

Animal Farm English 10 Credit Recovery

Quarter 1

Requirements:

- You must complete 100% of the work, and score 80% to earn credit for the term.
- Paragraphs are considered complete at 7 sentences, and include a topic sentence, complete ideas, and a conclusion.

Please check off the following assignments:

- | | |
|--|-----------------|
| <input type="checkbox"/> Meet George Orwell: Annotate text. Write a summary paragraph. | _____ 10 points |
| <input type="checkbox"/> Introducing the Novel: Annotate text. Write a summary paragraph. | _____ 10 points |
| <input type="checkbox"/> Chapters 1-4 | |
| <input type="checkbox"/> Read the "Before You Read" section. | |
| <input type="checkbox"/> Complete the Study Guide Questions. | _____ 20 points |
| <input type="checkbox"/> Complete the "Active Reading" section. | _____ 24 points |
| <input type="checkbox"/> Analyzing <i>Old Major's Speech</i> | |
| <input type="checkbox"/> Read <i>Old Major's Speech</i> , <i>I Have a Dream</i> , and <i>Imagine</i> | |
| <input type="checkbox"/> Answer <u>in complete sentences</u> , questions 1-6 (5 pts each) | _____ 30 points |
| <input type="checkbox"/> Complete the Content Comparison Chart | _____ 16 points |
| <input type="checkbox"/> Complete Rhetorical Tools Chart | _____ 16 points |
| <input type="checkbox"/> Chapters 5-7 | |
| <input type="checkbox"/> Read the "Before You Read" section. | |
| <input type="checkbox"/> Complete the Study Guide Questions. | _____ 19 points |
| <input type="checkbox"/> Complete the "Active Reading" section. | _____ 20 points |
| <input type="checkbox"/> Chapters 8-10 | |
| <input type="checkbox"/> Read the "Before You Read" section. | |
| <input type="checkbox"/> Complete the Study Guide Questions. | _____ 20 points |
| <input type="checkbox"/> Complete the "Active Reading" section. | _____ 10 points |
| <input type="checkbox"/> Complete Unfolding the Allegory | _____ 33 points |
| <input type="checkbox"/> Complete Sociogram | _____ 10 points |
| <input type="checkbox"/> Complete "The Last Word" (excluding creative writing) | _____ 10 points |
| <input type="checkbox"/> Complete "The Freedom of the Press" (excluding debate) | _____ 30 points |
| <input type="checkbox"/> Propaganda | |
| <input type="checkbox"/> Types of Propaganda | _____ 35 points |
| <input type="checkbox"/> Propaganda Evidence Chart | _____ 16 points |
| <input type="checkbox"/> Theme | _____ 18 points |
| <input type="checkbox"/> Final Test | _____ 60 Total |

TOTAL POINTS (*Mastery is 325 points) _____ / 407

I affirm that this is my own work and I have not plagiarized any answers or essays.

Signature: _____

Date Submitted: _____

Meet George Orwell



Liberty is telling people what they do not want to hear.

— George Orwell

In the years since the publication of *Animal Farm* and 1984, both of which conjure visions of modern government's dangerous power, critics have studied and analyzed George Orwell's personal life. Orwell was a man who had a reputation for standing apart and even making a virtue of his detachment. This "outsider" position often led him to oppose the crowd.

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. Orwell wrote about this experience in *Burmese Days* (1934) and in the essay "Shooting an Elephant." At odds with British

colonial rule, Orwell said he "theoretically—and secretly, of course . . . was all for the Burmese and all against their oppressors, the British."

Returning to England to recover from a bout of 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 grim portrayal of a world totally under government control.

Orwell pursued his writing career faithfully, although it was not always easy. In his final days he made the statement, "Writing . . . is a horrible, exhausting struggle . . . One would never undertake such a thing if one were not driven . . ."

Introducing the Novel

Animal Farm is written on many levels. It is already a children's story in its own right. . . . [It] is also a lament for the fate of revolutions and the hopes contained in them. It is a moving comment on man's constant compromise with the truth.

— John Atkins, *George Orwell*

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.

Animal Farm tells the story of Farmer Jones's animals who rise up in rebellion and take over the farm. Tired of being exploited solely for human gain, the animals—who have human characteristics such as the power of speech—vow to create a new and more just society.

Though the novel 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. Since the Bolshevik revolutions of the early 1900s, the former Soviet Union had captured the attention of the world with its socialist experiment. Stalin's form of government had some supporters in Britain and the United States, but Orwell was against this system.

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. Critics

also believe that Old Major represents Karl Marx, who dies before realizing his dream. Other comparisons include Moses as the Russian Orthodox church, Boxer and Clover as workers, the sheep as the general public, Squealer as Stalin's government news agency, the dogs as Stalin's military police, and Farmer Jones as Czar Nicholas II. The farm's neighbors, Pilkington and Frederick, are said to represent Great Britain and Germany, while Mollie suggests the old Russian aristocracy, which resists change.

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.

Animal Farm is more than a fairy story. It is a commentary on the the relevance of independent thought, truth, and justice.

THE TIME AND PLACE

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. In the early 1900s, Russia's Czar Nicholas II faced an increasingly discontented populace. Freed from feudal serfdom in 1861, many Russian peasants were struggling to survive under an oppressive government. By 1917, amidst the tremendous suffering of World War I, a revolution began. In two major battles, the Czar's government was overthrown and replaced by the Bolshevik leadership of Vladimir Lenin. When Lenin died in 1924, his former colleagues Leon Trotsky, hero of the early Revolution, and Joseph Stalin, head of the Communist Party, struggled for power. Stalin won the battle, and he deported Trotsky into permanent exile.

Once in power, Stalin began, with despotic urgency and exalted nationalism, to move the Soviet Union into the modern industrial age. His government seized land in order to create collective farms. Stalin's Five Year Plan was an attempt to modernize Soviet industry. To counter resistance

(many peasants refused to give up their land), Stalin used vicious military tactics. Rigged trials led to executions of an estimated 20 million government officials and ordinary citizens. The government controlled the flow and content of information to the people, and all but outlawed churches.

Did You Know?

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—was 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.

Orwell believed that the basis for society was human decency and common sense, which conflicted with the ideals for society that were prevalent at the time: socialism, capitalism, communism, and fascism, to name a few. As an individualist who believed that his own experiences should guide his philosophy, he was often at odds with these popular ideas. He believed that governments were encroaching on the individual's freedom of choice, love of family, and tolerance for others. He emphasized honesty, individuality, and the welfare of society throughout his writings.

Before You Read

Animal Farm Chapters 1–4

FOCUS ACTIVITY

Why do you think revolutions occur? What circumstances would lead people to overthrow the daily political and economical structure of their lives?

List It

With a partner, identify two or three revolutions that occurred more than ten years ago. What circumstances, if any, do these revolutions have in common? What sorts of goals were the revolutionaries seeking to accomplish? In retrospect were the revolutions successful?

Setting a Purpose

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

BACKGROUND

Did You Know?

Many of the ideals behind the Soviet revolution were based on the writings and teachings of Karl Marx. A German intellectual who lived in the mid-1800s, Marx believed that societies are divided into two segments, a working class and an owner class. The working class creates all the products, while the owner class enjoys all the benefits of these products. This class division leads to inequality and oppression of the working class. Marx's objective was to create a classless society in which the work is shared by all for the benefit of all, and he believed revolution was the way to achieve this goal.

In leading workers toward revolution, Marx used slogans like "From each according to his abilities, to each according to his needs." He also urged people to give up their religion, which he believed gave them false hope for a better life in heaven. The character of Old Major in *Animal Farm* is sometimes interpreted as a representation of Karl Marx. Major's speech in the novel's opening chapter reflects many Marxist ideas, from the opening "Comrades," a typical form of address in the former Soviet Union, to the revolutionary song he teaches the other animals.

