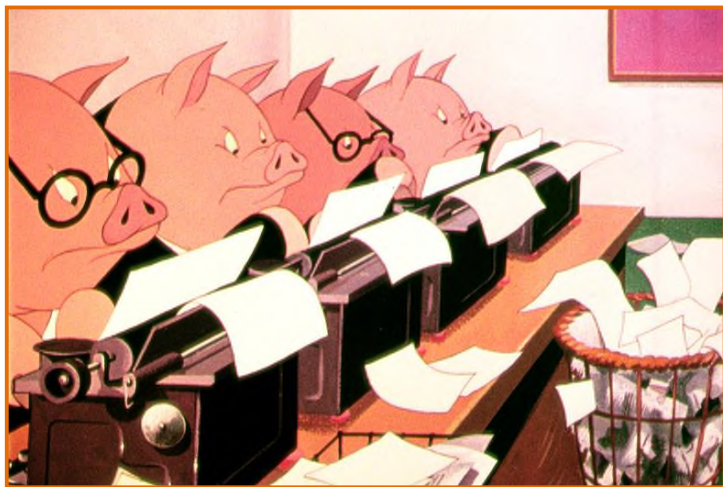
**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

**Vocabulary**

A fable about the establishment of government and how easily power corrupts, George Orwell's "Animal Farm" features warring factions of farm animals and a struggle for power

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

- Stout
- Perch
- Tremendous
- Tread
- Miserable
- Rebellion
- Prosperity
- Clever
- Vanish
- Hoarse
- Vivacious
- Fling
- Rubbish
- Gambol
- Unbelievable
- Unalterable
- Twinkling
- Nimble
- Elementary
- Comrade



Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that you find **clever**?
2. When have you seen something that was **vivacious**?
3. Describe a **rebellious** character from a movie.
4. Tell about an **unbelievable** event from the news.
5. What would you describe with the word **tremendous**?

**20 minutes**

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**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

- **Comprehension Focus**

### **Analyze Theme**

Allegories are similar to metaphors: in both the author uses one subject to represent another, seemingly unrelated, subject. However, unlike metaphors, which are generally short and contained within a few lines, an allegory extends its representation over the course of an entire story, novel, or poem. This lesson plan will introduce students to the concept of allegory by using George Orwell's widely read novella, *Animal Farm*. (Or the play). Use the statement above to support students in examining the themes *Animal Farm*. Ask them to list the traits and actions of both "characters" as they read. When they have finished the story, ask students to state its theme in one or two sentences using the traits from their list as support. Guide a discussion, encouraging students to share their answers and evidence.\*

**Essential Question:** How can Orwell's use of allegory promote social change?

1. Divide students into teams
2. Using all the characters in *Animal Farm* distribute "Character" cards to the teams.
3. Allow them to discuss amongst themselves for 4 minutes how the characters contribute to the theme and movement of the play.

**19-20 minutes**

### **End of Workshop I**

**\*See separate follow-up document entitled "Animal Farm – Follow-up for Teachers.**

## WORKSHOP II

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

### Procedure:

- Begin with movement/vocal warm-up from Workshop I

**6-8 minutes**

### Theatre Game:

#### Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

**20 minutes**

**Objective:** Training students on how to be an "audience" member.



Photos from PST's Animal Farm

## THEATRE ETIQUETTE

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.



Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

**20 minutes**

## WORKSHOP II

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

**Procedure:**

Begin with movement/vocal warm-up from Warm up Activity - **6-8 minutes**

**Theatre Game: Observing Change**

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

**20 minutes**

## WORKSHOP III

### AFTER THE PRODUCTION

#### Evaluation, Reflection and Comprehension

**Objective:** To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

**Procedure:** Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Education Director or Instructor can pose questions on paper from Workshops I and II and the theatre experience. This will be distributed at the end or during this Workshop to be picked up at a later by the Education Director.

**40 minutes**

## ***Animal Farm* writing lesson one**

**Objective:** Students will write a poem in the same tone as a poem in the novella to celebrate someone important.

### **Introduction**

What kind of animal is Napoleon? What is his role on the farm? As the read the poem, "Comrade Napoleon," what exaggerations are told about him? How is he represented? Are the things said about him true?

Friend of the fatherless!  
Fountain of happiness!  
Lord of the swill-bucket! Oh, how my soul is on  
Fire when I gaze at thy  
Calm and commanding eye,  
Like the sun in the sky,  
Comrade Napoleon!

