ANIMAL FARM
BY GEORGE ORWELL
adapted & created by shake & stir theatre co

PERFORMANCE NOTES
FOR EDUCATORS
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REPAARED BY SHAKE & STIR’S EDUCATION CONSULTANT HEIDI IRVINE
The purpose of this document is to provide educators with the information and resources for shake & stir’s production of Animal Farm. The resources contained in this document are designed as the starting point for educators in developing more comprehensive lessons for this production.

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ABOUT SHAKE & STIR

Established in 2006, shake & stir has quickly become one of Australia’s leading, contemporary, youth theatre companies. shake & stir produces a very popular season of 12 in-school productions and a suite of in-school workshops for primary and secondary schools reaching over 100,000 students annually. Productions include 50-minute Shakespeare adaptations, Shakespeare compilation shows and a program of moral based performances targeting key issues affecting youth. Every shake & stir production is created by a team of young theatre professionals with a passion for sharing inspiring theatre to young people. Each year shake & stir produces a season of main stage productions targeting youth audiences that will thrill, engage and inspire to a degree only possible in a live theatre space. Following the return season of STATESPEARE at La Boite in April 2011, the show embarked on a four-month national tour, visiting theatres in QLD, NSW, VIC, SA and TAS. In addition, shake & stir has a thriving after school drama program offered at numerous locations across Brisbane reaching hundreds of students at both primary and secondary level weekly. shake & stir is a privately owned company that operates outside of government support. For more information please visit www.shakeandstir.com.au

Mission: To motivate, educate & relate to youth via an infectious enthusiasm for the live arts.
ABOUT THE SHOW: ALL YOU NEED TO KNOW!
Time: 75 mins + 10min structured Q&A/discussion
Language: PG – Low level course language
ANIMAL FARM is suitable for Year 8 to 12 Drama and English students

Director: Michael Futcher
Adaptor: Nick Skubij
Designer Josh McIntosh
Lighting Designer Jason Glenwright
Composer & Sound Designer Guy Webster
Dramaturg: Michael Futcher
With Ross Balbuziente, Dan Crestani, Nelle Lee, Bryan Proberts & Nick Skubij
SHHH! THEATRE ETIQUETTE:  
THE DO’S AND DON’TS

shake & stir is a live theatre company and many of your students may be unfamiliar with standards of behaviour for a live theatre audience. Below are some guidelines for your consideration. Please go over these points with your students prior to the performance:

- We encourage your students to actively participate in our performances by applauding, laughing and asking/answering questions at the end.
- Food or drink is not encouraged during a performance as it is distracting to both the actors and other audience members.
- General chitchat, talking and moving around the classroom or performance space while the performance is underway is not encouraged. Live theatre is different to Television or Film – the actors on stage can hear and see as well! If a student needs to leave the performance space for any reason during a performance, please ensure this is done quickly and quietly.
- Questions are welcome and encouraged but will be restricted to the designated 10min question time at the end of each performance.
- Please ensure that your students switch off their mobile phones and leave them in their bags before the performance begins.
- Finally - enjoy the show!
ANIMAL FARM SYNOPSIS
Adapted from a Synopsis found at http://en.wikipedia.org/wiki/Animal_farm

Old Major, the old boar on Manor Farm, calls the animals on the farm for a meeting, where he vilifies the humans and teaches the animals a revolutionary song, "Beasts of England".

After Major’s sudden death, two younger pigs, Snowball and Napoleon, assume command and turn his dream into a philosophy. The animals rebel and drive the drunken and irresponsible Mr. Jones from the farm, renaming it "Animal Farm".

The Seven Commandments of Animalism are written on the wall of a barn. Snowball attempts to teach the animals reading and writing and the pigs elevate themselves to positions of leadership.

Napoleon takes the pups from the farm dogs and trains them privately. When Mr. Jones tries retaking the farm, the animals defeat him at what they call the "Battle of the Cowshed". Napoleon and Snowball struggle for leadership. When Snowball announces his idea for a windmill, Napoleon opposes it. Snowball makes a speech in favour of the windmill, whereupon Napoleon has his dogs chase Snowball away. In Snowball's absence, Napoleon declares himself leader and makes changes. Meetings will no longer be held and instead a committee of pigs will run the farm.

Using a young pig named Squealer as a mouthpiece, Napoleon announces that Snowball stole the idea for the windmill from him. The animals work harder with the promise of easier lives with the windmill. After a violent storm, the animals find the windmill shattered. Napoleon and Squealer convince the animals that Snowball destroyed the windmill. Once Snowball becomes a scapegoat, Napoleon begins purging the farm, killing animals he accuses of consorting with Snowball.

Napoleon abuses his powers, making life harder for the animals; the pigs impose more control while reserving privileges for themselves. The pigs rewrite history, vilifying Snowball and glorifying Napoleon. Squealer justifies every statement Napoleon makes, even the pigs' alteration of the Seven Commandments of Animalism. The Commandments begin to change and evolve as each of the pigs find their own place as 'leaders'. 'Beasts of England' is replaced by an anthem glorifying Napoleon, who appears to be adopting the lifestyle of a man. The
animals, though cold, starving, and overworked, remain convinced through psychological conditioning that they are better off than they were when ruled by Mr. Jones.