Character Types

A **fable** is a narration intended to enforce a useful truth. Fables have two important characteristics. First, they teach a moral or lesson. In *Animal Farm*, the moral involves Orwell's views about Soviet politics. Second, the characters are most frequently animals. These animal characters often function as a satiric device to point out the follies of humankind. Though Old Major, Snowball, and Napoleon may represent Karl Marx, Leon Trotsky, and Joseph Stalin, many of the story characters are much more general. Some animals are grouped together as a single character—"the sheep," "the hens," and "the dogs." Orwell also capitalizes on the traits generally associated with particular animals, such as sheep as followers and dogs as loyal.

VOCABULARY PREVIEW

cannibalism [kan'ə bə liz'əm] *n.* practice of eating one's own kind

cryptic [krip'tik] *adj.* intended to be mysterious or obscure

gambol [gam'bəl] *v.* to skip about in play

ignominious [ig'nə min'ē əs] *adj.* shameful; dishonorable

indefatigable [in'di fat'ə gə bəl] *adj.* untiring

parasitical [par'ə sit'i kəl] *adj.* like a parasite; gaining benefits from a host it injures

Name _____

Date _____

Period _____

Animal Farm Study Guide

Chapter 1

1. a) How do the animals arrange themselves as they gather to hear Major?

b) What do you think this foreshadows?
2. According to Major, what is the cause of all the animals' problems?
3. What motto does Major give the Animals?
4. What are the commandments Major gives the animals?

Chapter 2

1. After Major's death, what happens to the idea of rebelling against man?
2. Why don't the pigs like the pet raven's stories about Sugarcandy Mountain?
3. What causes the animals to finally rebel against Mr. Hones and his four farmhands?
4. When the humans have been chased off the farm, what do the animals do?
5. What do the animals do about the farmhouse?

6. How does the behavior of the pigs foreshadow what will happen later in the book?
7. Why was the harvest so important?
8. What do you think happened to the milk?

Chapter 3 and 4

1. What further examples of the difference between the pigs and the other animals occur in these two chapters?
2. What are Napoleon's ideas about education?
3. How is squealer able to convince the other animals to accept whatever Napoleon describes?
4. Describe the battle of Cowshed.
5. What was Snowball's part in this battle?
6. Where was Napoleon during the battle?
7. What is the significance of the gun's placement at the foot of the flagpole?

Active Reading

***Animal Farm* Chapters 1–4**

The major characters in *Animal Farm* are introduced in the first four chapters. As you read, think about the purpose of each of Orwell's characters. 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

***Animal Farm* by George Orwell**

Old Major's Speech

George Orwell wrote the novel *Animal Farm* telling the story of the Russian Revolution as a parallel tale of animals rebelling against human beings. Old Major, a pig, begins the story with this speech to the other animals. Comrades you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and before I die, I feel it my duty to pass on to you such wisdom as I have acquired.

Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery; that is the plain truth.

Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.

And now, comrades, I will tell you about my dream last night... It was a dream of the earth as it will be when Man has vanished. It reminded me of something I had long forgotten. Last night, it came back to me in my dream. And what is more, the words of the song also came back. I will sing you that song now, comrades.

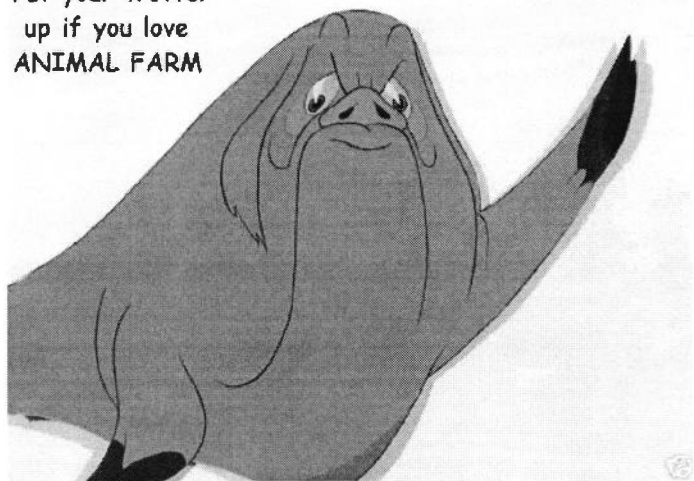
Soon or late the day is coming.
Tyrant Man shall be o'erthrown.
And the fruitful fields of England
Shall be trod by beasts alone.

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

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.

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

Put your trotter
up if you love
ANIMAL FARM



“I have A Dream” Martin Luther King – speech excerpt

Martin Luther King gave this speech to a civil rights march in Washington DC in 1963.

It is one of the most famous speeches of the twentieth century. The march was about giving black people the same rights as white people in America.

I say to you, my friends, that even though we must face the difficulties of today and tomorrow, I still have a dream that one day this nation will rise up and live out the true meaning of its creed: ‘We hold these truths to be self-evident; that all men are created equal.’

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day the glory of the Lord will be revealed and all flesh shall see it together.

This is our hope. This is the faith that I go back to the south with. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be when all of God’s children will be able to sing with new meaning:

‘My country ‘tis of thee
Sweet land of liberty,
Of thee I sing:
Land of where my fathers died,
Land of the pilgrims’ pride
From every mountainside
Let freedom ring.’

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children, black men and white men, Jews and gentiles,

Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, ‘Free at last! Free at last! Thank God Almighty, we are free at last!’



“Imagine” by John Lennon

John Lennon recorded the song “Imagine” in 1971. His ideas and beliefs were influenced by protests against America at the war in Vietnam in the 1960s. He had spent some time in India learning about Hinduism and Buddhism. The song is about world peace.

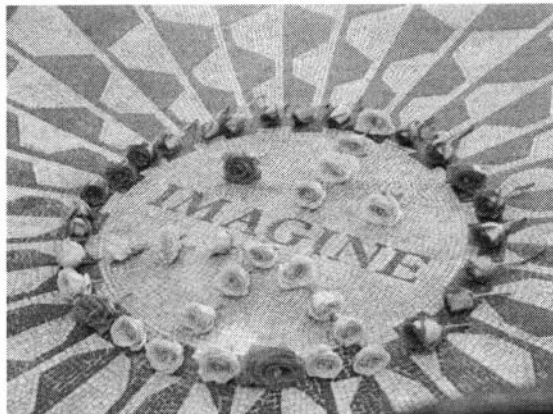
Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today...

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world...

You may say I'm a dreamer
But I'm not the only one
I hope some day you'll join us
And the world will be as one.

IMAGINE
John Lennon



Name: _____ Date: _____ Hour: _____ Score: _____

Directions: After reading Old Major's speech from *Animal Farm*, Martin Luther King's "I have a Dream" speech, and John Lennon's song "Imagine," answer the following analysis questions in complete sentences. Most questions cannot be answered in one sentence. Be sure to answer ALL parts of each questions to receive full points.

1. What word does King use to address his audience? What word does Old Major use? Why would these speakers use this word to address the audience?
2. Old Major uses this word multiple times throughout his speech. What effect does repeating the word create?
3. What is King attempting to inspire his audience to do? Old Major? Lennon?
4. How is the message of each speaker similar?
5. The "rule of three" is a principle in writing that suggests that things that come in threes are naturally more satisfying. Where do you see the "rule of three" in each of the speeches? What effect comes from this repetition?
6. A rhetorical question is when someone asks a question that is not meant to be answered, but to set up for the next piece of information and answer the question himself. What rhetorical questions can you find in the speeches? What effect comes from these rhetorical questions?