Thou art the giver of  
All that thy creatures love,  
Full belly twice a day, clean straw to roll upon;  
Every beast great or small  
Sleeps at peace in his stall,  
Thou watchest over all,  
Comrade Napoleon

Had I a sucking-pig,  
Ere he had grown as big  
Even as a pint bottle or as a rolling-pin,  
He should have learned to be  
Faithful and true to thee,  
Yes, his first squeak should be  
'Comrade Napoleon!'

What words indicate that Napoleon is the leader of a farm? What other farming vocabulary could we add to this list?

What positive adjectives give the impression that Napoleon is a father figure? What other adjectives can we add to the list?

How many stanzas does the poem have?

How many lines are in each stanza?

What is the rhyming scheme?

**Activity -- Select another character in the novella and create a poem to celebrate him or her.**

# Bring Your Character in a Bag!

## Objects

Select 5 objects which represent a chosen character. Objects must be SYMBOLIC and appropriate. Only two items can be printed out or pick other things as actual objects; students can make the things if needed. However, drawn pictures are considered pictures and not objects! Pics are large enough to see. They should NOT be literal. For example, don't bring a pig to represent Napoleon or a dog treat because Jessie is a dog. However, if you have the items represents the characters' personality, characteristics, or circumstances, then that is ok.

THINK OF YOUR CHARACTER'S PERSONALITY, Likes, Dislikes, AND ACTIONS. Then select objects to represent those things.

## Presentation

About 1 min long

Do an oral presentation of the objects and explanations. Be sure to have good volume, expression, eye contact, and avoid unnecessary pauses. Actually HOLD up & show the items.

## Explanations

Explanations for each object are logical, developed, and accurate. Students must include specifics from the book.

In two of five explanations, provide direct quotes providing textual support in your explanations.

Be sure to punctuate it correctly and use citations correctly.

Courtesy of Patricia Carter (carterpm99@yahoo.com)  
Pennfield Middle School - North Penn School District, Hatfield,  
Pennsylvania, U.S.A.



## ***Make your class an Animal Farm***

### **Objectives:**

Students will understand the literature through Role-Playing

Students will learn the pro and cons to leadership and becoming a good citizen.

Students will develop and sustain an interest in the novel.

Students will understand allegories.

### **Activities**

➤ *Day One:* Students select one (or randomly assigned) of the groups; Human, Dog, Raven, Horse, or Pig. After they are in one of these groups, they are now a part of their own Political Party and must now assume the identity of whatever animal they have become.

*Assignment* - Students write a journal about their new identity, describing such things as their new name and history on the farm.

➤ *Day Two/three:* Each group prepares a one-page speech to have their Political Party become the leading party of the Farm. Once the speaker is selected and all speeches are prepared and given, a leader is voted and given responsibilities. A constitution with "Rules" is written and posted. A flag or banner is created for the class.

A possible job is – A student brings in candy for the class. It is the leading party's job to divide the harvest among the class as they see fit.

*Assignment* - Students compare the leadership qualities of the class' ruling party to those of the Pigs.

➤ *Day Four:* Just as the Pigs divide the other animals into committees, so does the ruling party of the classroom. The groups can be" Attendance, Runners, Those that straighten up the room after class, and those that keep the rest of the room quiet. All committees answer to the ruling party and their share of the harvest is at stake for not doing their job.

*Assignment-* Students write a journal about how their share of the work compares to the ruling party's share.

➤ *Day Five-* Just as Napoleon and Snowball vie for leadership within the ruling party, so too must a challenger speak against the leading party's current spokesman. If the other "animals" are unhappy with the current spokesman they can rally against them. Whoever is voted out of power is "driven out of the farm" They lose all privilege to the harvest. (Being the leaders can have its downside too)

*Assignment-* In their Journals, students reflect on the class' decision and whether or not they agree with it and why.

➤ *Day Six:* The great purge takes place, in the book and in class. The leading party selects those that "have not done their duties." This all of course, is at the discretion of the leading party. Those animals are "killed" and lose harvest benefits. (\*You could have the harvests diminish in the book and in class – then the leaders must decide who gets more candy than the others and who might not get any at all.)

➤ *Assessment* -In journals, students are asked to discuss how fair the selection of those that died was and how they might have done things differently from the beginning.

Students research to find out how their allegorical role they played participated in the Russian Revolution or other revolutions and prepare to share the information and information on leadership with the class.

