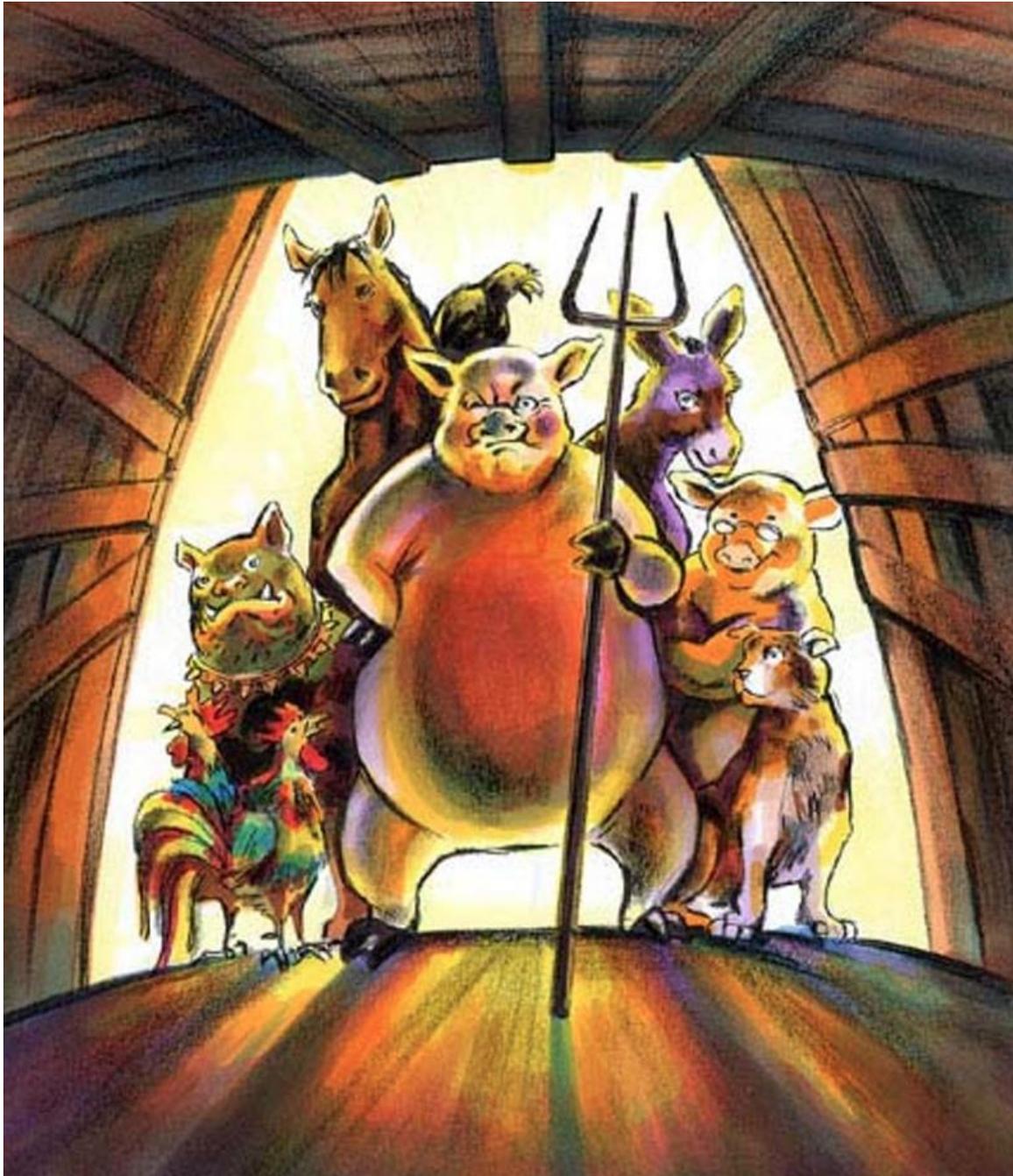


Analyzing and Inspiring Social Change

Animal Farm – for English 10 Honors

By Travis Trombley

4-5 Week Long Unit



Introduction

In this unit, I will read a novel that uses allegory to present a narrative on multiple levels. On one level, it is about animals leading a revolt on the farm, and on another level it is symbolic (and thereby critical) of the Russian Revolution.

Primary Essential Questions:

- What is the relationship between a government and freedom?
- How is change related to conflict?
- How can an author promote social change through writing?
- How can individuals gain and abuse power?
- How can I use satire or allegory to increase social awareness of an issue or event?

Primary “I Can” Statements

- I can use the four levels of text to explain the novel: factual, interpretive, critical, and personal.
- I can define, recognize and provide examples for the literary devices allegory, fable and satire.
- I can use historical context (namely the Russian Revolution) to better understand the novel and its intended purpose.
- I can use prior knowledge and context clues to understand new words.
- I can explain what a fable is and how it relates to the story.
- I can recognize the universal themes allegorized in *Animal Farm*, such as complacency, ignorance, and greed for power.
- I can construct a fable, satire, or allegory of my own.

Conceptualization

George Orwell wrote that *Animal Farm* “was the first book in which [he] tried, with full consciousness of what [he] was doing, to fuse political purpose and artistic purpose into one whole.” As a scholastic endeavor, *Animal Farm* is one of the few literary gems commonly found in high school curricula that allow for equal parts literary and historical analyses. As an artistic work of literature, the novella is founded on devices such as allegory, satire, and - to a degree - fable. The story is a tale of power, corruption, and exploitation. Interestingly, the tale has no clear protagonist, which separates it from most other works of fiction read in school. The story’s lack of focus puts impetus on the reader as a reformer - to realize, learn, and become a protagonist herself. Thus is the point of allegory and satire. As such the text can be studied as an exercise in persuasion as well as an exploration of human nature.

As a historical analysis, the novel tells the story of the Russian Revolution and Stalin’s tyranny. Though Orwell meant his story to relate the dangers of tyranny in any form, the story structure is based on Stalin’s rise to tenure in power. Orwell, an ardent socialist, saw Stalin’s tyrannical betrayal of the pure socialist revolution as the utmost crime. But *Animal Farm* is not just a scathing indictment of Stalin, though his curly-tailed counterpart is certainly the focus of any reader’s disdain upon his or hers finishing the novel - it is an indictment to all the people who let Stalin take power, either through lack of foresight, ignorance, compliance, or reticence, for Napoleon wins the day at the novel’s end, and the reader must ask “why?”

In this, Orwell makes history relevant through story. He relates the sins of the past in a universal and timeless form, better equipping readers to prevent the events of *Animal Farm* or revolutionary Russia from taking place once again, and he does so with his characteristically artful, humorous, and insightful form.

This *Animal Farm* unit is based on the dual nature of the novel. It focuses on getting students to realize what Orwell wanted them to realize about the threats of tyranny and the dangers of blind compliance by studying the Russian Revolution (among other such revolutions) through additional texts and activities. Students will make connections between the fable story and history. But they will also study Orwell's form and the "how" component of his message, equipping them with accompanying skills in writing and reading (which Orwell would want, I'm sure). As such, this unit partly a satire literacy unit - it is focused on both comprehension and production of satire in addition to an in-depth analysis of the novel's most prominent themes, like the dangers of blind compliance and unchecked authority.

The assessments included in this unit reflect that dual natured model. Over the course of the unit, the students will be developing and writing their own satires or allegories.; They will have to think of an issue that is meaningful to them and then employ the skills discussed through *Animal Farm* to communicate that issue effectively. They will be learning history independently in group projects about specific elements of the Russian Revolution that relate to *Animal Farm* allegorically. While the quizzes throughout the unit will ensure that the students keep up on their reading (ideally), the unit test will ask the students to discuss the interaction between Orwell's content and the forms he chose to use in the novel (fable and allegory, mostly, as the satire element is handled outside the test). The summative assessments include in-class activities and reading logs, the latter of which have the students highlight what they think is important and enforce active reading through questioning, predicting, and summarizing.

Resource

Pearce, Robert. "Animal Farm: Sixty Years On." *History Today*. (2005) 55-8. Web.
<http://www.historytoday.com/robert-pearce/animal-farm-sixty-years>

Standards Addressed

CCSS.ELA-LITERACY.RL.9-10.7

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

CCSS.ELA-LITERACY.RL.9-10.9

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

CCSS.ELA-LITERACY.RL.9-10.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Unit Breakdown of Lessons

1. Satire Lesson - (**read Modest Proposal**)
 1. Give a pamphlet or short article about an idea - something advocating change
 2. Then give a video or cartoon that - through satire - advocates for the same change.
 3. Discuss the differences
 4. Define Satire (the author has an agenda with a specific audience - in AF, that audience is the general public - the people who let the power hungry take power).
2. **Pre-test**, Intro to Orwell (and WS), dispersal of books, pre-reading activity
3. Ch. 1 - Intro to Fable (10 minutes) and Character Assignment Sheet (a stations-based “discover the animal” game), speech / **Tracking a Revolution Assignment**
4. Ch 2. (Introduce Allegory and Russian Revolution) and **Pre ACT/AP**
5. Ch 3 (Major and Marx activity) and **Ch 1-3 quiz...if time, allow class time to work on project before weekend**
6. Ch. 4 - Battle of Cowshed AND Class time to work on group project
7. Ch. 5 - *Snowball Presentation* and **Pre ACT/AP**
8. Mid-unit Circle Discussion
9. **Chaos day** (ch 6 or 7...or both?) class day
10. Ch. 7 - *NKVB/Purge Presentation*
11. Ch. 8 - ***Hitler PRESENTATION, Song Activity***
12. **Ch. 7-9 quiz, Propaganda Presentation/Religion Presentation, propaganda activity (Marshall Class Pride, Electing a president, etc.)**
13. ***Stalin Presentation*** Ch. 10 read in class
14. (ACT/AP Prep)
15. **How it should have ended** activity and presentations
16. End-of-unit Circle Discussion
 1. (this should focus on two things: the satirical quality of the piece, and from there the students’ responsibility as citizens and watchers of power).
17. Satire Workshop
18. Test

Unit Schedule (may vary depending on start dates)

Monday	Tuesday	Wednesday	Thursday	Friday
	<p>Intro to Satire -Introduce Satire -"Yo" App -Modest Proposal -Go over Pre-Reading</p> <p>hw: read ch. 1</p>	<p>Intro to Fable -Go over pre-reading questions (and collect) -Introduce Fable -Identify the animals group activity -Go over ch. 1 -Group project: Summarize Old Major's Speech</p> <p>hw: read ch. 2</p>	<p>Pass out and go over the "Record a Revolution" handout - do ch. 1 and ch. 2 as a class</p> <p>Intro to Allegory</p> <p>Assign Group Presentations</p> <p>Pre AP/ACT testing</p> <p>hw: read ch. 3</p>	<p>Marx and Major activity</p> <p>Group work time on group project</p> <p>No homework</p>
<p>Satire Fast Write and Workshop</p> <p>Ch. 3 Close Reading</p> <p>hw: read ch. 4 and do RL</p>	<p>Half Day</p> <p>Class work time for group presentations</p> <p>No homework</p>	<p>Conference Day</p> <p>Students work on Intro to Orwell reading/worksheet and Vocab 1</p> <p>hw: read ch. 5 and do RL</p>	<p>Quiz: ch 1-3</p> <p>Snowball Presentation</p> <p>Pre AP/ACT</p> <p>hw. read ch. 5 and do RL</p>	<p>Satire Workshop</p> <p>Mid-Unit Discussion</p> <p>hw: Read ch. 6 and do RL</p>