Name: _____ Date: _____ Hour: _____ Score: _____

Directions: Compare the content of Old Major's speech in *Animal Farm* to Martin Luther King's "I have a Dream."

Old Major's Speech in <i>Animal Farm</i>	Content	Martin Luther King's "I have a Dream" speech
	Describe the present situation Who's benefiting under the current conditions	
	Prove Unfairness Who's suffering under the current conditions?	
	Provide a vision of a better way What would the conditions be like if the conditions were fairer than they are now?	
	Call for Action What must be done to achieve fairer conditions?	

Name: _____ Date: _____ Hour: _____ Score: _____

Directions: Compare the rhetorical tools of Old Major's speech in *Animal Farm* to Martin Luther King's "I have a Dream."

Old Major's Speech in <i>Animal Farm</i>	Rhetorical Tools	Martin Luther King's "I have a Dream" speech
	<p>Alliteration Repetition of sounds "May man of merit may be motivated to act!"</p>	
	<p>Repetition Key words or phrases repeated for emphasis</p>	
	<p>Metaphor List comparisons that help listeners "envision" meaning "Let our dream soar on wings of optimism!"</p>	
	<p>Allusion Historical or literary references "President Kennedy once told us to 'Ask what we could do for our country.' And now it is time to DO!"</p>	

Before You Read

Animal Farm Chapters 5–7

FOCUS ACTIVITY

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

Read to find out how Napoleon persuades the other animals to follow his rules.

BACKGROUND

Did You Know?

One of Orwell's concerns about the Soviet state was that it used language to distort historical events. After Stalin bullied Leon Trotsky out of the country, he systematically removed any trace of Trotsky from Soviet history—took him out of photographs, censored his papers, and so on. He also used *Pravda*, his news agency, to control the information people received. In Chapters 5 through 7, Orwell repeatedly calls readers' attention to both Napoleon's manipulation of information and the animals' willingness to believe him.

Power Struggle

In Chapters 5 through 7, the battle for power between Snowball and Napoleon comes to its climax. In Soviet history, a similar battle raged between two very different men, Leon Trotsky and Joseph Stalin. Stalin exercised power through regulations and rules. As its leader, he controlled the Communist Party bureaucracy. Trotsky had proven himself a masterful military strategist and inspirational leader during the Russian Civil War. He wanted to limit government power. The two also disagreed about how to industrialize and whether to focus on Soviet or worldwide socialism. Stalin took control in 1925—control he kept largely through tactics of terror.

VOCABULARY PREVIEW

canvas [kan'vəs] *v.* to request support

coccidiosis [kok si'dē ō'səs] *n.* parasitic disease

dynamo [dī'nə mō] *n.* electric generator

embolden [em bōld'ən] *v.* to instill with courage

malignity [mə lig'nə tē] *n.* an example of evil behavior

manoeuvre [mə nōō'vər] (U.S.: maneuver) *n.* strategy to gain a particular aim

perpendicularity [pur'pən dik yə lar'ə tē] *n.* the state of being perpendicular, or at right angles, to a specified plane

superintendence [sōō'prin ten'dəns] *n.* the act of directing

Name _____

Date _____

Period _____

Animal Farm Study Guide

Chapter 5

1. Why does Mollie run away from the farm?
2. What changes have been made in weekly meetings over the past year?
3. Explain the windmill controversy from Snowball's part of view?
4. Explain the windmill controversy from Napoleon's part of view?
5. What changes does Napoleon make after his dogs chase Snowball from the farm?
6. Why don't the other animals protest Napoleon's decisions?
7. Compare the arrangement of the animals in this chapter with the arrangement in the first chapter. What has changed?
8. What is the importance of the dogs accompanying Squealer when he comes back to talk to the animals?

Chapter 6

1. How much work are the animals now doing?

2. Why does Napoleon decide to engage in trade with neighboring farms?
3. How do the animals react?
4. How was the windmill destroyed?
5. Why does Napoleon blame Snowball?
6. Why does Napoleon insist the windmill be rebuilt immediately?

Chapter 7

1. Why does Napoleon order that the hens' eggs be sold?
2. How does Napoleon react when the hens rebel against his orders?
3. Why does Napoleon revive the threat of the farm being sabotaged by snowball?
4. Explain why the animals confessed to being traitors. Or is there any explanation?
WHY?
5. Why does Napoleon order the animals to stop singing "Beasts of England?"

Active Reading

Animal Farm Chapters 5–7

Orwell's characters and narrator use language to communicate hidden agendas. Sometimes Orwell hints that language should be carefully questioned, other times it's up to the reader to notice. As you read Chapters 5 through 7, complete the chart below by filling in some examples of manipulative communication. Then state what you think the language really means. Use as many boxes as you need. You may paraphrase the passages from the text.

The Words		What They Really Mean
In future all questions relating to the working of the farm would be settled by a special committee of pigs presided over by himself.	_____ _____	Napoleon is going to make all the decisions from now on.
	_____ _____	
	_____ _____	
	_____ _____	
	_____ _____	
	_____ _____	
	_____ _____	

Before You Read

Animal Farm Chapters 8–10

FOCUS ACTIVITY

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

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.

Setting a Purpose

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

BACKGROUND

Did You Know?

Orwell pokes fun at the animals' revolution throughout the novel by revealing to readers information that the characters do not know or acknowledge. This is called using **irony**. Though *Animal Farm* is narrated from the point of view of the lower animals, who appear to grasp very little of the power struggles and political jostling, readers can clearly sense Orwell's commentary on the events. In the final chapters, Orwell's heightened use of irony brings the story to a dramatic and unsettling conclusion that clearly spells out the author's concerns about Soviet socialism.

Allies and Enemies

Napoleon wants the farm to have greater contact with the outside world. Joseph Stalin had similar visions for the Soviet Union. During the 1930s, he was torn between allying himself with Western capitalist nations or with Adolf Hitler's fascist German government. The Soviet propaganda machine defiled each "enemy" in turn as Stalin shifted allegiances. In 1939 Stalin pledged himself to Hitler by signing a "non-aggression pact." Hitler broke his promise and invaded the Soviet Union in 1941. The Soviets then became allies with the West. At first, Hitler had great success against Stalin's less modern armies. Ultimately, the Soviet army turned the tide with the Battle of Stalingrad, though the city was nearly destroyed and thousands of Soviets killed.

VOCABULARY PREVIEW

beatifically [bē'ə tīf'ə kəl lē] *adv.* in a manner suggesting bliss

demeanor [di mē'nər] *n.* outward manner

deputation [dep'yə tā'shən] *n.* a group appointed to represent others

devotees [dev'ə tēz'] *n.* ardent followers

inebriates [i nē'brē its] *n.* those who are habitually drunk

interment [in tur'mənt] *n.* the act of burial

machinations [mak'ə nā'shəns] *n.* scheming actions

taciturn [tas'ə turn'] *adj.* not inclined to talking

Name _____

Date _____

Period _____

Animal Farm Study Guide

Chapter 8

1. What purpose is served by the production figures Squealer reads to the animals?
2. How is Napoleon becoming more and more like a typical dictator?
3. Describe the sale of the stack of lumber. How does Napoleon outwit himself?
4. How is the battle against Frederick's men different from the Battle of Cowshed?
5. Why do the men blow up the windmill?
6. The animals celebrate a victory. Do you think it was really a victory? Why or why not?
7. Describe the whiskey incident. Why would Orwell make this scene somewhat humorous?
8. Why are the animals so easily fooled, even when they find Squealer with a ladder and white paint beside the barn at night?