Squealer begins to abuse his power and the other pigs. Mr. Frederick, one of the neighbouring farmers, swindles Napoleon and attacks the farm, using blasting powder to blow up the restored windmill. Though the animals win the battle, they do so at great cost, as many, including Boxer, are wounded.

Boxer continues working harder and harder, until he collapses while working on the windmill. Napoleon sends for a van to take Boxer to the vet, explaining that better care can be given there. Boxer dies, amongst speculation from the pigs that it was a cover-up from Squealer.

Years pass, and the pigs learn to walk upright, carry whips, and wear clothes. The Seven Commandments are reduced to a single phrase: "All animals are equal, but some animals are more equal than others." Napoleon holds a dinner party for the pigs and the humans of the area, who congratulate Napoleon on having the hardest-working animals in the country on the least feed. Napoleon announces an alliance with the humans and reverts the name of the farm to "Manor Farm".

The animals, overhearing the conversation, notice that the faces of the pigs have begun changing. During a poker match, an argument breaks out between Napoleon and Mr. Pilkington when they both play the Ace of Spades, and the animals realise that the faces of the pigs look like the faces of humans and no one can tell the difference between them.
HOW TO…

So there are a few ways you can use these notes… The idea is that you can take an element from the different sections, and ironically, shake & stir to create a lesson or an activity for before or after the play. Here are some ‘serving suggestions’…

- Use some of the classroom activities to get your students understanding the ideas and theories behind the themes in the performance. Some of these are Drama based activities, some more theoretical. Considering the depth and rigour of the text, and that some students may be studying the show for English, History or SOSE – there are a range of ways to engage in the play.
- Make sure you take a look at the synopsis and share with your students before they come to the play.
- Have some fun with some activities inspired by ANIMAL FARM.
- Profile the Pigs – Discover a profile of some of the main characters in the play and develop them for performance or responding tasks back in the classroom.
- Have some fun. Be inspired.

… Let’s get started!
THIS LITTLE PIGGY
PROFILE THE PIGS

Below is a profile for Old Major, Napoleon, Snowball and Squealer. There is already some given information and ideas in the profiles. Depending on whether you are examining a specific scene or the entire text, the profiles allow out focus on certain information and ideas. The concept for this section is to take the given information, add to it before and after the play, to create a rich and layered profile for each of these characters. Included is a blank profile sheet at the end, which can be used for another one of the characters or for a related activity back in the classroom.

**PIG PROFILE #1**

<table>
<thead>
<tr>
<th><strong>What is Your Character’s Name?</strong></th>
<th>Old Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What Age is Your Character?</strong></td>
<td>Human Years: 60 – 65?</td>
</tr>
<tr>
<td><strong>Where is Your Character for the Selected Scene?</strong></td>
<td>Manor Farm or ANIMAL FARM</td>
</tr>
<tr>
<td><strong>What is Your Character’s Super-Objective for the Play?</strong></td>
<td>To overthrow and revolutionise the way that the animals are treated and recognised on the farm.</td>
</tr>
<tr>
<td><strong>What is/Are Your Character’s Objective/s for the Scene/Play?</strong></td>
<td>To lead the animals in a revolution and take back their dignity, worth and value.</td>
</tr>
<tr>
<td><strong>What is/Are the Obstacle/s for Your Character in this Scene/Play?</strong></td>
<td>The humans, who are seen as cruel and heartless masters.</td>
</tr>
<tr>
<td><strong>Who Else is Involved in the Scene?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>What is Your Relationship with Them?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>What is the Main Situation that Your Character is in?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>What is the History Behind Your Character?</strong></td>
<td>Old Major is seen as homage to both Lenin and Marx, the founders of Communism in Modern Russia. In similarities with reality, Old Major’s skull is displayed in the barn after his death; much like Lenin’s embalmed body was placed on display in public.</td>
</tr>
<tr>
<td><strong>What is Your Character Wearing?</strong></td>
<td></td>
</tr>
</tbody>
</table>

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9
| **What symbolic props will your character have?** |  |
| **What are the emotions that your character experiences within the selected scene?** |  |
| **When (if any) is there a turning point where your character changes mood or thought?** |  |
| **What preceding events have taken place prior to your selected scene?** |  |
| **What proceeding events will take place after your chosen scene?** |  |
| **What vocal alterations do you need to make for your character?** |  |
| **What movement/physicality will your character need?** |  |