<i>No Teaching Day</i>	<p>Class logistics: -go over past quiz and vocab -go over upcoming presentations and assessments</p> <p>Go over ch. 6</p>	<p>Quiz: ch 4-6</p> <p>NKVB Presentation</p> <p>Ch. 7 Part 1 -Psychology of memory https://www.youtube.com/watch?v=lkvOMt34hAo</p> <p>-Psychology of authority https://www.youtube.com/watch?v=xOYLcy5PVqM</p>	CH. 7 Close Reading and metacognitive activity	<p>Hitler Presentation</p> <p>Propaganda presentation and activity</p>
hw: read ch. 7	hw: read ch. 7 and Ch. 7 RL	No Homework	hw: read ch. 8 and do the RL	hw: read ch. 9
<p>Religion Presentation</p> <p>Go over ch. 8 and 9</p> <p>work on satire</p>	<p>Read ch. 10 as a class.</p> <p>How it should have ended activity</p>	<p>Stalin Presentation</p> <p>End-of-Unit circle discussion</p>	<p>Test Review</p> <p>ACT/AP prep</p>	<p>Test Review</p> <p>Satire/Allegory DUE</p> <p>Take Home essay for the test</p>
Unit Test	<p>End-of-Unit Celebration</p> <p>Read Satires aloud</p>			

Lesson Plans and Materials

***Animal Farm* Lesson 1 - Intro to Satire**

Objectives:

- Introduce students to the idea of Satire
- Get students to realize the different tactics between a serious essay and a work of satire
- Get students to realize the satirical elements of and purpose for Jonathan Swift's "The Modest Proposal."

Materials

- Introduction to Satire WS
- A copy of Swift's MP
- Access to internet for article and YouTube video

Placement in Unit

Prior to class, students should have read Swift's "Modest Proposal" and completed the accompanying worksheet, both appended to this lesson.

Summary

Though the first lesson in the *Animal Farm* unit, the lesson's focus is not on the novel at all, but rather the angle from which we are viewing the narrative: satire. The lesson begins with a brief introduction to the idea and elements of satire by going through to Introduction to Satire WS with the students. The term will be defined and explained, then it will be built on by explanations of the techniques parody, exaggeration, sarcasm, etc. To illustrate the power of satire, have the students read the business article decrying the mobile app "Yo" (this can be projected for the class rather than printing off copies for all the students - it won't be used that much), then show the Colbert Report clip of him satirizing the "Yo" app. Guide the students in a discussion about how the latter worked and why it was more effective. From there, transition to a discussion of MP. Have the students talk with partners about what they thought about the essay and what forms of satire - having the language from the lesson - they now realize Swift employed. When the students are brought back together, lead a group discussion by asking questions about the work (see procedure for specifics). Conclude this discussion with enough time to give students homework.

Procedure

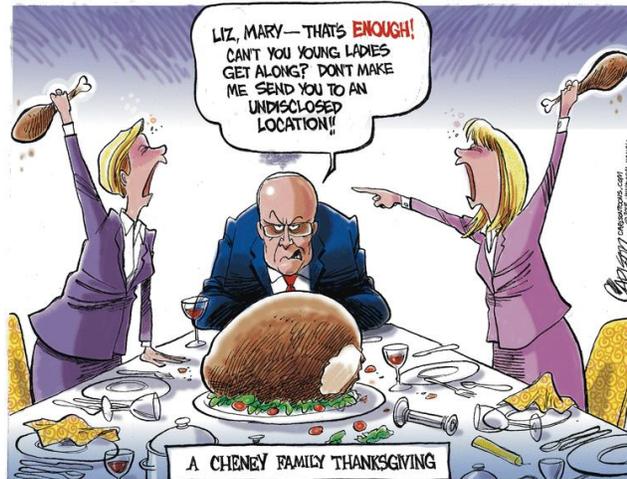
- 1) Pass out and go over the "Intro to Satire" handout
 - a. Have students read paragraphs aloud
 - b. Lead a collaborative discussion about defining satire and coming up with examples.
 - c. Go over the specific techniques of satire (parody, exaggeration, sarcasm, etc.) and help the students come up with examples of each technique
 - i. Suggestions include the *Scary Movie* movies for parody, SNL for exaggeration (or for parody), and *The Onion* for sarcasm, if they require assistance.
- 2) Go into the example of satire with the "Yo" app
 - a. Project on the screen the business article about the failure of the "Yo" app (there is no need to make copies)

- b. Have the students note its employment of facts and data
 - c. Then show the Colbert Report clip about the “Yo” app
 - i. Be prepared for students to say “Yo” at every given opportunity for at least a week
 - d. Go over the differences between the two texts concerning “Yo” and which was more effective.
 - i. Most will say the video because it made fun of the app and made liking it seem stupid, which is more effective than all the data provided by the article
 - ii. Go over Colbert’s use of exaggeration and sarcasm as satirical techniques
- 3) Discuss *Modest Proposal*
- a. Give the students three minutes to talk with a partner about what they thought about the essay.
 - i. Did they think it was real?
 - ii. When did they think it was something else?
 - iii. What made it so convincing?
 - b. Go over the same questions with the whole class.
 - i. Make sure they understand that the essay was so convincing because it employed the logic and data one would expect from a real proposal.
 - ii. It’s many arguments made sense, except they were based on a ludicrous premise: eating children
 - c. Go over the satirical elements of the MP
 - i. Swift uses parody and exaggeration, mainly, to make his point
 - ii. He is satirizing the British elites who are writing all their proposals to solve the Irish problem, but are treating the Irish more like things than people.
 - iii. Swift wrote several proposals before, but none were taken seriously.

Introduction to Satire

Ever read a political cartoon that mocks a politician or policy? Ever watched *The Daily Show* or *The Colbert Report*? They make you laugh by pointing out the ridiculousness of social issues, people, vices, decisions, etc.. These are modern, popular examples of satire, a literary technique that has been around for centuries.

By definition, **satire** is the use of humor, exaggeration, ridicule, sarcasm, irony, and/or a number of other literary devices to expose and criticize foolishness, corruption, or general social problems with the intent to promote social change. In short, satire inspires change by making something or someone look stupid in a humorous manner.



Effective Satire

In order for satire to work, the object of the satire cannot be a victim, but must somehow be responsible for the flaws being satirized. If not, then the satire will just seem mean rather than funny.

But remember, laughter is not the final goal of satire, but the means by which it can achieve its end. In fact, some satires are not funny at all. The goal of satire is always a change or new awareness of some sort.

Tone is also important in satire. It should be obvious that the tone is mocking or angry as well as laughable. This is where sarcasm can prove helpful.

Some (but not all) Satire Techniques

Satire usually employs various literary devices. **Similes and metaphors**, for example, are great ways to draw ridiculous parallels. In its use of animals as stand-ins for people, *Animal Farm* uses metaphor in its satire.

Another example would be **hyperbole (exaggeration)**. Blowing something into ridiculous proportions to make it seem laughable, or making something seem insanely specific. In comic strips, corrupt business men are often depicted with huge stomachs - the exaggeration implies their greedy appetite.

Another popular satire device is the **parody**: taking serious subject matter and lampooning it by means humorous imitation. The *Scary Movie* films, for example, are parodies of the horror genre of film. They draw attention to some of the absurdities of the genre by emphasizing them.

A Modest Proposal
For Preventing the Children of Poor People
in Ireland, from Being a Burden on Their Parents
or Country, and for Making Them
Beneficial to the Publick
By Jonathan Swift

Edited and annotated by **Jack Lynch**

Swift was Irish, and though he much preferred living in England, he resented British policies toward the Irish. In a letter to Pope of 1729, he wrote, "Imagine a nation the two-thirds of whose revenues are spent out of it, and who are not permitted to trade with the other third, and where the pride of the women will not suffer [allow] them to wear their own manufactures even where they excel what come from abroad: This is the true state of Ireland in a very few words." His support for Irish causes has made him a renowned figure in modern Ireland. The paragraph numbers have been added for this edition.

[1] It is a melancholy Object to those, who walk through this great Town, or travel in the Country, when they see the *Streets*, the *Roads*, and *Cabin-Doors*, crowded with *Beggars* of the female Sex, followed by three, four, or six Children, *all in Rags*, and importuning every Passenger for an Alms. These *Mothers* instead of being able to work for their honest livelihood, are forced to employ all their time in Strolling, to beg Sustenance for their *helpless Infants*, who, as they grow up either turn *Thieves* for want of work, or leave their *dear native Country to fight for the Pretender in Spain*, or sell themselves to the *Barbadoes*.

[2] I think it is agreed by all Parties, that this prodigious number of Children, in the Arms, or on the Backs, or at the *heels* of their *Mothers*, and frequently of their Fathers, is *in the present deplorable state of the Kingdom*, a very great additional grievance; and therefore whoever could find out a fair, cheap and easy method of making these Children sound and useful Members of the commonwealth would deserve so well of the publick, as to have his Statue set up for a preserver of the Nation.

[3] But my Intention is very far from being confined to provide only for the Children of *professed beggars*, it is of a much greater extent, and shall take in the whole number of Infants at a certain Age, who are born of Parents in effect as little able to support them, as those who demand our Charity in the Streets.

[4] As to my own part, having turned my thoughts for many Years, upon this important Subject, and maturely weighed the several *Schemes of other Projectors*, I have always found them grossly mistaken in their computation. It is true a Child, *just dropt from it's Dam*, may be supported by her Milk, for a Solar year with little other Nourishment, at most not above the Value of two Shillings, which the Mother may certainly get, or the Value in *Scraps*, by her lawful Occupation of begging, and it is exactly at one year Old that I propose to provide for them, in such a manner, as, instead of being a Charge upon their *Parents*, or the *Parish*, or *wanting Food and Raiment* for the rest of their Lives, they shall, on the Contrary, contribute to the Feeding and partly to the Clothing of many Thousands.

[5] There is likewise another great Advantage in my Scheme, that it will prevent those *voluntary Abortions*, and that horrid practice of *Women murdering their Bastard Children*, alas! too frequent among us, Sacrificing the *poor innocent Babes*, I doubt, more to avoid the Expense, than the Shame, which would move Tears and Pity in the most Savage and inhuman breast.