Chapter 9

1. What was happening to Boxer?

2. What are the living conditions like for all the animals except the pigs and dogs?
3. Why does Napoleon allow Moses to return and to tell his stories about Sugarcandy Mountain?
4. What happens to Boxer?
- 4b. How do the animals accept it?

Chapter 10

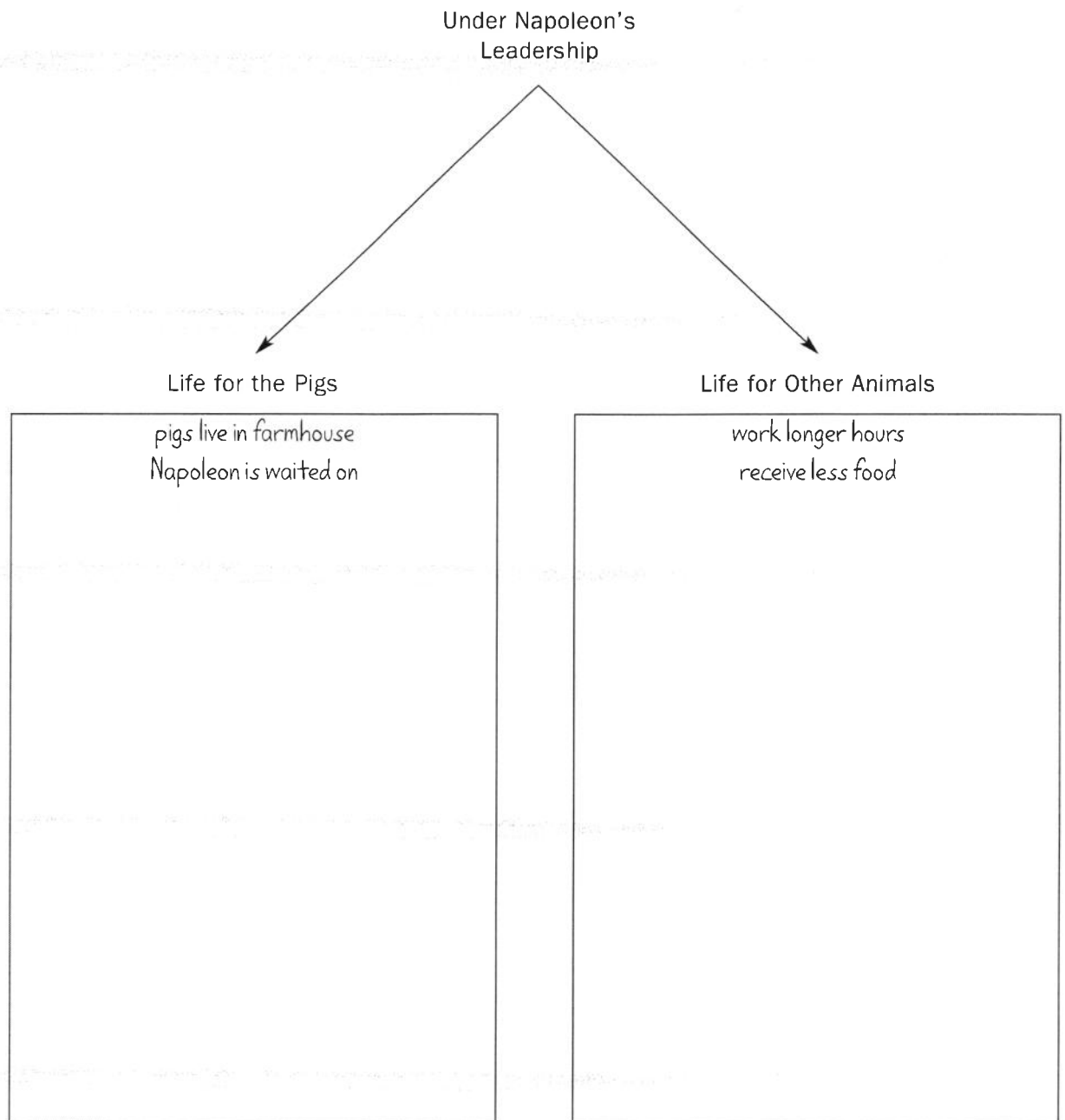
1. What changes have years brought to the farm?
2. How does Orwell make fun of bureaucracy?
3. What drastic actions do the pigs use to shatter the animals' complacency?
4. How do the animals now feel about their social order, their farm?
5. All seven commandments are erased. What is the new commandment and how has it been true from the beginning?
6. At the conference with the neighboring farmers, what new changes does Napoleon point out?

7. What happens to the pigs' appearance?

Active Reading

Animal Farm Chapters 8-10

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, use the diagram below to record and compare the living conditions of the pigs with the living conditions of the other animals.



Name _____ Period _____ Date _____

Unfolding the Allegory:
Comparing Characters in *Animal Farm* to People of the Russian Revolution

Animal Farm	Russian Revolution
Overall details about the Rebellion <ul style="list-style-type: none"> • Is supposed to fix the problems caused by Man and make life better for all • Life seems better at first, but turns out even worse by the end. • The leaders become same or worse than the humans they rebelled against. 	Overall details about the Russian Revolution <ul style="list-style-type: none"> • It was supposed to fix problems Czar was unable or unwilling to fix for the people • Life was even worse long after the Revolution • Stalin made the Czar look like a nice guy
Mr. Jones	Czar Nicholas II <ul style="list-style-type: none"> • A poor leader at best, compared with western kings • Cruel – sometimes brutal with opponents • Sometimes Kind – hired students as spies to make money
Old Major	Karl Marx <ul style="list-style-type: none"> • Invented Communism • “Workers of the world unite!” and take over government to create a classless society where property is controlled by the “whole” • Dies before the Russian Revolution
Animalism	Communism <ul style="list-style-type: none"> • Classless society / sameness • All people equal • Government owns everything; people own government
Snowball	Leon Trotsky <ul style="list-style-type: none"> • Other leader of “October Revolution” • Pure communist, followed Marx • Wanted to improve life for all in Russia • Exiled by force through Lenin’s KGB
Napoleon	Joseph Stalin <ul style="list-style-type: none"> • Not a good speaker; not educated like Trotsky • Turns out to be brutal, devious, selfish • Cared only for power; killed opponents • Used KGB and propaganda to gain control over the people • Negotiated w/ England while making a secret deal with Hitler • Hides much of the truth about his people from outside world

Animal Farm	Russian Revolution
Squealer	Propaganda Dept. of Lenin's Government <ul style="list-style-type: none"> • Worked for Stalin to support his image • Published a paper called "Pravda" which always put Stalin in a good light • Used any lie to convince the people to follow Stalin • Benefited from the fact that education was controlled
The Dogs	KGB – Secret Police <ul style="list-style-type: none"> • Not really police, but forced support for Stalin • Used force, often killed entire families for disobedience • Totally loyal to Stalin; major reason for Stalin's power, more so than army
Moses the Raven	Religion <ul style="list-style-type: none"> • Marx said "Religion is the opium of the people" • Used to make people not complain and do their work • Religion was tolerated because people would work • Stalin knew religion would stop violent revolutions
Mollie	Vain, selfish people in Russia and the world <ul style="list-style-type: none"> • Some people didn't care about revolution • Only thought about themselves • Went to other countries that offered more for them
Boxer	Dedicated, yet fooled, communist supporters <ul style="list-style-type: none"> • People believed Stalin because he was a "communist" • Many stayed loyal after it was obvious Stalin was a tyrant • Betrayed by Stalin, who ignored and killed them
Benjamin	Skeptical people in Russia and outside Russia <ul style="list-style-type: none"> • Weren't sure revolution would change anything • Realized a crazy leader can call himself communist • Knew that communism wouldn't work with power-hungry leaders

Name _____

Date _____

Period _____

Directions: Draw a line between two characters who have something in common. On the line write the connection between the characters.