**PIG PROFILE #2**

| **What is your character’s name?** | Napoleon |
| **What age is your character?** | Human Years: 45 – 50? |
| **Where is your character for the selected scene?** | Manor Farm or ANIMAL FARM |
| **What is your character’s super-objective for the play?** | - To overthrow the humans  
- To gain ultimate power |
| **What is/are your character’s objective/s for the scene/play?** |  |
| **What is/are the obstacle/s for your character in this scene/play?** | - The humans, who are seen as cruel and heartless masters  
- Towards the end of the play, the other animals who get in his way |
| **Who else is involved in the scene?** |  |
| **What is your relationship with them?** |  |
| **What is the main situation that your** |  |
| **CHARACTER IS IN?** | Napoleon is based on Josef Stalin and is the main villain of ANIMAL FARM. He uses propaganda from Squealer and threats and intimidation to keep the other animals in line. Among other things, he gradually changes the Commandments for his benefit. He is sly and unwavering in achieving his goals. |
| **WHAT IS THE HISTORY BEHIND YOUR CHARACTER?** | |
| **WHAT IS YOUR CHARACTER WEARING?** | |
| **WHAT SYMBOLIC PROPS WILL YOUR CHARACTER HAVE?** | |
| **WHAT ARE THE EMOTIONS THAT YOUR CHARACTER EXPERIENCES WITHIN THE SELECTED SCENE?** | There are moments throughout the text where we see that Napoleon is more driven by power than the good for the animals. |
| **WHEN (IF ANY) IS THERE A TURNING POINT WHERE YOUR CHARACTER CHANGES MOOD OR THOUGHT?** | |
| **WHAT PRECEDING EVENTS HAVE TAKEN PLACE PRIOR TO YOUR SELECTED SCENE?** | |
| **WHAT PROCEEDING EVENTS WILL TAKE PLACE AFTER YOUR CHOSEN SCENE?** | |
| **WHAT VOCAL ALTERATIONS DO YOU NEED TO MAKE FOR YOUR CHARACTER?** | |
| **WHAT MOVEMENT /PHYSICALITIES WILL YOUR CHARACTER NEED?** | |

**PIG PROFILE #3**

<p>| <strong>WHAT IS YOUR CHARACTER’S NAME?</strong> | Snowball |
| <strong>WHAT AGE IS YOUR CHARACTER?</strong> | Human Years: 40 – 50? |
| <strong>WHERE IS YOUR CHARACTER FOR THE SELECTED SCENE?</strong> | Manor Farm or ANIMAL FARM |
| <strong>WHAT IS YOUR CHARACTER’S SUPER-OBJECTIVE FOR THE PLAY?</strong> | To overthrow the humans To make the farm a fair and equitable place to be, a utopian society |
| <strong>WHAT IS/ARE YOUR CHARACTER’S</strong> | |</p>
<table>
<thead>
<tr>
<th><strong>OBJECTIVE/S FOR THE SCENE/PLAY?</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WHAT IS/ARE THE OBSTACLE/S FOR YOUR CHARACTER IN THIS SCENE/PLAY?</strong></td>
<td>The humans, who are seen as cruel and heartless masters Napoleon, who is Snowball’s biggest rival and nemesis</td>
</tr>
<tr>
<td><strong>WHO ELSE IS INVOLVED IN THE SCENE?</strong></td>
<td></td>
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<tr>
<td><strong>WHAT IS YOUR RELATIONSHIP WITH THEM?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>WHAT IS THE MAIN SITUATION THAT YOUR CHARACTER IS IN?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>WHAT IS THE HISTORY BEHIND YOUR CHARACTER?</strong></td>
<td>Snowball is based on Leon Trotsky. He works hard to gain the trust and respect of the other pigs. He creates a good first harvest and is favoured well amongst the other animals on the farm. Napoleon, unwavering in his hunt for power and corruption, uses rumours and heresy to drive him from the farm. Napoleon’s powerful tactics accompanied by the growing dislike for Snowball from the other animals is no match for Snowball alone.</td>
</tr>
<tr>
<td><strong>WHAT IS YOUR CHARACTER WEARING?</strong></td>
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<tr>
<td><strong>WHAT SYMBOLIC PROPS WILL YOUR CHARACTER HAVE?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>WHAT ARE THE EMOTIONS THAT YOUR CHARACTER EXPERIENCES WITHIN THE SELECTED SCENE?</strong></td>
<td>Snowball faces a massive power challenge in the text. Whilst his want is for an egalitarian society, his desire is rivalled and quashed by Napoleon.</td>
</tr>
<tr>
<td><strong>WHEN (IF ANY) IS THERE A TURNING POINT WHERE YOUR CHARACTER CHANGES MOOD OR THOUGHT?</strong></td>
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<tr>
<td><strong>WHAT PRECEDING EVENTS HAVE TAKEN PLACE PRIOR TO YOUR SELECTED SCENE?</strong></td>
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<tr>
<td><strong>WHAT PROCEEDING EVENTS WILL TAKE PLACE AFTER YOUR CHOSEN SCENE?</strong></td>
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<tr>
<td><strong>WHAT VOCAL ALTERATIONS DO YOU NEED TO MAKE FOR YOUR CHARACTER?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>WHAT MOVEMENT /PHYSICALITY WILL YOUR CHARACTER NEED?</strong></td>
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</tbody>
</table>
**PIG PROFILE #4**