[6] The number of Souls in this Kingdom being usually reckoned one Million and a half, Of these I calculate there may be about two hundred thousand Couple whose Wives are breeders, from which number I Subtract thirty Thousand Couples, who are able to maintain their own Children, although I apprehend there cannot be so many, under *the present distresses of the Kingdom*, but this being granted, there will remain an hundred and seventy thousand Breeders. I again Subtract fifty Thousand for those Women who miscarry, or whose Children die by accident, or disease within the Year. There only remain an hundred and twenty thousand Children of poor Parents annually born: The question therefore is, How this number shall be reared, and provided for, which, as I have already said, under the present Situation of Affairs, is utterly impossible by all the methods hitherto proposed, for we can *neither employ them in Handicraft, or Agriculture*; we neither build Houses, (I mean in the Country) nor cultivate Land: they can very seldom pick up a Livelihood *by Stealing* until they arrive at six years Old, except where they are of towardly parts, although, I confess they learn the Rudiments much earlier; during which time they can however be properly looked upon only as *Probationers*, as I have been informed by a principal Gentleman in the County of *Cavan*, who protested to me, that he never knew above one or two Instances under the Age of six, even in a part of the Kingdom *so renowned for the quickest proficiency in that Art*.

[7] I am assured by our Merchants, that a Boy or Girl, before twelve years Old, is no saleable Commodity, and even when they come to this Age, they will not yield above three Pounds, or three Pounds and half a Crown at most on the Exchange, which cannot turn to Account either to the Parents or the Kingdom, the Charge of Nutriments and Rags having been at least four times that Value.

[8] I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least Objection.

[9] I have been assured by a very knowing *American* of my acquaintance in *London*, that a young healthy Child well Nursed is at a year Old, a most delicious, nourishing, and wholesome Food, whether *Stewed, Roasted, Baked, or Boiled*, and I make no doubt that it will equally serve in a *Fricassee, or Ragoust*.

[10] I do therefore humbly offer it to *public consideration*, that of the hundred and twenty thousand Children, already computed, twenty thousand may be reserved for Breed, whereof only

one fourth part to be Males, which is more than we allow to *Sheep, black Cattle, or Swine*, and my reason is, that these Children are seldom the Fruits of Marriage, *a Circumstance not much regarded by our Savages*, therefore, *one Male* will be sufficient to serve *four Females*. That the remaining hundred thousand may at a year Old be offered in Sale to the *persons of Quality*, and *Fortune*, through the Kingdom, always advising the Mother to let them Suck plentifully in the last Month, so as to render them Plump, and Fat for a good Table. A Child will make two Dishes at an Entertainment for Friends, and when the Family dines alone, the fore or hind Quarter will make a reasonable Dish, and seasoned with a little Pepper or Salt will be very good Boiled on the fourth Day, especially in *Winter*.

[11] I have reckoned upon a Medium, that a Child just born will weigh 12 pounds, and in a solar Year if tolerably nursed increaseth to 28 Pounds.

[12] I grant this food will be somewhat dear, and therefore very *proper for Landlords*, who, as they have already devoured most of the Parents, seem to have the best Title to the Children.

[13] Infant's flesh will be in Season throughout the Year, but more plentiful in *March*, and a little before and after; for we are told by a grave Author an eminent *French* physician, that *Fish being a prolific Diet*, there are more Children born in *Roman Catholick Countries* about nine Months after *Lent*, than at any other Season, therefore reckoning a Year after *Lent*, the Markets will be more glutted than usual, because the Number of *Popish Infants*, is at least three to one in this Kingdom, and therefore it will have one other Collateral advantage by lessening the Number of *Papists* among us.

[14] I have already computed the Charge of nursing a Beggars Child (in which list I reckon all *Cottagers, Labourers*, and four fifths of the *Farmers*) to be about two Shillings *per Annum*, Rags included; and I believe no Gentleman would repine to give Ten Shillings for the *Carcass of a good fat Child*, which, as I have said will make four Dishes of excellent Nutritive Meat, when he hath only some particular friend, or his own Family to Dine with him. Thus the Squire will learn to be a good Landlord, and grow popular among his Tenants, the Mother will have Eight Shillings neat profit, and be fit for Work till she produceth another Child.

[15] Those who are more thrifty (*as I must confess the Times require*) may flay the Carcass; the Skin of which, Artificially dressed, will make admirable *Gloves for Ladies*, and *Summer Boots for fine Gentlemen*.

[16] As to our City of *Dublin*, Shambles may be appointed for this purpose, in the most convenient parts of it, and Butchers we may be assured will not be wanting, although I rather recommend buying the Children alive, and dressing them hot from the Knife, as we do *roasting Pigs*.

[17] A very worthy Person, a *true Lover of his Country*, and whose Virtues I highly esteem, was lately pleased, in discoursing on this matter, to offer a refinement upon my Scheme. He said, that many Gentlemen of this Kingdom, having of late destroyed their Deer, he conceived that the want of Venison might be well supplied by the Bodies of young Lads and Maidens, not exceeding fourteen Years of Age, nor under twelve; so great a Number of both Sexes in every County being now ready to Starve, for want of Work and Service: And these to be disposed of by their Parents if alive, or otherwise by their nearest Relations. But with due deference to so excellent a friend, and so deserving a Patriot, I cannot be altogether in his Sentiments, for as to

the Males, my *American* acquaintance assured me from frequent Experience, that their flesh was generally Tough and Lean, like that of our School-boys, by continual exercise, and their Taste disagreeable, and to Fatten them would not answer the Charge. Then as to the Females, it would, I think, with humble Submission, *be a loss to the Public*, because they soon would become Breeders themselves: And besides it is not improbable that some scrupulous People might be apt to Censure such a Practice, (although indeed very unjustly) as a little bordering upon Cruelty, which, I confess, hath always been with me the strongest objection against any Project, how well soever intended.

[18] But in order to justify my friend, he confessed, that this expedient was put into his head by the famous *Sallmanaazor*, a Native of the Island *Formosa*, who came from thence to *London*, above twenty Years ago, and in Conversation told my friend, that in his Country when any young Person happened to be put to Death, the Executioner sold the Carcass to *Persons of Quality*, as a prime Dainty, and that, in his Time, the Body of a plump Girl of fifteen, who was crucified for an attempt to Poison the Emperor, was sold to his Imperial *Majesty's prime Minister of State*, and other great *Mandarins* of the Court, *in Joints from the Gibbet*, at four hundred Crowns. Neither indeed can I deny, that if the same use were made of several plump young Girls in this Town, who, without one single Groat to their Fortunes, cannot stir abroad without a Chair, and appear at a *Play-House*, and *Assemblies* in Foreign fineries, which they never will Pay for; the Kingdom would not be the worse.

[19] Some Persons of a desponding Spirit are in great concern about that vast Number of poor People, who are aged, diseased, or maimed, and I have been desired to imploy my thoughts what Course may be taken, to ease the Nation of so grievous an Incumbrance. But I am not in the least pain upon that matter, because it is very well known, that they are every Day *dying*, and *rotting*, by *cold*, and *famine*, and *filth*, and *vermin*, as fast as can be reasonably expected. And as to the younger Labourers they are now in almost as hopeful a Condition. They cannot get Work, and consequently pine away from want of Nourishment, to a degree, that if at any time they are accidentally hired to common Labour, they have not strength to perform it, and thus the Country and themselves are happily delivered from the Evils to come.

[20] I have too long digressed, and therefore shall return to my subject. I think the advantages by the Proposal which I have made are obvious and many, as well as of the highest importance.

[21] For first, as I have already observed, it would greatly lessen *the Number of Papists*, with whom we are Yearly over-run, being the principal Breeders of the Nation, as well as our most dangerous Enemies, and who stay at home on purpose with a design *to deliver the Kingdom to the Pretender*, hoping to take their Advantage by the absence *of so many good Protestants*, who have chosen rather to leave their Country, than stay at home, and pay Tithes against their *Conscience*, to an idolatrous *Episcopal Curate*.

[22] *Secondly*, the poorer Tenants will have something valuable of their own, which by Law may be made liable to Distress, and help to pay their Landlord's Rent, their Corn and Cattle being already seized, and *Money a thing unknown*.

[23] *Thirdly*, Whereas the Maintenance of an hundred thousand Children, from two Years old, and upwards, cannot be computed at less than Ten Shillings apiece *annually*, the Nation's Stock will be thereby encreaseth fifty thousand pounds *annually*, besides the profit of a new Dish, introduced to the Tables of all *Gentlemen of Fortune* in the Kingdom, who have any refinement

in Taste, and the Money will circulate among our selves, the Goods being entirely of our own Growth and Manufacture.

[24] *Fourthly*, The constant Breeders, besides the gain of Eight Shillings *Sterling per Annum*, by the Sale of their Children, will be rid of the Charge of maintaining them after the first Year.

[25] *Fifthly*, this food would likewise bring great *Custom to Taverns*, where the Vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their Houses frequented by all the *fine Gentlemen*, who justly value themselves upon their knowledge in good Eating, and a skillful Cook, who understands how to oblige his Guests will contrive to make it as expensive as they please.

[26] *Sixthly*, This would be a great Inducement to Marriage, which all wise Nations have either encouraged by Rewards, or enforced by Laws and Penalties. It would encrease the care and tenderness of Mothers towards their Children, when they were sure of a Settlement for Life, to the poor Babes, provided in some sort by the Public to their Annual profit instead of Expense, we should soon see an honest Emulation among the married women, *which of them could bring the fattest Child to the Market*, Men would become as fond of their *Wives*, during the Time of their Pregnancy, as they are now of their *Mares* in Foal, their *Cows* in Calf, or *Sows* when they are ready to Farrow, nor offer to Beat or Kick them (as is too frequent a practice) for fear of a Miscarriage.

[27] Many other advantages might be enumerated: For Instance, the addition of some thousand Carcases in our exportation of Barreled Beef. The Propagation of *Swines Flesh*, and Improvement in the Art of making good *Bacon*, so much wanted among us by the great destruction of *Pigs*, too frequent at our Tables, which are no way comparable in Taste, or Magnificence to a well grown, fat Yearling Child, which Roasted whole will make a considerable Figure at a *Lord Mayor's Feast*, or any other Public Entertainment. But this, and many others I omit being studious of Brevity.

[28] Supposing that one thousand Families in this City, would be constant Customers for Infants Flesh, besides others who might have it at *Merry-meetings*, particularly at *Weddings* and *Christenings*, I compute that *Dublin* would take off Annually about twenty thousand Carcases, and the rest of the Kingdom (where probably they will be Sold somewhat Cheaper) the remaining eighty thousand.