The Battle of Cowshed

Napoleon

Snowball

Clover

Boxer

The Sheep

Animalism

Animal Farm

Farmer Jones

Mollie

Benjamin

Squealer

The Last Word

Matthew Arnold

Before You Read

Focus Question

How would you define the word *persevere*? How would you define the word *acquiesce*? In what situations might it be important to persevere? When might it be wiser to acquiesce?

Background

Although Matthew Arnold lived and wrote approximately seventy-five years before George Orwell, his apprehension about the place of religion and politics in society paralleled that of Orwell. The question of how to live a full and enjoyable life in a modern industrial society greatly concerned Arnold and permeated his poems and essays during the 1860s. Arnold viewed his world as dominated by leaders who were not so much wicked as they were ignorant, narrow-minded, and dull. Arnold's poetry has been noted for its sense of lonely isolation, melancholy, and for a longing for serenity he can not seem to find.

Responding to the Reading

1. What advice does the speaker give to those who want to engage in social criticism or reform in order to make significant changes in society? Does he believe in persevering or acquiescing in the face of opposition?

2. What do you think the speaker means when he says that "Geese are swans, and swans are geese"? Use other images and examples from the poem to support your answer.

3. **Making Connections** In your opinion, would Arnold and Orwell have agreed about the possibility of successful social revolution? Is Arnold's purpose in writing "The Last Word" the same as or different from Orwell's purpose in writing *Animal Farm*? Use elements of both the poem and the novel to support your answers. How do these writers' thoughts compare with your own? Explain your answer.

Creative Writing

A **haiku** is a form of Japanese poetry that states, in three lines of five, seven, and five syllables, a picture designed to arouse a distinct emotion or a specific insight into a topic or idea. Choose either *Animal Farm* or "The Last Word" and compose a haiku that reflects your understanding of the author's ideas. Share your haiku with the class.

The Last Word

Matthew Arnold

Creep into thy narrow bed,

Creep, and let no more be said!

Vain thy onset! all stands fast.

Thou thyself must break at last.

Let the long contention cease!

Geese are swans, and swans are geese.

Let them have it how they will!

Thou art tired: best be still.

They out-talked thee, hissed thee, tore thee?

Better men fared thus before thee;

Fired their ringing shot and passed,

Hotly charged - and sank at last.

Charge once more, then, and be dumb!

Let the victors, when they come,

When the forts of folly fall,

Find thy body by the wall!

The Freedom of the Press

George Orwell

Before You Read

Focus Question

What exactly is censorship? How does a government typically exercise its power of censorship? How might this power be misused?

Background

George Orwell was an observant and outspoken writer. He wrote about injustice both as a novelist and as a journalist. This reading is Orwell's proposed but, until recently, unpublished preface to the original 1945 edition of *Animal Farm*.

Responding to the Reading

1. According to Orwell, what is the worst enemy a journalist has to face in England? Why do you think he believes this?

2. Orwell writes, "freedom, as Rosa Luxemburg said, is 'freedom for the other fellow.' " What do you think this means?

3. **Making Connections** How does reading Orwell's preface affect your interpretation of *Animal Farm*?

Debate

The regulation of information has long been a subject of controversy. Organize a debate on a subject of censorship—for example, the placement of warning labels on CDs containing explicit lyrics. How is the appropriateness of such censorship determined? What about labeling music on the radio, on television, or on the Internet? Do we as a society have a responsibility to censor music for children? Try to make each person respond to what the other says. Your debate should equally address both sides of the issue.

George Orwell

The Freedom of the Press

Orwell's Proposed Preface to 'Animal Farm'

This book was first thought of, so far as the central idea goes, in 1937, but was not written down until about the end of 1943. By the time when it came to be written it was obvious that there would be great difficulty in getting it published (in spite of the present book shortage which ensures that anything describable as a book will 'sell'), and in the event it was refused by four publishers. Only one of these had any ideological motive. Two had been publishing anti-Russian books for years, and the other had no noticeable political colour. One publisher actually started by accepting the book, but after making the preliminary arrangements he decided to consult the Ministry of Information, who appear to have warned him, or at any rate strongly advised him, against publishing it. Here is an extract from his letter:

I mentioned the reaction I had had from an important official in the Ministry of Information with regard to *Animal Farm*. I must confess that this expression of opinion has given me seriously to think... I can see now that it might be regarded as something which it was highly ill-advised to publish at the present time. If the fable were addressed generally to dictators and dictatorships at large then publication would be all right, but the fable does follow, as I see now, so completely the progress of the Russian Soviets and their two dictators, that it can apply only to Russia, to the exclusion of the other dictatorships. Another thing: it would be less offensive if the predominant caste in the fable were not pigs[*]. I think the choice of pigs as the ruling caste will no doubt give offence to many people, and particularly to anyone who is a bit touchy, as undoubtedly the Russians are.

* It is not quite clear whether this suggested modification is Mr... 's own idea, or originated with the Ministry of Information; but it seems to have the official ring about it. [*Orwell's Note*]

This kind of thing is not a good symptom. Obviously it is not desirable that a government department should have any power of censorship (except security censorship, which no one objects to in war time) over books which are not officially sponsored. But the

chief danger to freedom of thought and speech at this moment is not the direct interference of the MOI or any official body. If publishers and editors exert themselves to keep certain topics out of print, it is not because they are frightened of prosecution but because they are frightened of public opinion. In this country intellectual cowardice is the worst enemy a writer or journalist has to face, and that fact does not seem to me to have had the discussion it deserves.

Any fairminded person with journalistic experience will admit that during this war *official* censorship has not been particularly irksome. We have not been subjected to the kind of totalitarian 'co-ordination' that it might have been reasonable to expect. The press has some justified grievances, but on the whole the Government has behaved well and has been surprisingly tolerant of minority opinions. The sinister fact about literary censorship in England is that it is largely voluntary.

Unpopular ideas can be silenced, and inconvenient facts kept dark, without the need for any official ban. Anyone who has lived long in a foreign country will know of instances of sensational items of news — things which on their own merits would get the big headlines-being kept right out of the British press, not because the Government intervened but because of a general tacit agreement that 'it wouldn't do' to mention that particular fact. So far as the daily newspapers go, this is easy to understand. The British press is extremely centralised, and most of it is owned by wealthy men who have every motive to be dishonest on certain important topics. But the same kind of veiled censorship also operates in books and periodicals, as well as in plays, films and radio. At any given moment there is an orthodoxy, a body of ideas which it is assumed that all right-thinking people will accept without question. It is not exactly forbidden to say this, that or the other, but it is 'not done' to say it, just as in mid-Victorian times it was 'not done' to mention trousers in the presence of a lady. Anyone who challenges the prevailing orthodoxy finds himself silenced with surprising effectiveness. A genuinely unfashionable opinion is almost never given a fair hearing, either in the popular press or in the highbrow periodicals.

At this moment what is demanded by the prevailing orthodoxy is an uncritical admiration of Soviet Russia. Everyone knows this, nearly everyone acts on it. Any serious criticism of the Soviet régime, any disclosure of facts which the Soviet government would prefer to keep hidden, is next door to unprintable. And this nation-wide conspiracy to flatter our ally takes place, curiously enough, against a background of genuine intellectual tolerance. For though you are not allowed to criticise the Soviet government, at least you are reasonably free to criticise our own. Hardly anyone will print an attack on Stalin, but it is quite safe to attack Churchill, at any rate in books and periodicals. And throughout five years of war, during two or three of which we were fighting for national survival, countless books, pamphlets and articles advocating a compromise peace have been published without

interference. More, they have been published without exciting much disapproval. So long as the prestige of the USSR is not involved, the principle of free speech has been reasonably well upheld. There are other forbidden topics, and I shall mention some of them presently, but the prevailing attitude towards the USSR is much the most serious symptom. It is, as it were, spontaneous, and is not due to the action of any pressure group.