Courtesy of Brad Ross (rossbrad@hotmail.com) <http://teachers.net/lessons/posts/2412.htm>





## Suggested Drama Activities

1. Select major events from the book and present each as part of a series of televised news reports, possibly on videotape.
2. Present dramatizations of selected scenes for the class. The meeting scenes provide opportunities for dramatic conflict as well as involving many characters. A set based on the novel could be developed.
3. Convert the novel into a puppet show. Make simple puppets, such as stick puppets, finger puppets, or paperbag puppets, and present the novel or selected scenes.
4. Give a reader's theater presentation of selected scenes.
5. Write a dialogue between Snowball and Napoleon as it might have happened over the need for a windmill. Try to be consistent with the characters as they are presented in the book. Then perform this exchange for the class.



## Selected Arts and Crafts Activities

1. Draw a series of pictures of characters presenting situations and ideas from the book.
2. Make a scale model of Animal Farm, paying close attention to details given in the book in order to create a realistic model.
3. Convert the events of the novel into a ballad or song. Write the lyrics and music or adapt words to a melody by someone else. It might even be a song the Muppet Miss Piggy would sing.
4. Design and make your own T-shirt with an illustration about the novel. Create a design using color-fast marking pens.
5. Design a wardrobe for the cast of characters in the novel.
6. Make a diorama or shadow box depicting the setting, characters, or the theme from the novel. Shoe boxes are ideal for this project.
7. Develop time line charts comparing the history of various totalitarian societies to the Animal Farm.
8. Create an Animal Farm in the classroom with displays of the rules, images of the characters and their stories.

Photo from PST production of  
*Animal Farm*





## COMPREHENSION, CREATIVITY, AND PA CORE

Prime Stage Theatre aligns with the PA Core State Standards

### English Language Arts College and Career Readiness Anchor Standards

Students attend theater performances of adaptations of Literature on the High School and Middle School reading lists.

**Reading** *Integration of Knowledge and Ideas (7)* **Speaking & Listening** *Comprehension and Collaboration (2 & 3)* **Language** *Knowledge of Language (3)*



Students participate in active discussions and Q&A sessions with actors, directors and designers after each performance.

**Speaking & Listening** *Comprehension and Collaboration (1 2 & 3)* *Presentation of Knowledge and Ideas (4 & 6)* **Language** *Conventions of Standard English (1)* *Knowledge of Language (3)* *Vocabulary Acquisition and Use (4 5 & 6)*



Students warm-up and improvise during in-school workshops led by specialized arts education teachers.

**Speaking & Listening** *Comprehension and Collaboration (1 2 & 3)* *Presentation of Knowledge and Ideas (4 & 6)* **Language** *Knowledge of Language (3)* *Vocabulary Acquisition and Use (4 5 & 6)*

Writing is an essential part of each workshop! Students create narratives, defend a claim, and convey experiences. They even collaborate on original plays, stories and poems.

**Writing** *Text Types and Purposes (1 2 & 3)* *Production and Distribution of Writing (4 & 5)* *Research to Build and Present Knowledge (7 8 & 9)* *Range of Writing (10)* **Language** *Conventions of Standard English (1 & 2)* *Knowledge of Language (3)* *Vocabulary Acquisition and Use (6)*



Our students read & analyze literature. They study and perform scenes! They examine characters and relate them to personal experiences.

**Reading** *Key Ideas and Details (1 2 & 3)* *Craft and Structure (4 5 & 6)* *Integration of Knowledge and Ideas (7 8 & 9)* *Range or Reading and Level of Text Complexity (10)* **Writing** *Text Types and Purposes (3)* *Research to Build and Present Knowledge (7 & 9)* **Speaking & Listening** *Comprehension and Collaboration (1 2 & 3)* *Presentation of Knowledge and Ideas (4 & 6)* **Language** *Conventions of Standard English (1)* *Knowledge of Language (3)* *Vocabulary Acquisition and Use (4 5 & 6)*



Students present their own original ideas and observations in our workshops.

**Speaking & Listening** *Comprehension and Collaboration (1 2 & 3)* *Presentation of Knowledge and Ideas (4 5 & 6)* **Language** *Conventions of Standard English (1)* *Knowledge of Language (3)* *Vocabulary Acquisition and Use (5 & 6)*

Students use technology, including the Internet, to communicate with other students from schools in Washington and Allegheny Counties!

**Reading** *Integration of Knowledge and Ideas (7 8 & 9)* **Writing** *Production and Distribution of Writing (6)* **Speaking & Listening** *Comprehension and Collaboration (1 & 2)* *Presentation of Knowledge and Ideas (4 5 & 6)*



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**Thank you for using this Resource Guide.**

To make sure we are meeting your needs and those of your students, we would appreciate hearing from you about how you used this guide and if there are topics or areas you would like us to address in future ones.

You are welcome to email your comments to Linda Haston at <mailto:LHaston@primestage.com>

Thank you.



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Bringing Literature to Life!*