[29] I can think of no one Objection, that will possibly be raised against this Proposal, unless it should be urged, that the Number of People will be thereby much lessened in the Kingdom. This I freely own, and it was indeed one Principal design in offering it to the World. I desire the Reader will observe, that I Calculate my Remedy for this one individual Kingdom of IRELAND, and for no other that ever was, is, or, I think, ever can be upon Earth. Therefore let no man talk to me of other expedients: Of taxing our Absentees at five Shillings a pound: Of using neither Cloaths, nor household Furniture, except what is of our own Growth and Manufacture: Of utterly rejecting the Materials and Instruments that promote Foreign Luxury: Of curing the Expensiveness of Pride, Vanity, Idleness, and Gaming in our Women: Of introducing a Vein of Parsimony, Prudence and Temperance: Of learning to Love our Country, wherein we differ even from LAPLANDERS, and the Inhabitants of TOPINAMBOO: Of quitting our Animosities, and Factions, nor Act any longer like the Jews, who were Murdering one another at the very moment their City was taken: Of being a little Cautious not to Sell our Country and Consciences for

nothing: Of teaching Landlords to have at least one degree of Mercy towards their Tenants. Lastly of putting a Spirit of Honesty, Industry and Skill into our Shop-keepers, who, if a Resolution could now be taken to Buy only our Native Goods, would immediately unite to Cheat and Exact upon us in the Price, the Measure, and the Goodness, nor could ever yet be brought to make one fair Proposal of just dealing, though often and earnestly invited to it.

[30] Therefore I repeat, let no Man talk to me of these and the like Expedients, till he hath at least a Glimpse of Hope, that there will ever be some hearty and sincere attempt to put them into Practice.

[31] But as to my self, having been wearied out for many Years with offering vain, idle, visionary thoughts, and at length utterly despairing of Success, I fortunately fell upon this Proposal, which as it is wholly new, so it hath something Solid and Real, of no Expense and little Trouble, full in our own Power, and whereby we can incur no Danger in *disobliging England*. For this kind of Commodity will not bear Exportation, the Flesh being of too tender a Consistency, to admit a long continuance in Salt, *although perhaps I could name a Country, which would be glad to Eat up our whole Nation without it.*

[32] After all I am not so violently bent upon my own Opinion, as to reject any Offer, proposed by wise Men, which shall be found equally Innocent, Cheap, Easy and Effectual. But before something of that kind shall be advanced in Contradiction to my Scheme, and offering a better, I desire the Author, or Authors will be pleased maturely to consider two points. *First*, As things now stand, how they will be able to find Food and Raiment for a hundred thousand useless Mouths and Backs. And *Secondly*, there being a round Million of Creatures in humane Figure, throughout this Kingdom, whose whole Subsistence put into a common Stock, would leave them in Debt two Millions of Pounds *Sterling* adding those, who are Beggars by Profession, to the Bulk of Farmers, Cottagers and Labourers with their Wives and Children, who are Beggars in Effect; I desire those *Politicians*, who dislike my Overture, and may perhaps be so bold to attempt an Answer, that they will first ask the Parents of these Mortals, whether they would not at this Day think it a great Happiness to have been sold for Food at a year Old, in the manner I prescribe, and thereby have avoided such a perpetual Scene of Misfortunes, as they have since gone through, by the *oppression of Landlords*, the Impossibility of paying Rent without Money or Trade, the want of common Sustenance, with neither House nor Clothes to cover them from Inclemencies of Weather, and the most inevitable Prospect of entailing the like, or greater Miseries upon their Breed for ever.

[33] I Profess in the sincerity of my Heart that I have not the least personal Interest in endeavouring to promote this necessary Work having no other Motive than the *publick Good of my Country*, by *advancing our Trade, providing for Infants, relieving the Poor, and giving some Pleasure to the Rich*. I have no Children, by which I can propose to get a single Penny; the youngest being nine Years old, and my Wife past Child-bearing.

***Animal Farm* Lesson 2 - Intro to Fables**

Objectives

- To introduce students to the idea of fable
- To review ch. 1 of *AF*
- To have students practice summarization skills

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Materials

- "Introduction to Fable" handout
- Animals of *Animal Farm* description

Placement in Unit

As the proper introduction to *AF*, this lesson covers two major areas: fable and chapter 1. By introducing fable, this gives the students another base of context from which to approach the text. Using the animal focus of the fable, we can introduce ch. 1 of *AF*, as it focuses largely on the introduction to the animals before Old Major's speech.

Procedure

1. Begin by going over the Pre-Reading Questions
 - a. Have the students get with their green alien partners to discuss for 2-3 minutes the answers to the short answer questions.
 - b. Have the students return to their seats
 - c. Lead a discussion about the short answer questions. Try to get everyone participating. Be sure to hint when students breach upon a subject or issue dealt with in the novel, so as to prime them.
2. Intro to fable
 - a. Disseminate the "Introduction to Fable" handout
 - b. Have students go over the content: a fable is a short story usually involving animals which are meant to represent personality traits or character types, and which usually ends with a fairly obvious moral or lesson
 - c. Explain how Aesop's (a Greek slave) famous fable of the tortoise and the hare is a great representation of a fable
 - d. Could also discuss Winnie the Pooh and how the characters could be read as a fable in which they all represent different disorders
3. The Name Game

- a. Transition from fable into *AF* by stating how after reading ch 1 they should realize that the book is of many different animals with a number of different character types.
 - b. Have the students sit in their teams, and have a representative from each team get a dry erase board, marker, and eraser
 - c. Project the descriptions of animals one-sheet before the class, but keep it covered.
 - d. Explain the rules: as a description is revealed, decide as a team who the character is, write the name on the board, and have the writer stand up, but keeping the board hidden, so as to help with close calls. the first team to stand with the correct answer gets a reward, in this case extra credit passes.
 - e. Play the game - teams can only win twice, then they must sit out, so as to avoid annoying monopolization
4. The Old Major Speech
- a. Go over how most of ch. 1 was a speech by Old Major with the students
 - b. Give them two options for the class activity: condense the speech into a poster/propaganda, or condense the speech into a mini speech (around 30 seconds)
 - c. No matter the choice, make sure they know they will have to present their work to the class.
 - d. Allow other options like rapping, if they so desire.
 - e. Have them present within the last minutes of class

Introduction to Fables

A fable is a short story, typically involving animals, intended to convey a useful moral or truth. The animals in fables generally represent people “types” (the greedy businessman, the braggart, the idiot) or personality traits, like gullible, hardworking, or melancholy (think Eeyore from Winnie the Pooh).

Most of us know the story about the tortoise and the hare:

There once was a speedy hare who bragged about how fast he could run. Tired of hearing him boast, Slow and Steady, the tortoise, challenged him to a race. All the animals in the forest gathered to watch.

Hare ran down the road for a while and then paused to rest. He looked back at Slow and Steady and cried out, "How do you expect to win this race when you are walking along at your slow, slow pace?"

Hare stretched himself out alongside the road and fell asleep, thinking, "There is plenty of time to relax."

Slow and Steady walked and walked. He never, ever stopped until he came to the finish line.



The animals who were watching cheered so loudly for Tortoise, they woke up Hare.

Hare stretched and yawned and began to run again, but it was too late. Tortoise was over the line.

After that, Hare always reminded himself, "Don't brag about your lightning pace, for Slow and Steady won the race!"

The story is one of over 655 other fables written by the author Aesop around 550 BCE. It is a brief tale that uses animals associated with definite traits (tortoise=slow; hare=fast) to communicate an easily understood moral: overconfidence leads to failure. Many other authors, including George Orwell, have written in the fable tradition over the years. It remains a simple way for even young children to understand a variety of life lessons through animals meant to represent single characters or character traits.

Name: _____ Date: _____ Block: _____

Animal Farm Character Guide

- 1. Old Major: prize Middle White boar, highly regarded on the farm, 12 years old and stout.**
- 2. The dogs: Bluebell, Jesse, and Pincher**
- 3. Clover. Cart horse, stout and motherly mare in middle life - never quite got her figure back after the 4th foal. careful/caring for other animals (careful not to accidentally step on them, Clover protects the ducklings)**
- 4. Boxer: huge (almost 18 hands high), as strong as two ordinary horses put together, white stripe on his nose gave him a somewhat stupid appearance (and he was not of the first-rate intelligence, though universally respected for steadiness of character and tremendous powers of work).**
- 5. Benjamin: cynical donkey, oldest animal on the farm, and the worst tempered. seldom talked. Never laughed with other animals, but was devoted to Boxer (the two spent Sundays together in the paddock behind the orchard), though he'd never admit it.**
- 6. Muriel: a goat**
- 7. Mollie: foolish, pretty, white mare who pulled Jones' trap. Very proud of her red ribbons. Likes sugar.**
- 8. The Cat: looked for the warmest place to sit and sat contentedly not listening the speech**

***Animal Farm* Lesson 3 - Intro to Allegory and the Russian Revolution**

Objectives:

- To introduce students to the idea of allegory
- To get students thinking about *AF* as an allegory of the Russian Revolution

Standards Addressed:

- CCSS.ELA-LITERACY.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Materials:

- “Intro to Allegory” handout
- “Record a Revolution” handout
- Elmo projector

Placement in Unit:

This lesson is the third and final front-loaded introduction to a literary concept - allegory, in this case. As the kids need to get started on their presentations, I wanted them aware of Orwell’s allegory as soon as possible so they could read with an eye for those connections on a first pass. This early lesson is also about introducing them to two running assignments - the “Record a Revolution” and the Russian Revolution context presentations.

Summary:

This class particular lesson in the unit is in particular many smaller items in succession. After a few moments time for discussion of events in the novel or general classroom logistics, the lesson will jump from class coverage of the “Record a Revolution” to the intro to allegory, then the intro to the Russian Revolution, which is closely followed by the assignment of the Russian Revolution group presentation assignment.

Note

This lesson can take as little as 35-40 minutes. The additional time in the Honors class was used for Pre ACT/AP testing - practice tests that relate to the novel that the students must complete as part of the honors curriculum.

Procedure:

1. Go over the “Record a Revolution” activity log as a class for chapters 1 and 2
 - a. This is best accomplished with the teacher free to walk and lead a discussion, so have a student with a blank chart sit/stand at the ELMO and fill in what answers the class provides. It’s best to do this with every class so each class sees its language being put on the board (as opposed to the have a filled out chart ready and reveal it gradually by uncovering). Preface this as a “how to” guide for staging a revolution and establishing a dictatorship.