<table>
<thead>
<tr>
<th><strong>WHAT IS YOUR CHARACTER’S NAME?</strong></th>
<th>Squealer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WHAT AGE IS YOUR CHARACTER?</strong></td>
<td>Human Years: 40 – 50?</td>
</tr>
<tr>
<td><strong>WHERE IS YOUR CHARACTER FOR THE SELECTED SCENE?</strong></td>
<td>Manor Farm or ANIMAL FARM</td>
</tr>
<tr>
<td><strong>WHAT IS YOUR CHARACTER’S SUPER-OBJECTIVE FOR THE PLAY?</strong></td>
<td>To overthrow the humans To support and promote Napoleon as the ruler of ANIMAL FARM</td>
</tr>
<tr>
<td><strong>WHAT IS/ARE YOUR CHARACTER’S OBJECTIVE/S FOR THE SCENE/PLAY?</strong></td>
<td>The humans, who are seen as cruel and heartless masters Snowball and the other animals who support him</td>
</tr>
<tr>
<td><strong>WHAT IS/ARE THE OBSTACLE/S FOR YOUR CHARACTER IN THIS SCENE/PLAY?</strong></td>
<td>Squealer serves as Napoleon’s right hand pig and minister of propaganda. Squealer manipulates the language to excuse, justify, and extol all of Napoleon’s actions.</td>
</tr>
<tr>
<td><strong>WHO ELSE IS INVOLVED IN THE SCENE?</strong></td>
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<tr>
<td><strong>WHAT IS YOUR RELATIONSHIP WITH THEM?</strong></td>
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<tr>
<td><strong>WHAT IS THE MAIN SITUATION THAT YOUR CHARACTER IS IN?</strong></td>
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<td><strong>WHAT ARE THE EMOTIONS THAT YOUR CHARACTER EXPERIENCES WITHIN THE SELECTED SCENE?</strong></td>
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<tr>
<td><strong>WHEN (IF ANY) IS THERE A TURNING POINT WHERE YOUR CHARACTER CHANGES MOOD OR THOUGHT?</strong></td>
<td>Squealer debates by complicating it and he confuse and disorients. When questions persist, he usually uses the threat of the return of Mr Jones, the former owner of the farm, to justify the pigs’ privileges. Squealer uses statistics to convince the animals that life is getting better and better. Most of the animals have only dim memories of life before the revolution; therefore, they are convinced. In the end, he is the first pig to walk on his hind legs.</td>
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<td><strong>What preceding events have taken place prior to your selected scene?</strong></td>
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<td><strong>What proceeding events will take place after your chosen scene?</strong></td>
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<td><strong>What vocal alterations do you need to make for your character?</strong></td>
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<td><strong>What movement/physicality will your character need?</strong></td>
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<tr>
<td>Question</td>
<td>Answer</td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>What is your character’s name?</td>
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<tr>
<td>What age is your character?</td>
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THEME KITS

Each of these ‘kits’ is based around a prominent theme in the play. Each of the kits is designed as activities or lessons that can be taken into the classroom and used to flesh out ideas and questions that arise from the play. They can also be combined or examined before the play, to give students an understanding of the play before they view it.

KIT 1: POWER

Define Power

Noun

1: the ability to do something or act in a particular way, esp. as a faculty or quality: the power of speech [with infinitive] the power to raise the dead (powers) his powers of concentration.

2: the capacity or ability to direct or influence the behavior of others or the course of events: the idea that men should have power over women; she had me under her power.

• Political or social authority or control, esp. that exercised by a government: the party had been in power for eight years

• The right or authority that is given or delegated to a person or body: police do not have the power to stop and search

Create a Powerful Character

Use this process to create a character. If you would like, you can take one of the Pig Profiles and have the students read and choose one of those characters. From there, they undertake this process and create a dynamic and interesting character.

• 5 mins/ Warm up - Everyone walking at the same time but each person working on his or her own…

• 5 mins/ Lie down/ eyes closed, body relaxed

• 5 mins/ You’re walking with someone through a town…what’s the town like… is the sun shining? Is it raining? What year is it? What can you smell…? Is there a bird? Can you see them or only hear them?
• 1 min/ Slowly get up to sitting position
• 2 mins/ Ask students to think about their chosen character
• 2 mins/ Think of a mantra for your character, if they had a motto, what would it be?
• 3 mins/ Begin to repeat the mantra in your head, finding different inflections and emphasis in the words
• 2 mins/ Lay back down and get back into a state of relaxation and readiness
• 5 mins/ Wake up character walk them around space
• 5 mins/ Deliver your mantra to other characters in the room. Listen to others, react and then move on
• 3 mins/ One by one ask students to become more aggressive in getting people to hear what they have to say. Try using a range of tactics, not just volume of voice or body language
• 5 mins/ Questions and Reflection – Elements, conventions, style, character, energy…

Here are some questions that you can use to encourage thought and development of character…

Gender / age / skinny / fat / tall / small / hair-colour / eye colour / footwear / skin colour?
If this character was something, what would it be; car / food / shoe / song etc.