The servility with which the greater part of the English intelligentsia have swallowed and repeated Russian propaganda from 1941 onwards would be quite astounding if it were not that they have behaved similarly on several earlier occasions. On one controversial issue after another the Russian viewpoint has been accepted without examination and then publicised with complete disregard to historical truth or intellectual decency. To name only one instance, the BBC celebrated the twenty-fifth anniversary of the Red Army without mentioning Trotsky. This was about as accurate as commemorating the battle of Trafalgar without mentioning Nelson, but it evoked no protest from the English intelligentsia. In the internal struggles in the various occupied countries, the British press has in almost all cases sided with the faction favoured by the Russians and libelled the opposing faction, sometimes suppressing material evidence in order to do so. A particularly glaring case was that of Colonel Mihailovich, the Yugoslav Chetnik leader. The Russians, who had their own Yugoslav protegee in Marshal Tito, accused Mihailovich of collaborating with the Germans. This accusation was promptly taken up by the British press: Mihailovich's supporters were given no chance of answering it, and facts contradicting it were simply kept out of print. In July of 1943 the Germans offered a reward of 100,000 gold crowns for the capture of Tito, and a similar reward for the capture of Mihailovich. The British press 'splashed' the reward for Tito, but only one paper mentioned (in small print) the reward for Mihailovich: and the charges of collaborating with the Germans continued. Very similar things happened during the Spanish civil war. Then, too, the factions on the Republican side which the Russians were determined to crush were recklessly libelled in the English leftwing [*sic*] press, and any statement in their defence even in letter form, was refused publication. At present, not only is serious criticism of the USSR considered reprehensible, but even the fact of the existence of such criticism is kept secret in some cases. For example, shortly before his death Trotsky had written a biography of Stalin. One may assume that it was not an altogether unbiased book, but obviously it was saleable. An American publisher had arranged to issue it and the book was in print — I believe the review copies had been sent out — when the USSR entered the war. The book was immediately withdrawn. Not a word about this has ever appeared in the British press, though clearly the existence of such a book, and its suppression, was a news item worth a few paragraphs.

It is important to distinguish between the kind of censorship that the English literary intelligentsia voluntarily impose upon themselves, and the censorship that can sometimes be

enforced by pressure groups. Notoriously, certain topics cannot be discussed because of 'vested interests'. The best-known case is the patent medicine racket. Again, the Catholic Church has considerable influence in the press and can silence criticism of itself to some extent. A scandal involving a Catholic priest is almost never given publicity, whereas an Anglican priest who gets into trouble (e.g. the Rector of Stiffkey) is headline news. It is very rare for anything of an anti-Catholic tendency to appear on the stage or in a film. Any actor can tell you that a play or film which attacks or makes fun of the Catholic Church is liable to be boycotted in the press and will probably be a failure. But this kind of thing is harmless, or at least it is understandable. Any large organisation will look after its own interests as best it can, and overt propaganda is not a thing to object to. One would no more expect the *Daily Worker* to publicise unfavourable facts about the USSR than one would expect the *Catholic Herald* to denounce the Pope. But then every thinking person knows the *Daily Worker* and the *Catholic Herald* for what they are. What is disquieting is that where the USSR and its policies are concerned one cannot expect intelligent criticism or even, in many cases, plain honesty from Liberal [*sic — and throughout as typescript*] writers and journalists who are under no direct pressure to falsify their opinions. Stalin is sacrosanct and certain aspects of his policy must not be seriously discussed. This rule has been almost universally observed since 1941, but it had operated, to a greater extent than is sometimes realised, for ten years earlier than that. Throughout that time, criticism of the Soviet régime *from the left* could only obtain a hearing with difficulty. There was a huge output of anti-Russian literature, but nearly all of it was from the Conservative angle and manifestly dishonest, out of date and actuated by sordid motives. On the other side there was an equally huge and almost equally dishonest stream of pro-Russian propaganda, and what amounted to a boycott on anyone who tried to discuss all-important questions in a grown-up manner. You could, indeed, publish anti-Russian books, but to do so was to make sure of being ignored or misrepresented by nearly the whole of the highbrow press. Both publicly and privately you were warned that it was 'not done'. What you said might possibly be true, but it was 'inopportune' and played into the hands of this or that reactionary interest. This attitude was usually defended on the ground that the international situation, and the urgent need for an Anglo-Russian alliance, demanded it; but it was clear that this was a rationalisation. The English intelligentsia, or a great part of it, had developed a nationalistic loyalty towards the USSR, and in their hearts they felt that to cast any doubt on the wisdom of Stalin was a kind of blasphemy. Events in Russia and events elsewhere were to be judged by different standards. The endless executions in the purges of 1936-8 were applauded by life-long opponents of capital punishment, and it was considered equally proper to publicise famines when they happened in India and to conceal them when they happened in the Ukraine. And if this was true before the war, the intellectual atmosphere is certainly no better now.

But now to come back to this book of mine. The reaction towards it of most English intellectuals will be quite simple: 'It oughtn't to have been published.' Naturally, those reviewers who understand the art of denigration will not attack it on political grounds but on literary ones. They will say that it is a dull, silly book and a disgraceful waste of paper. This may well be true, but it is obviously not the whole of the story. One does not say that a book 'ought not to have been published' merely because it is a bad book. After all, acres of rubbish are printed daily and no one bothers. The English intelligentsia, or most of them, will object to this book because it traduces their Leader and (as they see it) does harm to the cause of progress. If it did me opposite they would have nothing to say against it, even if its literary faults were ten times as glaring as they are. The success of, for instance, the Left Book Club over a period of four or five years shows how willing they are to tolerate both scurrility and slipshod writing, provided that it tells them what they want to hear.

The issue involved here is quite a simple one: Is every opinion, however unpopular — however foolish, even — entitled to a hearing? Put it in that form and nearly any English intellectual will feel that he ought to say 'Yes'. But give it a concrete shape, and ask, 'How about an attack on Stalin? Is *that* entitled to a hearing?', and the answer more often than not will be 'No'. In that case the current orthodoxy happens to be challenged, and so the principle of free speech lapses. Now, when one demands liberty of speech and of the press, one is not demanding absolute liberty. There always must be, or at any rate there always will be, some degree of censorship, so long as organised societies endure. But freedom, as Rosa Luxembourgh [sic] said, is 'freedom for the other fellow'. The same principle is contained in the famous words of Voltaire: 'I detest what you say; I will defend to the death your right to say it.' If the intellectual liberty which without a doubt has been one of the distinguishing marks of western civilisation means anything at all, it means that everyone shall have the right to say and to print what he believes to be the truth, provided only that it does not harm the rest of the community in some quite unmistakable way. Both capitalist democracy and the western versions of Socialism have till recently taken that principle for granted. Our Government, as I have already pointed out, still makes some show of respecting it. The ordinary people in the street—partly, perhaps, because they are not sufficiently interested in ideas to be intolerant about them—still vaguely hold that 'I suppose everyone's got a right to their own opinion.' It is only, or at any rate it is chiefly, the literary and scientific intelligentsia, the very people who ought to be the guardians of liberty, who are beginning to despise it, in theory as well as in practice.