- b. Begin by having the kids summarize chapters 1 and 2. Do this as a class to ensure they hit the fine points: For ch. 1, Major gives speech about man's enslavement of animals and cruelty, Major says there is need of revolution, Major sets the ideological rules, they sing "Beasts of England." In ch. 2, the animals rebel, they celebrate, they take over the work on the farm, and they establish the 7 commandments of Animalism.
 - c. Then, again as a class, go have the kids rephrase the events recorded in the *AF* column in a "how to" form in the second column. For example, the events of chapter 1 would translate as "establish a leader, have that leader make an impassioned speech in which defines the enemy and sets the ideological rules, then sing a unifying and action-oriented song.
 - d. Explain that this activity will help make the allegory clear and provide good information for studying or writing a paper.
2. Introduce allegory
 - a. Pass out the "Intro to Allegory" handout
 - b. Explain the nature of allegory as a story with a literal and symbolic meaning
 - c. Add that the symbolic level is a 1:1 ration intended by the author so that the literal elements intentionally relate to an abstract or historical figure/event
 - d. Use the tortoise and hare story from the previous lesson as an example
3. Introduce the Russian Revolution
 - a. After explaining the idea of allegory and ensuring that most students have a comfortable understanding of the idea, state that Orwell wrote *OF* as an allegory of the RR.
 - b. Briefly introduce the events of the RR for the class. Do not give too specific points, as the student presentations are meant to help the class get the history component. Just give enough about Stalin that you can explain why Orwell would want to satirize him.
 - c. Explain that by allegorizing it in the way he does, Orwell is actually utilize the idea of the RR and Stalinism, yet it is all in the fable context. It is important here to establish the link between the three ideas to show the complexity of Orwell's undertaking.

Introduction to Allegory

An allegory, put most simply, is a story that can be read on two levels: literally and symbolically. For example, on the literal level, Aesop's fable about the tortoise and the hare can be read **literally** as a story about a rabbit and a tortoise having a race during which the rabbit takes a nap thinking he has a safe lead, though the tortoise eventually overcomes the hare during his nap and wins the race.

However, as we have discussed, the fable is also meant to be read **allegorically**, meaning the characters can represent abstract qualities (personality traits: clever, caring, depressed) or ideas (justice, morality), or historical figures/events (Martin Luther King, the American Civil War).

The hare represents overconfidence. It's belief in its inherent superiority proves its downfall. Conversely, the tortoise makes it to the finish line and wins because of his *steady* resolve to finish, and thus the famous moral is established: "slow and steady wins the race." The instructional element of the fable comes from its **allegorical** nature - the playing out of these character traits in characters.

Orwell's *Animal Farm* is an allegory, too. While literally a story about animals taking over a farm, it is also allegorical of the Russian Revolution. The characters and events of the story match in a 1:1 ratio some of the major historical figures and events of the Russian Revolution. For example, Old Major represents Karl Marx, the man commonly known as the father of Communism, the civil structure known as "Animalism" in the story.



Animal Farm Lesson 4 - Marx and Major

Objectives:

- To have students gain exposure to the ideas of Karl Marx's Communist Manifesto
- To have students practice their skills in comparison
- To have students make connections between Marx's ideas and the events of *Animal Farm*

Materials:

- The "Marx and Major" comparison sheet
- The "Breakdown of the Communist Manifesto" handout

Placement in Unit:

This lesson is intended to help the students start seeing the connections between the early events of *AF* and the ideals purported by Karl Marx - the ideals to which Orwell clung and wanted to see come to fruition in Russia before Stalinism took over. This roots the story in its historical context, making it easier for the students to notice Orwell's satire later on. This is the calm breeze that arrives before the storm.

Summary:

Students will read the "Breakdown of the Communist Manifesto" individually for about 10 minutes, making sure to annotate the text as they go. Then the students will work in teams to fill out the "Marx and Major" activity sheet. When they find an item in the breakdown that they remember matches an event or idea in *AF*, they will summarize what happened in the novel in the left column, what Marx said that was similar, and then record their personal opinion of this idea in the third column.

Procedure:

1. Students receive and read quietly for 10 minutes the "Breakdown of the Communist Manifesto"
 - a. Inform the students that this is a difficult text that will require attention
 - b. Remind students that they may and are encouraged to write over the handout as needed
 - c. Tell them they are to look specifically for connections between the ideas of the manifesto and the events of *AF*.
 - d. If necessary, guide them through some of the more difficult areas and language
2. After the reading time, get the students to sit in their team positions
3. Distribute the "Marx and Major" activity sheet.
4. Inform the students how the sheet works
 - a. They are to note items in *AF* where they see connection in the Manifesto in the far left column (ex: Old Major said that humans took everything from the animals, enslaving them in a pitiful existence.)
 - b. They are to note the mirroring idea (summarized) found in Marx in the middle column (ex: Marx said that the bourgeois enslaved the proletariat, basically making them drones or work for pitiful pay)

- c. They are to write their personal opinions of the idea in the third column (ex: this is a tragic notion that we can still see today even, especially as the classes in America become more and more distinct)
5. Give the students 20 minutes to work on the sheet in their teams.
6. Before having the students turn in their work, lead them in a short discussion about their findings
7. Have the students turn in their activity sheets

Reflections

The students handled the assignment surprisingly well, taking a lot from the manifesto breakdown. I would allow for more front-end discussion of the manifesto in the future to give it context and explain it a bit before setting them loose on it. As for the activity sheet, it would make much more sense to put the "Marx" column on the far left rather than the *AF* column, as they are starting with the breakdown and finding examples in *AF*.

Name _____

Block _____

Major and Marx

Directions: Read the summary on Karl Marx's *Communist Manifesto*, then compare and contrast what you've learned about Communism with what Old Major tells the animals during his speech in chapter 1 and the institution of Animalism in chapters 2 and 3. Then, in the far right column, record your personal opinion about each particular statement or proposal. Do you agree or disagree? Do you see this in today's world? Do you think something like what is proposed would work? Etc.

What Marx says	It's relation to what Old Major says / What the animals do after the revolution	What you think about that idea

A Breakdown of Marx's Communist Manifesto

The Manifesto begins by announcing, "A spectre is haunting Europe--the spectre of Communism." All of the European powers allied themselves against Communism, frequently demonizing its ideas. Therefore, the Communists assembled in London and wrote the Manifesto in order to make public their views, aims and tendencies, and to dispel misconceptions.

Marx writes, "The history of all hitherto existing society is the history of class struggles." Throughout history we saw the oppressor and oppressed in constant opposition to each other. This fight was sometimes hidden and sometimes open, he said. However, each time the fight ended in either a reconstruction of society or in the classes' common ruin.

For example, revolution of the feudal system (nobles and serfs) of medieval years led to the development of a middle class (neither royalty or peasant, but professionals and producers). This middle class would be called the bourgeoisie. Marx said society at his time had similar class antagonisms--Bourgeoisie and Proletariat (the generally unskilled working class laborers of society without wealth or means of production).

Historically, Marx said, the bourgeoisie has played quite a revolutionary role in feudal societies. It allowed skilled laborers to rise in society without having noble blood. As professionals, they could fill certain needs, but for a price, thereby making the money necessary to rise in society. This was the start of a meritocracy.

But it also promoted self-interest, Marx notes. People wanted to get ahead for themselves. It eliminated the relationships that bound people to their superiors, and now all remaining relations between men were characterized by self-interest alone. Personal worth was measured by exchange value, and the only freedom was that of Free Trade, Marx said.

Thus, Marx wrote, the exploitation that used to be veiled by religious and political "illusions" in the Medieval feudal system became direct, brutal, and blatant. The bourgeoisie changed all occupations into wage-laboring professions, even those that were previously honored, such as that of the doctor. All people were bound to a job for survival, Marx said, and they were enslaved and exploited by those who owned the means of production: the bourgeoisie. The products of one's labor were not one's own, but they belonged to the masters.

Marx then says that a similar movement is underway at the moment of his writing the manifesto. The bourgeois society in his time was in the process of turning on itself. The productive forces (i.e., the proletariat) were revolting against the modern conditions of production (wage slavery by the bourgeoisie).

After examining the nature and history of the bourgeoisie, the Manifesto turns to the proletariat. As the bourgeoisie developed, so did the proletariat, and it was the proletariat who would eventually destroy the bourgeoisie, Marx said. The proletarians lived only as long as they can find work, and they could find work only as long as their labor increases capital for the bourgeoisie. Due to the development of machines and the division of labor, the proletariat's work lost all "charm," Marx said; the proletarian became simply an appendage of a machine. Furthermore, as his work became more repulsive, his wage only

decreased. Marx described the worker as a slave. Distinctions of age and sex become less important as all people were seen as instruments of labor.

But the loss of identity, Marx said, would be a point of strength. With development of industry, the proletariat both increased in number and in similarity. Everyone was seen simply as a means of production -- there were little distinctions by culture; all shared equally low wages and equally unsure livelihoods. As such, the proletariat concentrated as a class and became stronger.

Marx explains that the only class that is really revolutionary is the proletariat. All of the other classes that fight the bourgeoisie--such as the shopkeeper--fight to preserve their existence, not change society. Among the proletariat, however, the Old Society was already past preservation. "Law, morality, religion, are to him so many bourgeois prejudices, behind which lurk in ambush just as many bourgeois interests," Marx said. These old institutions served the preservation of the bourgeoisie status quo.

Another unique characteristic of the proletariat is that, while past movements were started by minorities, the proletarians were a vast majority, and they acted in the interest of that majority.

Marx writes that he has traced the proletariat's development through to a veiled civil war (between the owners of the means of production and the laborers) that will lead to the point of open revolution and the violent overthrow of the bourgeoisie.

Until now, he writes, every society has been based on class oppression. In order for a class to be able to be oppressed, however, its slavish existence must be sustainable, held steady: in contrast, laborers in the industrial society were continually suffering a deterioration of their status; they became poorer and poorer. The bourgeoisie were thus unfit to rule, because they could not guarantee "an existence to its slave within its slavery."

Within this light of revolution, Marx then introduces Communism. The immediate aim of the Communists is the "formation of the proletariat into a class, [the] overthrow of the bourgeoisie supremacy, [and the] conquest of political power by the proletariat." The Communists' theory *includes the abolition of private property*.

Marx says that Communists were "reproached" for desiring to abolish the "right" of acquiring private property through the fruits of one's labor. However, he points out, laborers did not acquire any property through their labor. Rather, the "property" or capital they produce serves to exploit them, for the little wages they earn are immediately used up in to pay for food or rent. This property, controlled by the bourgeoisie, represents a social--not a personal--power.

Changing it into common property would not abolish property as a right, Marx says, but merely changes its social character, by eliminating its class character. In a Communist society, then, labor would exist for the sake of the laborer, not for the sake of producing bourgeoisie-controlled property. This goal of Communism challenged bourgeoisie freedom, and this is why the bourgeoisie condemned the Communist philosophy. Marx writes, "You are horrified at our intending to do away with private property. But in your existing society, private property is already done away with for nine-tenths of the population." Despite what the bourgeois claimed, Communism did not keep people from appropriating the products of

labor, he said. Rather, it would keep them from subjugating others in the process of this appropriation.

The Manifesto then addresses some objections to Communism. Many dissenters maintained that no one would work if private property was abolished. In reality, Marx said, those who worked did not acquire anything, and those who acquired things didn't work. Other opponents held that Communism would destroy all intellectual products. However, this reflected a bourgeoisie misunderstanding, Marx claimed. The disappearance of "class culture" is not the same thing as the disappearance of all culture.