Put your hand on your stomach and feel your character’s centre… breathe into that centre… what is in there that makes them tick? What can you see that is the core of them… it could be a colour… an object… or a flower… fire… water… what can you feel and see deep inside them.

What makes them happy? Pet hate? Favourite food?

How do they move…. slow / fast / shy / confident…

- Your character is about to wake up from a deep sleep
- Start to wriggle your toes
- Feel this character start to overtake your body
- How do they sit up?
- What part/s of their body to they lead with?
- How does your character make a cup of tea?
- Sit and drink tea, thinking about form, shape and reaction

**CREATING A POWERFUL VOICE**

Here is a vocal warm-up you can do with students to get them using their voice and thinking about ways to be powerful in voice and expression.

**WARM UP**

- “A.E.I.O.U” Exaggerated facial expressions - MAKING IT AS LARGE AS YOU CAN
- “Puh” lips are together pushing out the air – no vocal sound yet; PROJECT, STRENGTHEN
- “HMMMM” Humming continuously - START SOFTLY, GRADUALLY GET LOUDER
- “HMMMM up and down the mountain”
- “Brrrr” incorporation the tongue, Brring continuously - STARTING SOFTLY, GRADUALLY GET LOUDER
- “Burrr up and down” SIREN
- I can pronounce, “articulate and annunciate”
- Hold tongue “Candice should never be lazy on Tuesday” & “Zip lost his paper umbrella”
- Same lines, no tongue

Vocal Characterisation - You need to consider how you will bring your character to life using your voice. You may be playing a character of a different age, gender or social group. Think of how you can do this truthfully and not as a send up.

**THE OBJECT OF POWER IS POWER**

George Orwell
KIT 2: GREED

For this Kit, there are 2 consecutive lesson plans, which focus on the idea and theme of *Greed*. These can be done as a 2-part lesson or broken down into activities to explore this theme. The poem and handout required for the lessons are at the end of the lesson plans.

**LESSON 1**

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>LEARNING EXPERIENCES</th>
<th>ORGANISATION</th>
<th>INFORMATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>15min</td>
<td>Who's the Leader?</td>
<td>Students learn how to relate the feeling of greed and being greedy within the context of the play. It also looks at the feeling of isolation that comes from greed.</td>
<td>Students for a large circle on floor facing in.</td>
<td>1 student leaves the room while the circle, decide who will be their ringleader and he/she chooses a physical movement. The student re-enters the space and moves into the centre of the circle only when invited by the teacher. The ringleader begins their movement while the group copies his/her physical action. Game continues until the student guesses correctly the ringleader and a new student is chosen to restart the game.</td>
</tr>
<tr>
<td>20min</td>
<td>Colours</td>
<td>Using abstract ideas, like colours, students focus on the intention behind movement and sound, not so much on dialogue.</td>
<td>Break the students into groups and allocate each of them a colour. Blue, Red, White and Yellow. Ask each of the groups to develop a sequence of movement/a short scene based on those colours. Present and share with the class.</td>
<td>What do the colours mean/imply? How can you express those intentions though words and movement?</td>
</tr>
<tr>
<td>5min</td>
<td>Questions</td>
<td>Sharing knowledge and understanding</td>
<td>Feedback to group</td>
<td>What worked? What emotions could we pick up from the performance?</td>
</tr>
<tr>
<td>10min</td>
<td>Text</td>
<td>Using text to explore a theme</td>
<td>Read the poem 'Greed' by Anonymous. Have the class read and begin to interpret the meaning in the poetry. Discuss any meanings or definitions and ask students to read the poem and bring back to the next class.</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Learning Experiences</td>
<td>Organisation</td>
<td>Information</td>
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<tr>
<td>15min</td>
<td>Word at a Time Story</td>
<td>Warm Up/Prepare for the lesson</td>
<td>Two or more improvisers alternate words as they tell a story. If done well, this game can be very entertaining. It teaches the skill of being 'in the moment' (not planning ahead), since there is no way to anticipate the direction in which another actor will take the story.</td>
<td></td>
</tr>
<tr>
<td>20min</td>
<td>Text into Practice</td>
<td>Experimenting with text and the theme of Greed</td>
<td>Reread the poem. Break the students into groups and ask them to take a section of the poem and retell in an interesting manner. Ask them to move beyond just saying the words and acting them out. Think about the Colours activity from the previous lesson and how it informed movement and style. Take 10 minutes to rehearse and then share with the group.</td>
<td>Think about what you did earlier with the colours… How did you interpret the mood and ideas of the colours? What is the predominant mood of the text you have chosen?</td>
</tr>
<tr>
<td>5min</td>
<td>Questions</td>
<td>Sharing knowledge and understanding</td>
<td>Feedback to group</td>
<td>What worked? What emotions and ideas could we pick up from the performance?</td>
</tr>
<tr>
<td>10min</td>
<td>Text</td>
<td>Defining Elements of Drama</td>
<td>Have students look at the ‘Elements of Drama’ handout. What elements could you identify in the performances?</td>
<td>What could you have added to make the performance more dynamic and engaging?</td>
</tr>
</tbody>
</table>
GREED
BY ANONYMOUS

Full of gluttony
Piggish smirk carved
on eager face,
a true jack o' lantern
you are.

