George Orwell’s
ANIMAL FARM
ADAPTED FOR THE STAGE BY ALTHOS LOW
DIRECTED BY HALLIE GORDON

STUDY GUIDE

OCTOBER 15 – NOVEMBER 9, 2014
DEAR TEACHERS:

THANK YOU FOR JOINING STEPPENWOLF FOR YOUNG ADULTS FOR OUR EXCITING 2014/15 SEASON IN WHICH WE ARE EXPLORING HOW TO CREATE A MOVEMENT: THE ART OF A REVOLUTION.

Today, in our technology-driven landscape, anyone can generate ideas that travel quickly around the world: any individual, any politician, any community organizer, any tech innovator, any artist. A desire for change is required for something to become more than an idea. So how does that happen? What is the cost? What does it take to create a movement? What is the art of a revolution? Join us this year as we investigate what makes us create movements and start revolutions.

We are excited to ignite this conversation with our world premiere adaptation of George Orwell’s Animal Farm and continue it with our second show of the season, This Is Modern Art. Written by acclaimed playwright Idris Goodwin and Louder than a Bomb Founder Kevin Coval, This Is Modern Art provides a glimpse into the anonymous lives of graffiti artists and asks us to question the true purpose of art. See page 20 for more information and book your tickets today!

Thank you for the many ways you support Steppenwolf for Young Adults. We look forward to having you at the theater!

Hallie, Megan and Lauren

Hallie Gordon
Artistic and Educational Director

Megan Shuchman
Associate Education Director

Lauren Sivak
Education and Community Programs Coordinator

Please see page 4 for a detailed outline of the standards met in this guide. If you need further information about the way our work aligns with the standards, please let us know.

As always, we look forward to continuing the conversations fostered on stage in your classrooms, through this guide and during our post-show discussions with your students following each performance.

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COMMON CORE STATE STANDARDS ALIGNED WITH ACTIVITIES IN THIS STUDY GUIDE

HERE IS A LIST OF COLLEGE AND CAREER READINESS ANCHOR STANDARDS THAT ALIGN WITH THE INFORMATION AND ACTIVITIES IN OUR GUIDE:

College and Career Readiness Anchor Standards for Reading, Standard 2
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
See Play Synopsis and Character Descriptions: pages 6 and 8.

College and Career Readiness Anchor Standards for Writing, Standard 1
Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
See article Orwell’s Personal Revolution with Argumentative Essay Assignment: page 12.

College and Career Readiness Anchor Standards for Writing, Standard 3
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.
See activity The Rules of Animal Farm: page 17.

College and Career Readiness Anchor Standards for Speaking and Listening, Standard 1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
See Examples Throughout Guide.

If you need further information on how grade-specific standards fit into these anchor standards, please let us know.

ARTISTIC COLLABORATORS

Creating a production like Animal Farm takes many collaborators. In this case, the adaptation is being created by a collective of artists who adapt literary works for the stage. Shanghai Low Theatricals—under the pen name, Althos Low—works together as a group of collaborators. For Animal Farm, co-founder Steve Pickering serves as Adaptor, playwright Alice Austen as co-Adaptor, and House Artists Fred Baxter and Tom Kyzivat provide ongoing conceptual art and visual dramaturgy.

TOM KYZIVAT is an artist and writer based in Addison, IL. His animated shorts have been screened at the Nickelodeon Animation Festival, Animation Block Party, Ottawa International Festival and the Anima Mundi Festival in Brazil. His original comic book series The Revivalis is published by Hound Comics.

FRED BAXTER is an artist and animator based in Pittsburgh, PA, a graduate of CalArts’ Experimental Animation program and winner of the Princess Grace Award for Film. His freelance studio work includes visual development and concept art for the DNA Studios/Nickelodeon series Jimmy Neutron, Boy Genius and animation for the South Park feature film.

For more information regarding Shanghai Low company members and activities, please visit shanghailow.org.

In addition, we asked Paul Miller, a Steppenwolf staff member and illustrator, to create original pieces to accompany the synopsis (page 6) and the article entitled, George Orwell’s Personal Revolution (page 12).