Communists were also criticized, Marx wrote, for their desire to abolish country and nationality. Marx replied that workingmen have no country, and that what they do not have cannot be taken from them. National differences and antagonisms lost significance as industrialization increasingly standardized life, as previously mentioned

Marx argues, then, that the first step in the working class' revolution was to make the proletariat the ruling class. It would use its political power to seize all capital from the bourgeoisie and to centralize all instruments of production under the auspices of the State. Of course, in the beginning this will not be possible without "despotic inroads on the rights of property, and on the conditions of bourgeois production." In other words, the proletariat would have to organize a sort of tyranny at first in order to ensure the success of the revolution.

Probable steps in the revolution would include the abolition of ownership of land, the institution of a heavy progressive or graduated income tax, the abolition of all inheritance rights (all property would belong to the people), the confiscation of emigrants' and rebels' property, making all people liable to labor, State centralization of credit, State centralization of communication and transportation, State appropriation of factories, the gradual combination of agriculture and manufacturing industries, the elimination of the distinctions between town and country, and the establishment of free education for children.

Thus, "the Communists everywhere support every revolutionary movement against the existing social and political order of things." They openly declared that their ends could be attained only by forcibly overthrowing all existing social conditions. The Manifesto ends with this rallying cry: "Let the ruling classes tremble at a Communistic revolution. The proletarians have nothing to lose but their chains. They have a world to win. **WORKING MEN OF ALL COUNTRIES, UNITE!**"

Edited by Travis Trombley from Sparknotes.com, wikipedia.com, and Karl Marx's Communist Manifesto

Animal Farm Lesson 5

Objectives:

- To get students thinking about writing a satire of their own
- To give students practice in close reading
- To help students see the subtle manner by which the pigs naturally take power in *AF*

Standard Addressed:

- CCSS.ELA-LITERACY.RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Materials:

- Satire/Allegory Assignment Sheet
- “Chapter 3 Close Reading” activity handout
- Elmo projector

Placement in Unit:

This fifth lesson in the unit is broken into two components: a fast write to get the students thinking about penning their own satires or allegories, and a close reading activity of chapter 3 which is intended to both give the students practice in close reading and to develop their understanding of the subtle manner by which the pigs take /animals give power in *AF*.

Summary:

The lesson begins with a fast write activity. Some topics prime for satirization re to be given to the students: a few social items, some politically divisive issues, and something in the news. Each student will choose one topic and develop a satire about it in the ten minutes allotted by the fast write. The students will be allowed to think for 2 of those minutes without writing, but need to write for the other 8. Once the ten minutes is over, the students will share with partners, then the class will come together to listen to two-three volunteers read their work aloud. After each work is read, lead the class discussion about the object of the satire (or intended target) and the satirical techniques employed. Then move on to the close reading activity. Have the students get into teams of four, then pass out the “*Animal Farm* Chapter 3 Close Reading” activity sheet. The sheet contains twelve important quotes from ch. 3 on the front, and Squealer’s speech about the milk and apples on the back. The quotes illustrate a variety of Orwell’s literary devices: allegory with the RR, use of the fable tradition, the ever-so subtle description of a power grab, and the nature of an intellectually diverse human community. Instruct the students that they are to examine two or three of the quotes as a group to discover its significance. As indicated by the space provided on the sheet, these answers can be brief. Give the groups 5 minutes to talk about their assigned quotes, then bring the class together and go over them as a group.

Procedure

1. Satire Fast Write
 - a. Explain to students the difficulty of writing a satire
 - b. Make sure all students have a scrap piece of paper

- c. Project (using the ELMO or computer projector) the five options for subjects to satirize
 - d. Give students 10 minutes to write their satire - 2 for thinking (if needed), then 8 dedicated for writing.
 - e. Have the students pair with a partner and share their stories. They should require no more than five minutes for this
 - f. Have the students go back to their seats, then ask for volunteers to read.
 - g. Allow for the reading of 2 or 3 satires.
 - h. After each, have the class analyze the works: identify the object of satire and the specific satirical techniques (sarcasm, parody, exaggeration, metaphor)
 - i. Tell the students they may use the fast write as a base for writing their longer satire, if they want.
2. Assign the satire project (See **Appendix**)
 3. Ch. 3 Close Reading
 - a. Have the students work in teams
 - b. Give each student a "Ch. 3 Close Reading" activity sheet.
 - c. Assign each group 2 or 3 of the quotes (of 12)
 - d. Give the groups five minutes to discuss and find the significance of their quotes
 - e. Starting from the first, have the students explain to the class the significance of their assigned quotes
 - f. Help the questions along as necessary

Name: _____ Date: _____ Block: _____

Animal Farm Ch. 3 Close Reading Activity

1. "But the pigs were so clever that they could think of a way round every difficulty."
2. "The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume leadership."
3. "The animals were happy as they had never conceived it possible to be. Every mouthful of food was an acute pleasure, now that it was truly their own food, produced by themselves and for themselves, not doled out to them by a grudging master."
4. "His answer to every problem, every setback, was 'I will work harder!'—which he adopted as his personal motto."
5. "Snowball had found in the harness-room an old green tablecloth of Mrs. Jones's and had painted on it a hoof and a horn in white."
6. "It was always the pigs who put forward the resolutions. The other animals understood how to vote, but could never think of any resolutions of their own."
7. Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement."
8. "The dogs learned to read fairly well, but were not interested in reading anything except the seven commandments"
9. "The birds did not understand Snowball's long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart."
10. "When they had once got it by heart, the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating 'Four legs good, two legs bad! Four legs good, two legs bad!' and keep it up for hours on end, never growing tired of it."
11. "As soon as they were weaned, Napoleon took them away from their mothers, saying he would make himself responsible for their education."
12. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs."

Breakdown Squealer's justification for the pigs taking the milk, apples, and windfalls for themselves:

'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'

Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and the windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone.

Animal Farm Lesson 6

Objectives

- To formally assess students' understanding of the novel thus far by means of a quiz
- To establish the norms for group presentations and to watch the Trotsky group give their presentation
- To work on Pre AP/ACT questions

Standard Addressed

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Materials

- Pre AP/ACT worksheets
- ****Anything the Trotsky group requires for their presentation****

Placement in Unit

This first presentation aligns with the students having just read Ch. 5, the chapter in which Napoleon takes power by kicking Snowball off the farm. As this concludes Snowball's actual presence in the novel, it makes an ideal point for the corresponding presentation and discussion of Trotsky. Otherwise, the rest of the lesson is just necessary practice and assessment work.

Summary

The unit is split into three sections: quiz, presentation, and Pre AP/ACT work. The quiz goes first to mitigate any distraction caused by students trying to complete some last-minute studying. This is a good class to take some time to go over norms and expectations for classwork. After the quiz, discuss what students can expect on these quizzes. Before the presentation, establish the norms for presentations, and afterwards, take time to go over what was done well and what could perhaps be improved. As it is the first presentation, it presents an ideal opportunity identify what works well so other groups can adapt accordingly.

Procedure

1. Give the Ch. 1-3 quiz (10-15 min)
2. Trotsky Presentation
 - a. Go over the norms of presentations:
 - i. Audience members are to show attention by remaining silent throughout the presentation, taking notes (if applicable), and asking questions when appropriate
 - ii. Presenters will speak clearly and provide notes
 - b. Allow the group to 'take the floor,' pass out handouts, and go on with presentation (make sure any technology they require is prepared)
 - c. Make sure the audience asks at least 2 questions of the presenters before allowing them to conclude

Note: Use the Presentation Rubric (see **Appendix**) to grade presentations *during* the presentation to minimize time

3. Use the rest of the time on Pre AP/ACT work

***Animal Farm* Presentation Rubric**

Group Members:

Topic:

Date:

Content

- Team provides historically accurate information about people or events from the Russian Revolution
- Team identifies and explains connections between those people or events and characters and events from *Animal Farm*
- Team presents information in a logical, interesting sequence
- Team demonstrates content knowledge by answering questions with appropriate explanations or elaborations

Delivery

- All group members speak during the presentation
- Audiovisual aid (a movie or slideshow) is used effectively
 - Multimedia complements the presentation, but is not the focus
 - Presenters avoid reading directly from multimedia
- Delivery is clear
 - Team members speak clearly and loudly
 - Team members make eye contact with audience while speaking (it is okay to use notes, but it is not acceptable to look at and read directly from the notes for the entirety of your portion of the presentation)
- Speakers ask the audience if they have any questions
- Presentation is within the allotted time (4-5 minutes - not including questions)

Presentation Elements

____ The presentation effectively covers the historical elements of the Russian Revolution that relate to the novel

____ The presentation demonstrates the connection between the history and the novel

____ The presenters ask the audience if they have any questions, and answer any questions

____ The presentation makes use of some form of multimedia

____ The presenters provide a useful handout to the class

____ The presentation is within 4 to 6 minutes long

Comments:

Grade:

Animal Farm Lesson 7 – Mid-Unit Discussion

Objectives

- To help students get thinking about their satires/allegories
- To discuss the novel's larger elements in a seminar style discussion

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Materials

- Scrap paper
- Satire examples
- "Record a Revolution" activity sheet

Placement in Unit

As the name states, this lesson is centered around a seminar-style discussion about the novel thus far. It is intended to help students digest and review everything up to this point, and to identify what we should look at closely moving forward. The discussion is to serve as a sort of meta narrative to help students more effectively contextualize the novel.

Summary

The lesson is split into two parts. First is the satire workshop. Start by having the students write for a few minutes about three topics they may want to write about and *why* they might like to write about that. What do they hope to change or show? Be sure to provide as many good examples as possible, including other students' ideas. This is a difficult concept for some, so modeling good form is crucial. This should take about 25-30 minutes, and the rest of the time goes to the discussion.

Procedure

4. Satire workshop
 - a. Have students write for 4 minutes about three topics they may want to write a satire or allegory about. They should also provide explanations for why they would want to treat that subject and how they could do it
 - b. Provide a variety of examples in a discussion forum to help: mock workout schedules, news article style satires, essays, short stories, etc.
 - c. Use examples of student work to provide support and info
 - d. Have the kids get into pairs to discuss, share, and hopefully build ideas
5. Mid-unit circle discussion
 - a. Have the students put the class desks in a circle with the desks facing inward
 - b. Go over the class norms/expectations for discussions
 - i. Everyone should contribute
 - ii. Be respectful of others' ideas, but do not be afraid to disagree
 - iii. Use evidence in your arguments

- iv. students should talk to each other, not just the teacher
- c. Start the discussion by having them go over as a class ch. 3, 4, and 5 of the "Record a Revolution" assignment
- d. Provide other questions for discussion about the novel
 - i. who is the antagonist?
 - ii. who is the protagonist (if any)?
 - iii. What is the POV of the story?
 - iv. Why kind of emotional reactions does reading *AF* illicit.
 - v. What's the difference between Napoleon and Snowball?
 - vi. Have you noted any of the elements we've discussed about *AF* outside of class?