Sinking your teeth
into the leg of greed
selfish juices
dribble down
vile chin,
you begin to laugh
snorting as you continue
like a pig eating its swill,
bile burns
in my throat
as I watch.

Wasteful with
your paper money
you play your own
personal monopoly,
but sadly
you do not lose,
taking over
with your
sack of gold,
you do believe you've won
but watch out
I'm not yet done.
KIT 3: EQUALITY

1. **Role-Playing.**
   Have students discuss or role-play one of the situations that follow:
   - Your school gets a new principal and she changes all the old rules, some in ways that seem unfair. Some students organize a protest and ask for a voice in setting rules. The principal rejects this without explanation. What will you do? What guidelines will you follow to determine how far your protest should go to gain equality?
   - You are reading two different newspapers one day, and you see that they tell different versions of the same event. How do you decide which to believe?

2. **Linking to Today: Changing Society.**
   Help students look into their views about how to change society. Begin by having students name a wrong in society such as large companies influencing politicians, or powerful people promoting racism. Have them identify the reasons their example speaks to something that is wrong, and how people should change it. During the discussion, have students think about both the morality and the effectiveness of the various ways to change societal wrongs. Who has the power to make changes in a democratic society? How do people make those changes happen? Have students consider past methods: protests, violence, lawsuits, elections, marches, and so on. Finally, the discussion should address the question of long-range effects. What is the most effective method for change?

3. **Writing Propaganda.**
   Have students write a description of a school policy or rule that exists in their life, workplace etc. First have them use an informational, objective style that would be appropriate for a newspaper. Then have them rewrite the article as propaganda, changing language to reflect the interests of an individual trying to manipulate student opinion.
4. **Student Panel.**

Organise a group of students into a panel. Divide them into two teams and tell them to each take a position on the following comments by Anna Hassapi:

*Power corrupts, but absolute power corrupts absolutely—and this is vividly and eloquently proved in Orwell’s short novel. “Animal Farm” is a simple fable of great symbolic value, and as Orwell himself explained: “it is the history of a revolution that went wrong”.*

**Socialism vs. Communism**

Have students research the two political systems of socialism and communism and write a comparison. Identify the principles the systems have in common; then explain how the two systems differ.

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**ALL ANIMALS ARE EQUAL**

**BUT SOME ARE MORE EQUAL THAN OTHERS**

**GEORGE ORWELL**
THE COMMANDMENTS
NO ANIMAL...

The 7 Commandments of Manor Farm are created by Old Major to make the farm a more equal and ethical place to live. Each of the Commandments throughout the text are adapted and interpreted differently, to suit different desires and needs/wants.

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon 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.

If you were to create 7 Commandments for your life, what would they be? How do they differ from others in the class? Take a moment to write them down and share. Think about how your life experiences dictate what you believe and what you do every day.
The Anthem is a song written to solidify the beliefs of the animals and to inspire them to success. After reading The Anthem, think about what a good anthem is supposed to do. Anthems were originally written to stir patriotic feelings for soldiers and fighters; we also listen to anthems and sing before important events and sporting matches. What makes a good anthem?

Using the table below, break down and interpret some of the language from The Anthem.

<table>
<thead>
<tr>
<th>WORDS/PHRASES</th>
<th>FEELING AND EMOTION ASSOCIATED WITH THE WORD/PHRASE</th>
<th>WHAT DOES/SHOULD IT INSPIRE?</th>
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</table>
Beasts of England, beasts of Ireland,
Beasts of every land and clime,
Hearken to my joyful tidings
Of the golden future time.

Soon or late the day is coming,
Tyrant Man shall be o'erthrown,
And the fruitful fields of England
Shall be trod by beasts alone.

Rings shall vanish from our noses,
And the harness from our back,
Bit and spur shall rust forever,
Cruel whips no more shall crack.

Riches more than mind can picture,
Wheat and barley, oats and hay,
Clover, beans, and mangel-wurzels
Shall be ours upon that day.

Bright will shine the fields of England,
Purer shall its waters be,
Sweeter yet shall blow its breezes
On the day that sets us free.

For that day we all must labour,
Though we die before it break;
Cows and horses, geese and turkeys,
All must toil for freedom's sake.

Beasts of England, beasts of Ireland,
Beasts of every land and clime,
Hearken well and spread my tidings
Of the golden future time.
RESPONDING TO ANIMAL FARM

One of the things you might like to do in your class is respond to particular elements of the play. Particularly if you are writing a written response, it will be important for your students to break down what has happened in the play. Here are some ideas and handouts, which you can use with your class.