PAUL G. MILLER has been sketching caricatures of Chicago theater artists since 2007. He is the Executive Assistant for Steppenwolf Theatre Company and the Artistic Producer for Lost Note Theatre Company. He has also worked with Red Tape Theatre Company and Portland Center Stage. He received his Bachelors from Reed College in Portland, OR.

We are deeply grateful to all of our artistic collaborators for their work on this guide and for the inspiration they are contributing to the production.
THE STORY OF ANIMAL FARM
This is the story of Animal Farm. We meet George Orwell, who, after fighting in a war, realizes that his best weapon to create change is his art. As Orwell transforms into our narrator, an old donkey named Benjamin, we learn that Animal Farm used to be Manor Farm, overseen by cruel Farmer Jones who neglected his animals, who eventually decided to revolt. And thus begins the tale of Animal Farm.

PIGS IN CHARGE
As the animals work, they sing their revolution song and fly the flag of Animal Farm, happy and proud that they are making it on their own, and even producing more harvest than under Farmer Jones’s reign. While many animals remain illiterate, the pigs—superior in their ability to read and write—begin to serve as decision-makers for the business of the farm.

NAPOLEON’S PUPS
As the animals work to clean up the mess left behind from the revolution, Napoleon, a pig, sees a box of pups without anyone to look out for them, and silently takes them under his care. As sun breaks on the newly-minted Animal Farm, the animals make plans to begin caring for the farm on their own, equitably distributing the work load and sharing skills, such as teaching one another to read.

THE REVOLUTION
Old Major, a trusted and respected elder sow, leads her fellow animals in imagining what freedom from their oppressive owner might look like. As she stirs revolution, the animals take up her chant: whatever goes on four legs—or has wings—is a friend. Whatever goes on two legs is an enemy. As she leads her comrades in a rebellion song, her health falters, and by the song’s end, she has died. Inspired by Old Major, Snowball, a pig, and Boxer, a work horse, kick open the door of the padlocked storehouse, supplying food to the starving, neglected animals. When their commotion summons Farmers Jones, the animals lead a full-scale, bloody revolution, driving Farmer Jones from the farm and making it theirs.

PLAY SYNOPSIS

ALL ANIMALS ARE EQUAL
Now that Farmer Jones has been driven from his property, the animals explore the farmhouse adjacent to the barn, and discover Jones kept sofas made of horsehair and alcohol that made him drunk and neglectful of his animals. The pigs, Snowball and Napoleon, inspired by Old Major’s teachings, create a philosophy to guide Animal Farm, including rules such as: No animal shall sleep in a bed or drink alcohol or kill any other animal. All animals are equal. These rules serve to protect against abuses such as Jones’s.

ANIMAL HERO FIRST CLASS
Jones brings a gang of farmers to attack the animals, attempting to take back his farm. Snowball, later awarded ‘Animal Hero First Class,’ leads the Battle of the Cowshed and bravely fights off Jones, who retreats. Jealous of the status and attention Snowball is receiving, Napoleon begins to undermine Snowball’s ideas, question his leadership of the farm and recruiting animals to side against Snowball.

SYNOPSIS BY MEGAN SHUCHMAN

CONFESSIONS AND EXECUTIONS
When a huge storm topples the windmill the animals have spent years building, Napoleon lies and claims that Snowball caused the disaster, promising to bring the fugitive to justice. As the rules on the farm continue to change in the pigs’ favor, Napoleon incites a false confession from three animals who “admit” to cavorting with Snowball. One by one the supposedly traitorous animals confess, and all but one are executed by Napoleon’s dogs. The spared animal is blinded, serving an example to others about the price of perceived disobedience.

ALL HAIL BROTHER NAPOLEON
Napoleon is now fully instated as leader and the animals’ revolution chant includes the line, ‘All hail Brother Napoleon’. Napoleon announces the building of a windmill, claiming it was his idea originally, not Snowball’s. While the pigs oversee the project and dole out commands, the rest of the animals work tirelessly, and with fewer and fewer ration.