***Animal Farm* Lesson 8**

Objectives:

- To introduce students to propaganda through a close examination of Squealer's speech at the end of chapter 3
- To introduce the norms for class presentations
- To have the Trotsky groups present to the class
- To help students develop ACT test taking skills by having them take and go over as a class an ACT sample test about the allegory of *Animal Farm*

Standards Addressed

None Specific

Materials

- Dry erase board (or chalk)
- Computer/projector for student PowerPoint
- The ACT *Animal Farm* Reading Assessment on allegory

Summary

The first part of the lesson is, if necessary, a spillover from lesson 7. After reviewing the conclusion reached by going through the 12 close reading questions, introduce the speech on the back of the "Chapter 3 Close Reading" activity sheet. The speech is to be broken down by the students: have one read it aloud, give them time to talk to the text individually, then lead a class discussion about its propaganda nature. Highlight the syllogism Squealer builds and the tactics used: appeal to science and appeal to fear. Make sure the students know these claims, while appeals, may be true, but they are by no means proven by those arguments. This is a great opportunity to discuss the logic.

The next major element of the lesson is the first of the history presentations related to the Russian Revolution. While not much instructional planning is needed for the presentations, intentional setup of class expectations for presentations and effective follow-up should be highlighted. As befits your class, state the norms of presentations: respectful, active listening means heads up and attention on the presenters or notes on the presentation, if applicable. Another big element of evidence of active listening is being able to ask good questions at the conclusion of the presentation.

Lastly is the ACT prep tests. Give the test with the instruction that the students keep the tests when they finish. When everyone finished, go through the questions (all, if time permits, or just some representative of different question types) and have students explain their answers.

Procedure

1. Squealer Speech Analysis
 - a. Preface the reading with a recap of the 12 close reading questions: the pigs were established as the intellectually superior animals and gradually took power on the farm.
 - b. Have a student read Squealer's speech on the back of the "Ch. 3 Close Reading" activity sheet.

- c. Give the students time to go through the speech on their own and annotate the text, highlighting the different arguments they see.
 - d. As a class, dissect the speech as an example of propaganda: biased persuasion.
 - e. Make sure they cover Squealer's "proven by science" as an appeal to science, and his fear tactic in stating that if the pigs cannot get their brain food, Jones will return.
2. The presentation
 - a. Introduce the norms of speeches and attentive listening, especially the asking of good questions.
 - b. After the presentation, be sure to re-highlight important components.
 - c. Go over what makes a "good" graphic organizer.
3. Pre ACT work
 - a. Give out the 'Practice 2 Reading Assessment'
 - b. Tell the students to read the passage and answer the questions
 - c. Tell the students not to turn it in when they finish, but to hold onto it until everyone is finished.
 - d. When all or most are finished, lead the class in a dissection of the questions and answers.
 - e. Allow students to justify or explain their answers, and use their responses to discuss different ACT question types and the mental approaches that work best for each.

Animal Farm Lesson 9

Objectives

- To get students thinking about how they address difficulties while reading, how reading for a class alters the act of reading, and the preference one way or another
- To get students thinking about and developing potential topics for their satire assignment
- To get students to participate in a focused class discussion about the novel thus far

Materials

- Overhead projector (or some way of communicating to students the three “do now” questions”
- Spare sheets of paper to turn in

Standards Addressed

- [CCSS.ELA-LITERACY.RL.9-10.2](#): Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- [CCSS.ELA-LITERACY.RL.9-10.3](#): Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Placement in Unit

This lesson is based around the mid-unit discussion part of class. The do now questions and the mini satire workshop are also meant to be mid-unit “thermometers,” to a degree, designed to help students think and write about the novel thus far and what they have done or want to do for their unit project, the satire or allegory.

Summary

First is the quick write answering three meta cognitively oriented questions (see Procedure). The questions can be written on the board or projected. On a spare sheets, students are to write independently for 3-4 minutes their answers to the questions (a good time to collect assignments or take attendance). When ready, address the questions before the class. Have a student volunteer their answer to the first question (the one about what difficulty they experience while reading). Many will say something about understanding the allegorical nature of the book and its link to the Russian Revolution. Have some of the students who agree to that difficulty also volunteer for the class their interventions: doing research as needed, trying to make connections, coming to class. Be sure to recognize that understanding the allegory is in fact an added difficulty; the book by nature would be rather simple if they did not know about its relation to the revolution, something many of them know little or nothing about. Finally, ask if the yield of learning with the added responsibility of examining with a RR lens is worth the extra difficulty. Many will recognize it as worth it as other express their struggles and you concede that it is indeed harder, but it is worth it. Address other difficulties, too, such as remembering names or feeling emotionally frustrated with the events of the novel.

Next, move on to the satire/allegory workshop. Ask them to write three possible ideas for their writing and explanations for each. While they write, go over various other examples of satires of allegorical, both personal and others that students in different classes have come up with. Encourage specificity in their objects of satire or allegory, so as to avoid blanket generalizations like “racism.” If necessary, allow them to work with partners to develop ideas together.

With the last half of class, have the kids “circle up” their desks to have a seminar-style discussion of the novel thus far. This is to ensure that everyone is at least on a similar level as they head into the second half of the novel. Recommended subjects are going over the “Record a Revolution” activity sheet for chapters 3-5 (1 and 2 were covered as a class before), the developing theme, the antagonist(s) an protagonist(s) of the book, and the events of chapter 5 in general. See other questions in the Procedure below. Be sure to begin the discussion by revisiting the norms for such activities: it is acceptable to speak without raising your hand as long as you are respectful and not monopolizing conversation or being mean or distracting, everyone is expected to contribute, the discussion is for the class to have with everyone rather than just the students to the teacher. It is also best to reach some sort of closure by the end of class, so - as the teacher - guide the discussion and the timing thereof so as to be able to provide that closure by the end.

Procedure

1. Metacognitive responses
 - a. Have the students get a scrap piece of paper on which they can write
 - b. Project the questions on the board (or write them on the board)
 - c. Do Now Questions
2. What is most difficult about reading *Animal Farm*?
3. How do you adjust for this difficulty?
4. How do our in-class discussions affect how you the novel?
5. Have the students write their responses to these questions for 3-4 minutes quietly
6. Lead a discussion about the various difficulties of reading the novel (and literature in school in general) and possible adjustments students can make (see Summary for more details)
7. Satire/allegory workshop
 - a. Have the students draw a line beneath their last answer for the exercise above
 - b. Have the students write quietly 3 possible topics and accompanying explanations for their satire/allegory assignment
 - c. While they write, go over more examples for satires or allegories using personal experience or subject other students are writing about
 - d. Stress the importance of specificity in their subjects
 - e. Provide the different types of writing styles they can use: news writing, essay style, short story or fable, advertisement, etc.
 - f. If time, allow the students to pair with other students to share and develop their possible answers
 - g. Spend time addressing problems and helping struggling students
 - h. Collect this sheet before moving on
8. The mid-unit discussion
 - a. Have the students arrange the desks into a circle for a seminar discussion

- b. Review the norms for a circle discussion (see Summary)
- c. Use the following as prompts:
 - i. Who is the antagonist of the story?
 - ii. The protagonist?
 - iii. What various emotions has reading the novel elicited?
- d. Make sure some attention goes to the paradigm changing events of chapter five and the “Record a Revolution” activity sheet
- e. Also make sure some discussion time is devoted to the larger elements of satire Orwell is creating by reviewing antagonist, protagonist, theme, and POV.
- f. Keep the students on task and on time so that you can conclude the discussion with some form of closure and expectancy for the following lessons.

***Animal Farm* Lesson 10 - Intro to Authority (ch. 6)**

Objectives

- To get students to think about and define the idea of authority in a general sense
- To get students to identify the different means by which the pigs exercise authority in ch. 6 of *Animal Farm*, and to help the students see those same types of authority examples in their lives.

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Materials Needed

- Ch. 6 Activity Sheet
- A hat

Placement in Unit

This lesson is the first official focus on the exercise of the pigs' authority on *Animal Farm*. As chapter 6 contains no extremely salient events, but mostly subtle but obviously frustrating examples of exercised power/authority. The pigs are becoming now the selfish bullies we will see them as for the remainder of the novel, and through this lesson we focus on identifying and discussing those elements of power and/or authority.

Summary

This is the beginning of a two-part focus on the idea of authority. The activity sheet is designed to help students define and think about authority and then asks them to find and discuss examples of authority in *Animal Farm*.

To improve the activity, the teacher can gradually begin enforcing his or her authority. One noticeable manner by which this can be accomplished is by putting on a hat. The students will note the change and protest, as they are not permitted to wear hats. But, just as the pigs change the laws of Animalism to fit their desires, the teacher can respond, "That is a rule for students," or "That is in the STUDENT handbook, and does not apply to teachers." This is of course false, but whether or not they look it up can help the teacher get across the pigs' subtle exercise of power and authority.

Procedure

1. Hand out the "*Animal Farm* Ch.6 - Authority" activity sheet.
2. Have the students get into their teams of three or four
3. Have the teams complete question 1 on the sheet. Allow them roughly 5 minutes to talk about the idea of authority and write their examples.
4. Lead a class discussion about the idea of authority.
 - a. Be sure to tease out the dual nature of authority being based on both fear and respect, to a degree.

- b. Be sure to contextualize by using the obvious example of teacher and student - "why do you do homework?"
 - c. Be ready to discuss de jure authority (by law), as in parents, police officers, and government, AND de facto authority (power by force)
5. Begin part two of the activity by outlining the instructions.
 - a. Make sure the students are getting direct quotes from the novel for this section.
6. Lead it with an example from the text of your own to model the process of identifying an example of authority, discussing it, then finding one in real life.
7. Allow the students about 15-20 minutes to complete the rest of the sheet.
8. If you so choose, this would be a time to put on a hat. This way the students gradually see it while looking in their novels for examples.
9. Use the remaining time to discuss the examples with the class.

Animal Farm Lesson 11 - The Psychology of Ch. 7

Objectives

- To have students present on the history of the NKVD, so as to help the class better understand the actions of Napoleon's dogs
- To take a minor assessment
- To watch two brief psychology videos on memory and authority to broaden the context knowledge with which students can approach the text and the characters' actions

Standards Addressed

Materials

- Ch. 4-6 Quiz (scantrons optional)
- A means of showing videos from the internet (projector and screen)
- Access to YouTube
 - Memory: <https://www.youtube.com/watch?v=lkvOMt34hAo>
 - Authority: <https://www.youtube.com/watch?v=xOYLCy5PVqM>

Placement in Unit

As chapter 7 is such a large and important chapter, this is the first of two classes devoted to it. Since class time will be taken by the quiz and the presentation, the actual lesson is designed as an introduction to some psychological phenomena that are both interesting for the students to think about and relate to and for approaching the later sections of the book, starting with ch. 6, really.