DRAMATIC TENSION

Dramatic Tension is what drives the drama and sustains the audience's interest. There are four major ways of creating and intensifying dramatic action. Each of the different kinds of tension, once created must be resolved.

<table>
<thead>
<tr>
<th>The problem of the task which the characters must complete…</th>
<th>The Tension of the Task</th>
<th>Completing the Task… Perhaps achieving the goal, perhaps not!</th>
</tr>
</thead>
<tbody>
<tr>
<td>The problem of relationships between characters…</td>
<td>The Tension of Relationships</td>
<td>Managing the relationships… Someone may change, someone may leave.</td>
</tr>
<tr>
<td>The problem of the characters not knowing what’s ahead…</td>
<td>The Tension of Surprise</td>
<td>Suddenly the circumstances unfold… the shock happens!</td>
</tr>
<tr>
<td>The problem of the characters not knowing what it all means…</td>
<td>The Tension of Mystery</td>
<td>The action moves forward and everything becomes clear.</td>
</tr>
</tbody>
</table>
THE TENSION OF THE TASK

The characters in any drama must do and say many things – perhaps change, for better and worse. These are their tasks and together they make up the action of drama. To make the tension believable and intense you must:

1. **Make the task hard.** If it isn’t hard then it will be over immediately and no one will care about what happened.
2. **Make it important.** The resolution of the task must be a priority and matter to the characters in the scene.
3. **Make it fun.** The enjoyment and involvement of the actors makes it believable and engaging.

Answer the following questions…

List some moments from ANIMAL FARM which demonstrate **Tension of the Task**:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Did the characters succeed or fail? What was the outcome?

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Think of a dramatic situation or scenario in the play, which best demonstrates **Tension of the Task**. Then, create a new ending for the scene, which completely changes the outcome of the play. Write it in the space provided.

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

______________________________________________________________________
THE TENSION OF RELATIONSHIPS

Human relationships are the backbone of any drama. Tension can arise out of misunderstandings, dilemmas, ceremony and/or conflict. This kind of tension is the most common component of a dramatic situation.

Misunderstanding
Misunderstandings and their consequences can provide a great source of dramatic tension. Misunderstandings can be accidental or deliberate and their resolution can end in 2 ways. In comedy the ending is funny; in tragedy the outcome is terrible.

Dilemma
A dilemma is a conflict within the situation and is usually something that is happening internally, inside the character or externally, in a situation the characters are trying to control. The dilemma can be moral, social and/or personal. The solving of the dilemma can lead to another and make the situation be even more awkward, uncomfortable and confusing.

Conflict
Conflict is the easiest way of creating tension. Conflict, like a dilemma, can be internal and/or external and has the ability to create high tension. But beware! Conflict should be used carefully as it can become pointless and actually lose the tension rather than build it.

Ceremony
A ceremony/ritual can carry much tension no matter how simple or elaborate. A ceremony is usually a shared event, which carries rights and rhythms and holds a great deal of importance for at least one of the characters in the drama.
Answer the following questions…

Name and describe one of the scenarios in the play, which helped to demonstrate a kind of **Tension of Relationships**.

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Name and describe a ceremony or ritual that holds a great deal of importance. What does it celebrate/commemorate and why is it special?

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
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______________________________________________________________________
______________________________________________________________________

THE TENSION OF SURPRISE

A common way of injecting a sudden burst of tension into a drama is to have a sudden shock or surprise. The shock releases energy and excitement into a scene and moves the action along. There are 2 kinds of surprise:

**The Expected** is when the inevitable happens and **The Unexpected**; when you can’t predict what is going to happen next…

Answer the following questions…

Think of 2 everyday examples of **Tension of Surprise** (1 expected and 1 unexpected).

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

30
THE TENSION OF MYSTERY

Dramatic Tension is made more intense by the unexpected nature of mystery. The idea that we don’t know something or that an element of truth is hidden from our knowledge makes our engagement with the dramatic action onstage higher.

Name 3 moments or situations in the play that use the element of mystery
1. __________________________________________________________
2. __________________________________________________________
3. __________________________________________________________

Think of a movie, TV show, book etc. that uses mystery well in its story. Describe it below.

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Look at an example of mystery from the play. What devices does the director use to enhance the mystery?

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
RETRIEVAL SHEET

Here is a retrieval sheet you can use after watching the play. It is a good organiser to set out and break down concepts for extended analytical writing tasks.