TRADING WITH MAN
Mollie, a young mare, leaves the farm after being persuaded to work for Man in exchange for the sugar cubes and ribbons she has so missed. Her friend, Muriel the goat, is conflicted, convincing herself that she is better off than before, despite being threatened by Napoleon that any future mention of Mollie is a crime. As work on the farm continues, Napoleon continues to introduce new laws and tighter restrictions on the animals, announcing that he will begin trading with Man and that the hens must start selling their eggs. It becomes clear that the rules of the farm have been altered without discussion—the pigs are sleeping in beds, drinking alcohol—but the rest of the animals, completely under the rule of the powerful pigs, say nothing.

SOME ANIMALS MORE EQUAL THAN OTHERS
Boxer, the work horse, collapses in the field while working. Although he believes he is being taken in an ambulance to receive care, when the “ambulance” arrives, Benjamin reads its sign and learns Boxer is headed to a slaughterhouse instead. After Napoleon discovers that Mr. Whymper, the farmer he has been doing business with has been trading in counterfeit money, he declares war on the human’s farm. After years of battles with the farmers, life on Animal Farm continues, with the majority of the animals taking on the brunt of the work, and the pigs and dogs prospering. In the end, all of the original Animal Farm commandments are erased except one, ‘All animals are created equal. But some animals are more equal than others.’ The pigs learn to walk on two feet, and one can no longer tell the difference between Pigs and Men.

GOOODBYE TO SNOWBALL
The tension between Napoleon and Snowball grows as Snowball champions building a windmill to cut down on labor during the harvest. When Snowball’s windmill idea is put to vote, Napoleon unleashes the dogs he raised from pups, and they viciously chase Snowball from the farm. Following this action, Napoleon announces the pigs will now oversee everything for the farm: there will be no more voting or debates. Democracy on Animal Farm has ended.

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4
Two legs B=A=A>D

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PLAYED BY SEAN PARRIS:

SNOWBALL - a pig, and a firm believer in the revolution. Snowball is an intelligent and passionate leader, and will put himself in danger for his fellow animals.

PLAYED BY AIMEILA HEFFERON:

SQUEALER - a red wattle and deeply loyal to Napoleon, Squealer is one of the most intelligent animals on the farm, and is a very confident public speaker.

PLAYED BY WILL ALLAN:

BENJAMIN - a donkey and the oldest animal on the farm. Benjamin is a good friend to Boxer and is more intelligent than he seems, but prefers to watch things from the sidelines. Orwell transforms into Benjamin at the beginning of the play.

PLAYED BY BLAKE MONTGOMERY:

NAPOLEON - a Berkshire boar, Napoleon is a commanding presence on the farmyard. He knows how to make the other animals listen, and is stubborn to get his way.

PLAYED BY JASMINE BRACEY:

JULIA - a cow who tries to support the revolution any way she can. She is not the cleverest animal on the farm, and is sometimes easily persuaded to join the crowd.

PLAYED BY DANIEL MURPHY:

MOLLIE - a young and beautiful mare who enjoys being looked after. She is more concerned with materialistic things like sugar cubes and ribbons than the revolution taking place on Manor Farm.

PLAYED BY LANCE NEWTON:

MOSES - a raven, and the only animal loyal to Farmer Jones and the other men. Moses believes that things should be kept as they are, and all good animals will be rewarded after they die by going to Sugar Candy Mountain.

PLAYED BY DANA MURPHY:

MURIEL - a goat who tries to look out for the other animals. Muriel is quite intelligent, and tries to help the other animals on the farm by teaching them to read. Although at first she questions Napoleon's rules, later she turns into one of his most loyal followers.

PLAYED BY LUCY CARAPETYAN:

MAGGIE - a hen, and a passionate supporter of the revolution. She is the leader of the hens, and strictly follows the original rules of Animal Farm set forth by Old Major.

PLAYED BY JAIME BARGER:

JULIA - a cow who tries to support the revolution any way she can. She is not the cleverest animal on the farm, and is sometimes easily persuaded to join the crowd.

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Education and Community Programs Coordinator Lauren Sivak sat down with Animal Farm costume designer Izumi Inaba and Steppenwolf Costume Director Caryn Klein to discuss some of the unique challenges in bringing animals to life on Steppenwolf’s stage.

LAUREN SIVAK: Izumi, you are in the process of designing the costumes for Animal Farm. Would you mind walking me through the design process for this show?