One of the peculiar phenomena of our time is the renegade Liberal. Over and above the familiar Marxist claim that 'bourgeois liberty' is an illusion, there is now a widespread tendency to argue that one can only defend democracy by totalitarian methods. If one loves democracy, the argument runs, one must crush its enemies by no matter what means. And

who are its enemies? It always appears that they are not only those who attack it openly and consciously, but those who 'objectively' endanger it by spreading mistaken doctrines. In other words, defending democracy involves destroying all independence of thought. This argument was used, for instance, to justify the Russian purges. The most ardent Russophile hardly believed that all of the victims were guilty of all the things they were accused of: but by holding heretical opinions they 'objectively' harmed the régime, and therefore it was quite right not only to massacre them but to discredit them by false accusations. The same argument was used to justify the quite conscious lying that went on in the leftwing press about the Trotskyists and other Republican minorities in the Spanish civil war. And it was used again as a reason for yelping against *habeas corpus* when Mosley was released in 1943.

These people don't see that if you encourage totalitarian methods, the time may come when they will be used against you instead of for you. Make a habit of imprisoning Fascists without trial, and perhaps the process won't stop at Fascists. Soon after the suppressed *Daily Worker* had been reinstated, I was lecturing to a workingmen's college in South London. The audience were working-class and lower-middle class intellectuals — the same sort of audience that one used to meet at Left Book Club branches. The lecture had touched on the freedom of the press, and at the end, to my astonishment, several questioners stood up and asked me: Did I not think that the lifting of the ban on the *Daily Worker* was a great mistake? When asked why, they said that it was a paper of doubtful loyalty and ought not to be tolerated in war time. I found myself defending the *Daily Worker*, which has gone out of its way to libel me more than once. But where had these people learned this essentially totalitarian outlook? Pretty certainly they had learned it from the Communists themselves! Tolerance and decency are deeply rooted in England, but they are not indestructible, and they have to be kept alive partly by conscious effort. The result of preaching totalitarian doctrines is to weaken the instinct by means of which free peoples know what is or is not dangerous. The case of Mosley illustrates this. In 1940 it was perfectly right to intern Mosley, whether or not he had committed any technical crime. We were fighting for our lives and could not allow a possible quisling to go free. To keep him shut up, without trial, in 1943 was an outrage. The general failure to see this was a bad symptom, though it is true that the agitation against Mosley's release was partly factitious and partly a rationalisation of other discontents. But how much of the present slide towards Fascist ways of thought is traceable to the 'anti-Fascism' of the past ten years and the unscrupulousness it has entailed?

It is important to realise that the current Russomania is only a symptom of the general weakening of the western liberal tradition. Had the MOI chipped in and definitely vetoed the publication of this book, the bulk of the English intelligentsia would have seen nothing disquieting in this. Uncritical loyalty to the USSR happens to be the current orthodoxy, and where the supposed interests of the USSR are involved they are willing to tolerate not only

censorship but the deliberate falsification of history. To name one instance. At the death of John Reed, the author of *Ten Days that Shook the World* — first-hand account of the early days of the Russian Revolution — the copyright of the book passed into the hands of the British Communist Party, to whom I believe Reed had bequeathed it. Some years later the British Communists, having destroyed the original edition of the book as completely as they could, issued a garbled version from which they had eliminated mentions of Trotsky and also omitted the introduction written by Lenin. If a radical intelligentsia had still existed in Britain, this act of forgery would have been exposed and denounced in every literary paper in the country. As it was there was little or no protest. To many English intellectuals it seemed quite a natural thing to do. And this tolerance or [sic = of?] plain dishonesty means much more than that admiration for Russia happens to be fashionable at this moment. Quite possibly that particular fashion will not last. For all I know, by the time this book is published my view of the Soviet régime may be the generally-accepted one. But what use would that be in itself? To exchange one orthodoxy for another is not necessarily an advance. The enemy is the gramophone mind, whether or not one agrees with the record that is being played at the moment.

I am well acquainted with all the arguments against freedom of thought and speech — the arguments which claim that it cannot exist, and the arguments which claim that it ought not to. I answer simply that they don't convince me and that our civilisation over a period of four hundred years has been founded on the opposite notice. For quite a decade past I have believed that the existing Russian régime is a mainly evil thing, and I claim the right to say so, in spite of the fact that we are allies with the USSR in a war which I want to see won. If I had to choose a text to justify myself, I should choose the line from Milton:

By the known rules of ancient liberty.

The word *ancient* emphasises the fact that intellectual freedom is a deep-rooted tradition without which our characteristic western culture could only doubtfully exist. From that tradition many of our intellectuals are visibly turning away. They have accepted the principle that a book should be published or suppressed, praised or damned, not on its merits but according to political expediency. And others who do not actually hold this view assent to it from sheer cowardice. An example of this is the failure of the numerous and vocal English pacifists to raise their voices against the prevalent worship of Russian militarism. According to those pacifists, all violence is evil, and they have urged us at every stage of the war to give in or at least to make a compromise peace. But how many of them have ever suggested that war is also evil when it is waged by the Red Army? Apparently the Russians have a right to defend themselves, whereas for us to do [so] is a deadly sin. One can only explain this contradiction in one way: that is, by a cowardly desire to keep in with the bulk of the intelligentsia, whose patriotism is directed towards the USSR rather than towards Britain. I know that the English

intelligentsia have plenty of reason for their timidity and dishonesty, indeed I know by heart the arguments by which they justify themselves. But at least let us have no more nonsense about defending liberty against Fascism. If liberty means anything at all it means the right to tell people what they do not want to hear. The common people still vaguely subscribe to that doctrine and act on it. In our country — it is not the same in all countries: it was not so in republican France, and it is not so in the USA today — it is the liberals who fear liberty and the intellectuals who want to do dirt on the intellect: it is to draw attention to that fact that I have written this preface.

1945

Name:

Period:

TYPES OF PROPAGANDA

What is Propaganda?

“Propaganda is a form of communication that is aimed at influencing the attitude of a community toward some cause or position by presenting only one side of an argument.” Using the following website, research and learn about various types of propaganda (logical fallacies): www.yourlogicalfallacyis.com. In the chart below, record the fallacy, its definition, and an example.

TYPE of Propaganda	DEFINITION	EXAMPLE

EXAMPLE	DEFINITION	TYPE of Propaganda

Name _____ Period _____ Date _____

Propaganda Evidence Chart

In *Animal Farm*, certain animals use language as propaganda to control the thoughts and actions of other characters. Find examples of this use of propaganda in the book. In the Examples column, write down direct quotes, including the page number. Be sure to use quotation marks correctly. In the Propaganda column, explain how the quote is propaganda, including why it's deceptive or flawed logic.

Example (direct quote and page number)	Propaganda (explain how/why)

Theme in *Animal Farm*

A **theme** is a broad idea or message underlying a literary work. Themes often explore timeless, universal truths about the human experience. They cannot be stated in just one word like “love” or “perseverance,” but must be stated in the form of an opinion the author implies through the literary work. Identify a THEME in *Animal Farm*. Then provide TEXTUAL SUPPORT (evidence) to support your opinion. In the three boxes on the right, record **specific examples** from the book as **evidence**, including a direct quote, explanation, and page number. The quotes do not have to be the words of a character (dialogue), but they may be. Be sure to use quotation marks correctly.

THEME (State what you believe to be a prominent theme in <i>Animal Farm</i>):	EVIDENCE from book: Example / Direct Quote / Explanation / Page Number
	EVIDENCE from book: Example / Direct Quote / Explanation / Page Number
	EVIDENCE from book: Example / Direct Quote / Explanation / Page Number

Name: _____ Period: _____ Date: _____

I. Matching

Orwell himself stated that the revolution on Animal Farm closely parallels the Bolshevik Revolution and Stalin's rise to power. Column A is a descriptive list of characters in Animal Farm. Column B is a list of important people and groups instrumental to the Bolshevik Revolution. Write the letter of your choice from Column B that most closely parallels the character from Animal Farm NEXT TO the corresponding number in Column A.