<table>
<thead>
<tr>
<th>Animal Farm</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Features of the Play</strong></td>
<td><strong>Ideas</strong></td>
</tr>
<tr>
<td>Direction</td>
<td>TENSION</td>
</tr>
<tr>
<td></td>
<td>FOCUS</td>
</tr>
<tr>
<td>Elements of Drama</td>
<td>THEMES</td>
</tr>
<tr>
<td></td>
<td>ISSUES</td>
</tr>
<tr>
<td></td>
<td>MOOD</td>
</tr>
<tr>
<td>Set Design</td>
<td></td>
</tr>
<tr>
<td>Acting Skill</td>
<td></td>
</tr>
<tr>
<td>Characterisation</td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td></td>
</tr>
<tr>
<td>Music and Sound Design</td>
<td></td>
</tr>
<tr>
<td>Script/Adaptation</td>
<td></td>
</tr>
<tr>
<td>Costume</td>
<td></td>
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</tbody>
</table>

**Hints for Writing a Review –**

A review is:

- An opportunity for you to give your opinion
- To help other people decide if they should experience the performance for themselves.
- It should provide the reader with enough of an understanding about the performance that they can decide to see it but not too much that they can still enjoy it and be surprised if they do.

**Answer the question:**

- A topic sentence for each paragraph (it tells the reader what the paragraph is going to be about)
- Examples from the play in each paragraph to support your idea
- A linking sentence between each paragraph

**You may like to write paragraphs using some or all of the following as a guide:**

- Introduce the play and describe the basic storyline. Keep it short.
- Remember that your reader may want to be surprised if they see the performance.
- What kinds of themes were explored in the play and how might these be relevant to young people today?
Select one character that you most identified with or were interested in. Why were they interesting?

How did the performer create this character? Did they use vocal techniques/physical techniques/facial expressions?

How did they keep the audience’s attention? Describe a moment of tension (a problem or challenge for the characters).

Discuss the setting. How did they use the space? How was place, time and atmosphere conveyed? Did the use of sound help produce a sense of place and setting?

Write a conclusion for your review. Evaluate how effective you think the performance was in teaching people about their lives.

Was it understandable and interesting for a school audience? Would you recommend it to other audiences?

NOTE:
Remember to use full sentence and paragraph structure including strong, clear, topic sentences.

After viewing the performance answer the following questions.

1. What do you believe was the key message of the play?
2. How did the actors communicate changes in character, scene and action?
3. What impact did the music have on the drama?
4. While movement was a main focus for this performance, why was language also integral to the performance?
5. What dramatic conventions has shake & stir used to relate the play to young people?
6. Put simply, symbols are items that represent something else. They can be evident in a play in many aspects of the production including props, language, movement/action, blocking etc. List some examples of symbols used and state their significance to the drama.
7. This performance aims to educate and entertain the audience. Do you believe that this production effectively achieves this aim? Why?
8. Do you believe that the actors developed a strong connection with the audience?
9. As a member of the audience what kind of emotions did you experience during the performance?
# DRAMATIC ELEMENTS AND THEMES OF ANIMAL FARM

<table>
<thead>
<tr>
<th>ANIMAL FARM</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>FOCUS</strong></td>
<td>&quot;The frame that directs attention to what is most significant and intensifies the dramatic meaning&quot;. The focus in ANIMAL FARM is on the power struggle between the animals and their motivation. Whilst for some of the animals it is about creating a utopian society, for others it becomes about power and the lust for recognition.</td>
</tr>
<tr>
<td><strong>TENSION</strong></td>
<td>&quot;The force that engages the performers and audience in the dramatic action&quot;. Tension in ANIMAL FARM is created between each of the characters and the various storylines in the play. You could examine how the tension changes dependent on the situation. For example, look at the relationship between Napoleon and Snowball.</td>
</tr>
<tr>
<td><strong>SPACE</strong></td>
<td>&quot;The personal and general space used by the actors. It focuses on the meaning of the size and shape of distances between actor and actor, actor and objects (props and sets) and actor and audience.&quot; In the play you could look at how the actors manipulate a simple space to create a range of locations and environments. You could also examine the physicality of the characters and how the actors manipulate their physical form to portray and represent different people. One of the biggest challenges the actors face in ANIMAL FARM is that they are characterising animals. How do they do this, realistically and artistically?</td>
</tr>
<tr>
<td><strong>MOOD</strong></td>
<td>&quot;The atmosphere created. Mood concentrates the dramatic action and moves the audience in emotionally appropriate directions.&quot; The mood in the play is an important point of focus for the story. The mood helps to communicate how the story is affecting the characters lives and the lives around them. Mood is</td>
</tr>
</tbody>
</table>
critical in the play as it dictates the audience’s reaction to a particular situation and it can also influence how we feel for a certain character. What makes us create those assumptions about those characters? Are these assumptions always true?

**CONTRAST**
“The use of difference to create dramatic meaning.”

One of the main points of contrast within ANIMAL FARM is explored through the relationships the animals have with each other and with their human counterparts. How does each character resonate with the audience and their expectations?

**SYMBOL**
“The use of objects, gestures or persons to represent meaning beyond the literal.”

Here you could explore how the characters use symbolic costuming and props to represent themselves or their ideals/values. What is important to these characters and how so?

**ROLE**
“Taking on a role requires performers to accept the physicality, attitudes and beliefs of the characters they are playing.”

The roles in ANIMAL FARM are defined by the situations they place themselves in. How could each of the characters break out of their current struggle? What about their choices changes the way they act/react? How do the actors embody each of the different roles and do so convincingly?