IZUMI INABA: After the initial reading I did a lot of research, and after that I did a lot of sketches. I drew out ideas for masks and the posture of each animal. Early on we had a specific idea of having these animals move on crutches, but as the design progressed, using crutches would actually prohibit the actors’ mobility and movement onstage. We have decided to use masks and other specific traits for each animal instead of crutches.

LS: Caryn, when does the Costume Shop receive the designs? How early on in the process are you involved?

CARYN KLEIN: Fortunately, for this play I was brought in early and have been brainstorming ways to execute Izumi’s designs within the parameters of our budget. My job is to get her designs from page to stage. It’s a challenge, but it is also really exciting!

LS: How big is the team that will be working on this show?

CK: This play will require our whole staff. We will also need to bring on a special craft person and people for stitching. I would say that there will be at least ten people working on this project.

LS: How many costumes are you building?

CK: That’s the big question! Currently, it looks like we will build 17 costumes.

LS: Izumi, one of the things that I am most excited about is all of the familiar materials—like sporting equipment—that you are using in your design. You are using familiar objects in so many new and different ways. What inspires you?

IN: When I show my designs to a director and playwright, they give me feedback. They might say, “how about we try this? Have you also thought of that?” So ultimately we come up with ideas together. We collaborate. And then I draw out our ideas so we can ensure what we have been imagining together really works.

CK: Izumi, one thing that makes you such a good designer is how cohesive your design is. It has a very distinct language. I look at these designs [for Animal Farm] and I see the world of the play appear before me. As the Costume Director, I get to work with so many talented people. I get to work with designers, artisans and actors. Working with creative people like you is one of my favorite parts of the job.

LS: Speaking of actors, given the nature of the show, how do you keep in mind the physical demands of the costumes?

CK: We know that the actors are going to be moving around a lot: they will be using the space in interesting ways, even climbing on things, and they will be masked. So, our challenge is that they have to be safe, the audience has to be able to hear and understand them, and we want to be able to see parts of their face. There is a lot to consider!

LS: I can’t wait to see what you both come up with. Thank you so much for meeting with me.

CK AND IN: Thank you!
Orwell’s Personal Revolution: Fusing Political and Artistic Purposes

The year was 1936. Hitler had power in Germany, Stalin in Russia and George Orwell had just returned home from the Spanish Civil War. In Spain, Orwell fought alongside socialist Republicans in the war, who were fighting for the working class against the Nationalists, supported in part by Nazi Germany and Fascist Italy. While fighting, he suffered a gunshot wound to the throat and witnessed the brutality of war, particularly for those in lower classes who were most often on the front lines, taking the brunt of the violence. Orwell returned from war, longing for a society free of class distinctions and a purer version of Socialism, one that actually represented the undereducated and powerless. He wanted to put his words into action.

Orwell committed to writing a story that would not only expose the lies of the Russian government—which he believed claimed socialist ideals but did not practice them—but a story that could be understood by many and easily translated into a variety of languages. He was searching for the right way to tell this story when he witnessed the following seed for *Animal Farm*. Orwell writes, “I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. 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 proletariat.”

On the surface, *Animal Farm* is an allegorical story about a group of animals who stand up for themselves against their oppressive owner in hopes for a better life. The ideals presented by the character of Old Major, an aged sow, represent a push towards a society founded on equality and justice. In the beginning, the animals work together. However, their positive ideals are systematically betrayed by Old Major’s fellow pigs and the principles of equality are abandoned. As a result, animals are divided by power and class, by laborers and leaders, by the educated and the not. *Animal Farm* was Orwell’s personal revolution. What will yours be?

> What I have most wanted to do throughout the past ten years is to make political writing into art.  
—George Orwell

“Old Major (Karl Marx/Lenin) encourages the animals of Manor Farm to revolt and inspires them to create a society in which all animals are created equal.  
Snowball (a Russian leader) overthrows Mr. Jones (the Old Regime).  
Napoleon (Stalin) overthrows Snowball.  
Napoleon (Stalin) betrays the ideals of Animal Farm by aligning with Mr. Whymper, whose interests are self-serving.”
there are many present day examples of people using an artistic medium (writing, poetry, painting, etc.) to spark revolution or create a movement. Research an example and write an argumentative essay outlining why artistic expression has been an important part of sparking the movement you chose. Use valid reasoning and evidence to support your claim.