Column A

Column B

- | | |
|---|--|
| _____ 1. Napoleon: an aggressive and ambitious boar who becomes dictator of Animal Farm and who is responsible for the slaughter of many animals. | a. KGB: a group of Soviet police trained to track down real and suspected lawbreakers. |
| _____ 2. Snowball: a creative and intelligent boar who is run off the farm by Napoleon's dogs because he is a threat to Napoleon's power. | b. Lenin: a Soviet who dreamed about a society where men work together and share all profits: Communism. |
| _____ 3. Napoleon's dogs: a small army of attack dogs trained to attack real and suspected lawbreakers. | c. Trotsky: an intellectual who was sent into exile by the ambitious and aggressive Stalin. |
| _____ 4. Boxer: an enormous horse who was worked to death by Napoleon. | d. Stalin: a Soviet dictator who led the Bolsheviks and who eventually slaughtered millions of Russians, |
| _____ 5. Old Major: an old, benevolent pig who dreamed of an animal society where all animals are equal. | e. proletariat: the working class of the Soviet Union. |

II. Multiple Choice – Choose your answer, and write it in the blank BESIDE the number.

- _____ 6. The political philosophy that governed Animal Farm was called
a. democracy b. animalism c. socialism d. capitalism
- _____ 7. Old Major taught the animals a song called
a. "Old Faithful" b. "The Star Spangled Banner" c. "Animal Crackers" d. "Beasts of England"
- _____ 8. The farm was governed by rules called the
a. commandments b. code c. constitution d. statutes
- _____ 9. The first battle between the humans and the animals came to be known as the
a. Battle of Cowshed b. Battle of Windmill c. Battle of Jones d. Battle of the Manor
- _____ 10. After they assumed power, the pigs went to live in
a. the castle b. the barn c. the farmhouse d. the sty
- _____ 11. Whenever anything on the farm went wrong, the trouble was blamed on

a. Benjamin b. Mollie c. Squealer d. Snowball

_____ 12. While on parade, Napoleon was preceded by a
a. band of dogs b. a rooster c. Moses d. Mollie

_____ 13. The first time the windmill was destroyed, it was destroyed by
a. a storm b. humans c. Snowball d. Napoleon

_____ 14. The second time the windmill was destroyed, it was destroyed by
a. a storm b. humans c. Snowball d. Napoleon

_____ 15. Moses, the raven, liked to talk about a place called
a. Shady Lane b. Heaven c. Kismet d. Sugar Candy Mountain

_____ 16. At the end of the book, Napoleon changed the name of Animal Farm to
a. Napoleon's Place b. Manor Farm c. Animal Kingdom d. Pilkington's Farm

_____ 17. Boxer continues to support Napoleon's government for all of the following reasons except:
a. Boxer was stupid and needed a leader to follow.
b. Boxer felt that his support would lead to a happy retirement.
c. Boxer was afraid that Mr. Jones would return and take over the farm.
d. Boxer loved Mollie and knew that she supported Napoleon too.

_____ 18. Snowball driven off Animal Farm for all of the following reasons except:
a. Snowball was becoming popular.
b. Snowball was a threat to Napoleon's power.
c. Snowball no longer believed in the Revolution and wanted to overthrow the new society
d. Napoleon was jealous of Snowball and his ideas.

_____ 19. Benjamin didn't try to change things, even though he recognized the faults of the new society, for all of the following reasons except:
a. He really loved the new way of life.
b. He was a cynical, distrusting, lazy animal.
c. He preferred to sit back and observe the actions of others.
d. He didn't think he could accomplish anything by acting.

_____ 20. The Seven Commandments were shortened to only one: "All animals are created equal but some are more equal than others" for all of the following reasons except:
a. Napoleon and his pigs were in total command of the farm.
b. One commandment was easier for the animals to remember.
c. The pigs saw themselves as a superior class of animals.
d. The idea of total democracy had been abandoned.

III. True/False: If the statement is true, write the full word "true"; if it is false, completely write out the word "false".

_____ 21. Mr. Jones spent more time drinking than tending to his farm.

_____ 22. From the beginning, the neighboring farmers knew that Animal Farm would be a great success.

_____ 23. The animals became more concerned with building a windmill than with planting and

harvesting crops.

- _____ 24. Snowball worked for the overthrow of Animal Farm.
- _____ 25. In their revolutionary society, all the animals learned to read.
- _____ 26. Mollie, because she liked "the good life," left the farm.
- _____ 27. Napoleon was protected by vicious dogs that he had taken from their mother as pups.
- _____ 28. Boxer died a peaceful death in an animal hospital.
- _____ 29. The animals placed great faith in Napoleon and thought that what he did was right.
- _____ 30. Life under the rule of Napoleon was much easier than it had been when Mr. Jones was master.
- _____ 31. Boxer literally worked himself to death.
- _____ 32. Mollie left the farm and joined Snowball.
- _____ 33. All the other animals in surrounding farms used Animal Farm as a model for living.
- _____ 34. Napoleon had the animals' best interests at heart and did his best to make life fair and easy on the farm.
- _____ 35. If an animal did not conform to the rules of Animal Farm, its life was in danger.

IV. Essay -- ANSWER IN THE SPACE PROVIDED. Select only *three* of the following four questions to answer.

36. *Compare* (provide similarities) and *contrast* (provide differences) the two original leaders of Animal Farm -- Snowball and Napoleon -- in terms of beliefs, goals, and personal style.

37. Why is Animal Farm considered to be a fable?

38. Why is Animal Farm considered to be an allegory?

39. Discuss Benjamin's attitude toward the revolution and the important role that he plays towards the end of the book.

First Answer: _____

Second Answer: _____

Third Answer: _____

Animal Farm

Multiple-Choice Test

Read each question below. Then, mark the letter of the answer you have chosen.

40. In the allegory of *Animal Farm*, the animals and events—
A) stand for Biblical events
B) reveal farmyard conflicts
C) stand for historical characters and events
D) can lead to more than one ending
41. Sugarcandy Mountain symbolizes—
F) the farmhouse kitchen
G) paradise or heaven
H) the society the animals want to create after the Revolution
J) the animals' unattainable goals
42. Boxer represents—
A) greedy power seekers
B) lazy people who expect others to do their work
C) good-hearted but blind followers
D) silent cynics
43. Orwell uses *Animal Farm* to—
F) comment on historical events
G) satirize human behavior
H) warn readers about the nature of power
J) all of the above
44. What is not an example of propaganda?
A) Four legs good, two legs bad
B) I will work harder.
C) Death to humanity.
D) All animals are equal, but some are more equal than others.
45. What characteristics of the other animals help the pigs control them?
F) misguided loyalty
G) fear of punishment
H) cynical apathy
J) all of the above
46. With all his talk of Sugarcandy Mountain, Moses the raven symbolizes—
A) communism
B) religion
C) democracy
D) totalitarianism
47. Which of the following best describes the role of the dogs in *Animal Farm*?
F) doctors
G) scientists
H) police
J) philosophers
48. The ending of the novel is ironic because—
A) the pigs become just like the humans
B) Mr. Jones has died
C) the windmill has been completed
D) the Commandments have been changed again
49. A theme of the novel is—
F) that freedom is impossible
G) that cooperation will solve problems
H) that power corrupts
J) that thinking for oneself is dangerous