TERMS FOR THE CLASSROOM:

COMMUNISM:
a political theory derived from Karl Marx that advocates for a society in which all property is publicly owned and each person works and is paid according to their abilities and needs.

FASCISM:
an authoritarian and nationalistic system of government and social organization.

MARXISM:
a worldview that focuses on class relations and societal conflict.

PROLETARIAT:
workers or working-class people, regarded collectively.

PROPAGANDA:
the deliberate use of information that is either biased or misleading to promote a specific point of view, typically a political one.

RUSSIAN REVOLUTION:
a series of revolts from 1917 to 1918 that resulted in the creation of the Union of Soviet Socialist Republics (USSR), replacing Russia’s Monarchy with Communism.

SPANISH CIVIL WAR:
fought from 1936 to 1939 in Spain between the Republicans who favored democracy, and the Nationalists who favored Fascism. The Nationalists won.

SOCIALISM:
a political and economic theory of social organization that advocates that the means of production, distribution and exchange should be owned or regulated by the community as a whole.

STALIN:
leader of the Soviet Union from the late 1924 until 1952.

THE ANIMALS AND WHAT THEY REPRESENT

(see page 8 for descriptions of each character from the play)

OLD MAJOR:
represents a push to a more equal society (or, more specifically, the ideals of Karl Marx or political views of Vladimir Lenin).

SNOWBALL AND NAPOLEON:
both represent Russian leaders who betrayed Old Major’s hopes for Manor Farm (or, those Russian leaders who betrayed the ideals of Karl Marx).

SQUEALER:
represents the power of propaganda and the corruption of power by lying to the general public to preserve one’s own interests (in the case of Animal Farm, the Pigs’ interests).

BOXER:
represents workers and laborers.

MOLLIE:
represents the middle class, and those focused on materialistic values.

BENJAMIN:
represents quiet thinkers and intellectuals (a la George Orwell).

FARMERS:
represent those acting on their own interests rather than the interests of the animals on the farm.

CLASSROOM ACTIVITY: WRITING PROMPT

There are many present day examples of people using an artistic medium (writing, poetry, painting, etc.) to spark revolution or create a movement. Research an example and write an argumentative essay outlining why artistic expression has been an important part of sparking the movement you chose. Use valid reasoning and evidence to support your claim.
Watch out! If you think you know Steppenwolf for Young Adults, you might be surprised by Animal Farm. In this play, actors will play animals, they will talk to the audience, and they may even ask you to get involved. For our production of Animal Farm we have chosen to incorporate elements of epic theater, a type of theater that was created by the German playwright Bertolt Brecht. Epic theatre incorporates different theatrical techniques to make an audience think about and question the events happening on stage. It was developed by Brecht around the same time that Orwell was writing Animal Farm, and both of these artists believed that writing could cause a revolution in their society.

As a result of his Marxist beliefs and his political playwriting, Brecht was forced into exile in America during World War II, where he lived in both California and New York. While he was living in America he wrote some of his most influential work, including The Caucasian Chalk Circle and an English translation of The Life of Galileo. He even set The Resistible Rise of Arturo Ui here in Chicago, in which the rise of a mobster to political prominence is an allegory for the rise of Hitler. Like Orwell, Brecht used his art to make a political statement, and to do so Brecht wanted his theater audiences to focus on a play’s plot and decisions made by characters. He believed that theatre could be the instigator of a revolution and that an audience should leave a show wanting to change their society. "Because things are the way they are," Brecht said, "things will not stay the way they are."

We have chosen to incorporate elements of Epic Theater into our production of Animal Farm to emphasize Orwell’s warnings of totalitarianism. Orwell did not intend his audience to believe that Napoleon and Snowball were real pigs who had magically obtained the power of speech, but instead used them as an allegory to show the complex dangers of a popular revolution. So while you are watching Animal Farm, try to look past the animals the actors are playing, and instead look for the relationships, power struggles and hierarchies among the animals. Remember that nothing is fixed in Epic Theater. As you watch, ask yourself: What would have to happen in order to change the ending? What would you do if you lived on Animal Farm?

THE RULES OF ANIMAL FARM

A classroom activity for AFTER your students view the play

BY MEGAN SHUCHMAN AND LAUREN SIVA

As life on Animal Farm evolves, the pigs, who can read and write, subtly alter the rules Animal Farm was founded on, making changes that serve their self-interests; however, since many of the animals on the farm cannot read, they are often unaware of the changes being made to these rules and how they will be affected as a result.

THE RULES OF ANIMAL FARM CLASSROOM ACTIVITY

35 mins

ACTIVITY TIME: 35 MINUTES

AN EPIC PRODUCTION: WHAT TO EXPECT FROM STEPPENWOLF FOR YOUNG ADULTS’ ANIMAL FARM

BY FREDDIE ALEXANDER

A TRADITIONAL STEPPENWOLF PLAY VS. SYA’S ANIMAL FARM

Naturalistic Theatre - theatre based on realistic events with characters who we might meet in real life.

The characters are the focus, and we need to empathize with what they are going through.

Actors try to be as true to their characters as possible.

We feel bad when bad things happen, because of our empathy with the characters.

It is a great show!

Epic Theatre – theatre based on ideas and messages, with more stylized elements in order to emphasize important points.

The plot is the focus, and we need to understand why events are happening.

Actors may play several characters, or even act as animals!

We feel angry when bad things happen, because it could have been changed.

It is a great show!

FOUNDED RULES OF ANIMAL FARM

RULE #1: WHATEVER GOES ON FOUR LEGS – OR HAS WINGS – IS A FRIEND.

RULE #2: WHATEVER GOES ON TWO LEGS IS AN ENEMY.

RULE #3: NO ANIMAL SHALL WEAR CLOTHES.

RULE #4: NO ANIMAL SHALL SLEEP IN A BED.

RULE #5: NO ANIMAL SHALL DRINK ALCOHOL.

RULE #6: NO ANIMAL SHALL KILL ANY OTHER ANIMAL.

RULE #7: ALL ANIMALS ARE EQUAL.
THE RULES OF ANIMAL FARM CLASSROOM ACTIVITY

10 mins

STEP ONE:

Once the Pigs take over, they begin to alter the rules of Animal Farm. Make a quick list of the way these changes affect life on Animal Farm:

1. 
2. 
3. 
4. 
5. 

10 mins

STEP TWO:

While many of the animals on the farm are illiterate and therefore cannot read the rules as they change, several of the animals can read but still choose not to speak out against the Pigs. Choose one of the characters that falls into this category and follow the writing prompt on the next page.

All characters are listed on page 8 for further reference.

EXAMPLE CHARACTER:

MURIEL: When Animal Farm is first established, Muriel attempts to teach others to read, but is often frustrated by the other animals’ lack of progress; after Mollie leaves the farm to return to Man, Muriel becomes loyal to Napoleon, frightened of the consequences of speaking against him.

YOUR CHARACTER CHOICE: _________________

15 mins

STEP THREE:

WRITING PROMPT:

There are many reasons someone might choose to stay silent in the face of adversity, even when suspecting they are being taken advantage of or that their well-being might be in jeopardy.

Writing from the point of view of the character you chose, answer these questions in short essay form or illustrate your answers in a series of cartoon panels.

How did your silence contribute to the outcome of Animal Farm? Did education, and your ability to read, change your course of action throughout the play? Is there anything you wish you had done differently?
CONTINUING THE CONVERSATION: THIS IS MODERN ART

This season we discuss the role of art, and the way it can spark cultural movements. Through Animal Farm and This Is Modern Art, we challenge students to think about revolutions, both their possibilities and dangers.

In Animal Farm we explore the dangers of a popular revolution as we examine how a writer, George Orwell, used his art to bring attention to political events happening around him. This spring we will look at revolution through our production of This Is Modern Art, a new play by Idris Goodwin and Louder than a Bomb Founder Kevin Coval. This play is inspired by true events in which the graffiti crew Made U Look graffiti-bombed a wall of the Chicago Art Institute. It follows the crew’s relationships and decision to graffiti the Institute—despite the risk of being fined or imprisoned—to show that modern art can exist outside of a museum and that our society’s definition of art might need to be reexamined.

George Orwell: “It is not possible for any thinking person to live in such a society as our own without wanting to change it.”

Questions to think about in preparation for This Is Modern Art

1. How can art change society?
2. Did you see examples of art creating change in Animal Farm? How do you suspect This Is Modern Art might show this as well?
3. What is a revolution? How do we engage with revolutions in our everyday lives?

Animal Farm. Halas and Batchelor. 1954.

This animated adaptation of Animal Farm was the first ever feature length animated film to be produced in the United Kingdom, and was funded largely by the CIA as an anti-Soviet propaganda piece.


BBC Panorama offers a 30 minute documentary exploring the totalitarian regime of North Korea, with important insights into how the regime maintains its power.


Lee offers a valuable insight into life in totalitarian North Korea, and how its citizens often risk their lives in order to escape.


In this essay George Orwell examines his life as a writer, and how he attempted to ‘fuse artistic and political purpose. This was written one year before he published 1984.


As an accompaniment to their production of Mother Courage and Her Children, staff members at the National Theatre in London discuss the techniques and legacy of Bertolt Brecht.
ACKNOWLEDGEMENTS

WE GRATEFULLY ACKNOWLEDGE THE CONTRIBUTIONS OF THOSE WHO PROVIDE SIGNIFICANT SUPPORT FOR STEPPENWOLF FOR YOUNG ADULTS.

Allstate Insurance Company is the Leading Corporate Season Production Sponsor of Steppenwolf for Young Adults.

JP Morgan Chase is the major corporate supporter of Steppenwolf’s career readiness and professional leadership program.

Major foundation support for Steppenwolf for Young Adults is provided by the Polk Bros. Foundation and Alphawood Foundation.

Steppenwolf’s young professionals board, the Auxiliary Council, dedicates their support to Steppenwolf for Young Adults.

ADDITIONAL SUPPORT IS PROVIDED BY:
The Crown Family
Paul M. Angell Foundation
The Sun-Times Foundation, a fund of The Chicago Community Foundation
The Chicago Community Trust
Michael and Jacky Ferro
David Herro and Jay Franke
Lloyd A. Fry Foundation
Helen Brach Foundation
CNA Financial Corporation
Field Foundation of Illinois
Northern Trust Charitable Trust
Dr. Scholl Foundation
Siragusa Foundation
Robert and Isabelle Bass Foundation Inc.
Illinois Tool Works Inc.
The Daniel F. and Ada L. Rice Foundation

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

Steppenwolf for Young Adults is a citywide partner of the Chicago Public Schools (CPS) School Partner Program.

**THE SCENE**

**STEPPENWOLF’S TEEN SERIES**

The Scene is a special opportunity for high school students to score an affordable ticket to a Steppenwolf production, meet Chicago’s most celebrated artists and connect with other teens who are passionate about theater. Each ticket includes dinner and post-show discussion with the actors.

**TICKETS ARE $10 – $15 (CAN ONLY BE USED DURING THE TEEN EVENT SERIES)**

All performances take place at 1650 N Halsted Street
Must present student ID at door.

Purchase tickets at the door 30 minutes before the show, or in advance by calling Steppenwolf Audience Services at 312-335-1650. Use code 14073.

Questions? Please contact Steppenwolf for Young Adults Education and Community Programs Coordinator Lauren Sivak at 312-654-5643 or lsivak@steppenwolf.org.

Foundation support is provided by The Siragusa Foundation.

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**UPCOMING EVENTS**

**ANIMAL FARM**
SATURDAY, OCTOBER 25
AT 7:30PM (post-show)

**THIS IS MODERN ART**
SATURDAY, MARCH 7
AT 7:30PM (post-show)

**THE HERD**
SATURDAY, APRIL 25
AT 3PM (pre-show)
The Young Adult Council is a unique program for passionate and motivated high school students who wish to learn the inner-workings of professional theater from the most celebrated artists in the city. In addition to face time with these leading professionals, Council members attend the best plays in Chicago, learn how to analyze and speak about these plays and lead events for their peers around Steppenwolf productions in hopes of inspiring a new generation of theatre enthusiasts and practitioners.

Applications are available on March 1, 2015.

Like the Steppenwolf Young Adult Council on Facebook! Or visit steppenwolf.org/youngadultcouncil for more information.

Foundation support is provided by The Siragusa Foundation.