Summary

After the quiz and the presentation, the students will watch two psychology videos, one on the susceptibility of memory to alteration or suggestion (the clip is centered around the "lost in the mall" experiment), and the other is a 5 minute walkthrough of Milgram's shock experiment and the power of authority (a continuation of the prior class). First the students will watch the memory video, discuss its content, then relate it to ch. 7 in a waterfall reading exercise during which the teacher reads passages of the text and the students raise their hands as soon as they notice something that could relate to the idea of memory suggestion. The teacher calls on hands as they are raised, the students says their thought, if anyone else wants to add, they can, then the teacher reads on until another hand is raised, and so on. After discussing the memory alteration in terms of Snowball and how that happened, move on to the Milgram video. use the remaining time to discuss the confessions at the end of the chapter in light of this psychological realization. It will help the students come up with theories, but be sure to tell them there is no given answer to this issue.

Procedure

1. Let the students study and ask questions for 2-3 minutes (a good time to hand out scantrons, if using them)
2. Administer the Ch. 4-6 Quiz
3. Allow the NKVD group to give their presentation
 - a. Remember to go over the norms of presentations: speakers will speak clearly and thoughtfully, and audience members will listen actively, showing

- engagement by looking up, taking notes (when appropriate), and asking questions at the end of the presentation.
- b. Take time after the presentation to wrap up any issues they may have forgot or gotten wrong.
 - c. Go over what they did well, so as to highlight the best behaviors and techniques for upcoming groups
4. Watch the first psychology video: "Can I Trust My Memory?" (<https://www.youtube.com/watch?v=lkvOMt34hAo>)
 - a. Have the students write on a scrap sheet of paper their thoughts about how what they watched can relate to *AF* for two minutes after the video
 - b. Contextualize the video by asking for personal stories of memory suggestion (usually in youth) or of witnessing children claim to remember things that never happened
 - c. If desired, discuss current laws and controversies concerning the interrogation of children for criminal proceedings due to their highly suggestible memories
 5. Have students go over what they wrote about memory and *AF*
 6. Use that discussion to go into a waterfall reading activity of the passage where Squealer tries to change the image of Snowball's actions during the Battle of Cowshed:
 - a. The teacher reads passages of the text and the students raise their hands as soon as they notice something that could relate to the idea of memory suggestion.
 - b. The teacher calls on hands as they are raised, the students says their thought, if anyone else wants to add, they can, then the teacher reads on until another hand is raised.
 - c. Repeat as needed
 7. Discuss the role memory played and Orwell's awareness of how details help make memory suggestion more viable, as they did with the animals.
 - a. Suggest this is part of the importance of knowing history and keeping up with the news
 8. Show the Milgram video: <https://www.youtube.com/watch?v=xOYLCy5PVgM>
 - a. Have the students write about its relation to ch. 7
 - b. Discuss how this idea of authority may help explain the confessions
 - c. If time, use it as access to discuss the fact that the confessions have no real answer provided by Orwell, which can itself suggest something.

Note: This CrashCourse Psychology video could also be used for the lesson:
<https://www.youtube.com/watch?v=UGxGDdQnC1Y>

Animal Farm Lesson 12 - Ch. 7 Close Reading

Objectives

- To help students delve into the multiple themes, issues, and developments in chapter 7
- To engage students in metacognitive exercise

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Materials

- The "Ch. 7 Close Reading" activity sheet

Placement in Unit

This is being the second lesson focused on chapter 7, it is all about getting the students into the text and teasing out the multiplicity of significances. It is also another lesson meant to engage students in a metacognitive exercise to help them think about how they think, a more complex task more easily accomplished by having discussed the content to some degree already in the previous lesson and helping them contextualize with the psychology videos.

Summary

Like the close reading activity for ch. 3, this activity also has the students looking at and deciphering the meaning behind significant passages from ch. 7. However, this time the lesson is more gamified. The students get into teams (4 works well), and every student receives a Ch. 7 Close Reading activity sheet. Each team is then assigned 2 or 3 of the passages (it works better if the assigned passages are not numbers right next to one another) and instructed to, on a separate sheet of paper with only their team number in the upper right hand corner, write an analytical claim or thesis statement for each passage. Importantly, these claims cannot reference *Animal Farm* at all. The only identification is their being labeled "a" or "b", so they may be later referenced as "2.b" or "5.a." Once every group has their claims on a separate sheet of paper, step 2 begins. The groups will pass the paper to the next group (clockwise or counterclockwise passing works). With another group's claims, each team must try to match the claim statement to the appropriate passage. They may write the team number and letter designation as their labeling. The important part, then, is that they write down under the passage *how* they made the connection or conclusion; how do you know these were connected? What common denominators did you notice? what form logic or reasoning took place? They should get 3-4 minutes for each set of claims. Once the papers make it back to their owners, go over the answers, having the group who wrote the answer to the questions as you progress state their claim (and designation) so that the other teams can tell whether or not they got the right answer. If time, ask some who got the answer correct about their thinking or logic behind that answer (or, if appropriate, try asking some of the teams who guesses erroneously).

Procedure

1. Get the students into teams of 3-4 (enough to evenly distribute the 12 passages among them) and disseminate the Ch. 7 Close Reading activity sheets (1 to every student)
2. Have one member from each team get a loose-leaf sheet of lined paper
3. Number the teams off and have them write their number in the upper right hand corner of the paper
4. Part 1 of the activity
 - a. Part one is making a claim or thesis statement about the 2 or 3 passages each group gets assigned. These claims need to be detached from the novel completely, without any direct reference to characters or events
 - b. For example, Napoleon filling the grain bins with sand and putting a thin layer of grain on top could become the statement, "Dictators need to hide their weaknesses and appear strong, even when they are not."
 - c. Assign the teams their passages
 - d. Instruct the teams to put their claims on the loose leaf sheet of paper and label them "a" and "b" (and "c" in some cases), so later they can use designations like "5.c"
 - e. Give them 5 minutes to come up with their statements
5. Part 2 of the activity
 - a. Have the students pass their claims sheets to another group in a uniform fashion (clockwise or counterclockwise)
 - b. Instruct the teams to now look at the claims before them and try to match them with the appropriate passages.
 - c. Once they find the passage they think fits, they should put the designation on their activity sheet under the passage ("5.a").
 - d. Then, in the space provided, every student must write the logic behind the decision - the *how* behind their conclusion. These may be answer to questions like:
 - i. How do you know these were connected?
 - ii. What common denominators did you notice?
 - iii. What form logic or reasoning took place?
 - e. They should get 3-4 minutes for each set of claims.
 - f. Repeat until every team has had a chance to watch every claim.
6. Part 3 of the activity
 - a. Review the answers by having the team that made the claim for the passages as you go in order read their claim and say the designation (so the teams can know if they guessed correctly or not)
 - b. If time, have students who guessed both correctly and incorrectly say what they wrote for their rationalizations.

Name: _____ Date: _____ Block: _____

Animal Farm Ch. 7 Close Reading

Directions: First, make a claim about the two (or three) quotes assigned to you in the allotted time on a SEPARATE SHEET of paper. Do not number your claims. They should be written without any reference to the story or quote.

Then pass the paper with your claims to another group. When you receive another group's claims, match them with the quotes you think they best accompany, and EXPLAIN why/how you made that connection.

1. "In these days Napoleon rarely appeared in public, but spent all his time in the farmhouse, which was guarded at each door by fierce-looking dogs. When he did emerge, it was in a ceremonial manner, with an escort of six dogs who closely surrounded him and growled if anyone came too near. Frequently he did not even appear on Sunday mornings, but issued his orders through one of the other pigs, usually Squealer."
2. "Napoleon ordered the almost empty bins in the store-shed to be filled nearly to the brim with sand, which was covered up with what remained of the grain meal."
3. "When the hens heard this, they raised a terrible outcry. . . . They were just getting their clutches ready for the spring sitting, and they protested that to take the eggs away now was murder. For the first time since the expulsion of Jones, there was something resembling a rebellion."
4. "Whenever anything went wrong it became usual to attribute Snowball. . . . It seemed to [the animals] as though Snowball were some kind of invisible influence, pervading the air about them and menacing them with all kinds of dangers."
5. "We know now - it is all written down in secret documents that we have found - that in reality [Snowball] was trying to lure us to our doom. . . . I could show you this in his own writing, if you were able to read it."
6. "'Ah, that is different!' said Boxer. 'If Comrade Napoleon says it, it must be right.'"
7. "'That is the true spirit, Comrade!' cried Squealer, but it was noticed he cast a very ugly look at Boxer with his little twinkling eyes. . . . To the amazement of everyone, three of [the dogs] flung themselves upon Boxer."

8. "The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. . . . Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion."
9. "I would not have believed that such things could happen on our farm. It must be due to some fault in ourselves. The solution, as I see it, is to work harder."
10. "If she could have spoken her thoughts, it would have been to say that this was not what they aimed at when they had set themselves years ago to work for the overthrow of the human race. The scenes of terror and slaughter were not what they had looked forward to on that night when Old Major first stirred them to rebellion."
11. "[Squealer] announced that, by special decree of Comrade Napoleon, 'Beasts of England' had been abolished. From now onwards it was forbidden to sing it. . . . 'It's no longer needed, comrade,' said Squealer stiffly. 'Beasts of England' was the song of the Rebellion. But the Rebellion is now completed."

12. *Animal Farm, Animal Farm, / Never through me shalt thou come to harm!*

***Animal Farm* Lesson 13 - Propaganda**

Objectives

- To have students present on the topics of Germany/Hitler and propaganda as they relate to the RR and *Animal Farm*
- To introduce students more fully to the concept of propaganda and specific propaganda techniques that relate to *AF*
- To have students create a propaganda of their own using the techniques learned in class

Standards Addressed

- CCSS.ELA-LITERACY.RI.9-10.8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
- CCSS.ELA-LITERACY.RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Materials

- Overhead projector
- "Introduction to Propaganda" activity sheet

Placement in Unit

While propaganda is prevalent throughout the novel, this lesson comes towards the end as a sort of culminating exercise. After touching on the persuasion techniques employed in Squealer's speeches throughout, this lesson will enable students to learn about propaganda and be able to retrospectively identify even more types of propaganda used throughout the novel.

Summary

This lesson consists of three major parts: presentations, intro to propaganda, and an in-class project during which students will work together to plan out their own "propaganda" campaigns for a topic of their choosing. The presentations will go as they have before, starting with the norms then proceeding into the actual presentations. Though, two are scheduled for today, the Hitler group and then the propaganda group, so controlling the transition is important. Following the propaganda group, next will be the introduction to propaganda, which entails going over the idea of propaganda as persuasion, using two posters as examples, discussing how the point of propaganda may be actually end up being true (it is not categorically false), but the reasoning behind convincing the populace of that truth is still faulty. To demonstrate this idea, use a modus ponens example (see Procedure). On the same sheet, the students will go over a list of specific propaganda techniques employed in the novel and demonstrate their understanding of them by actually providing an example from *AF*. With the remaining time, students will - in their teams - get to use the techniques they learned from the introduction and from the presentation beforehand (if any) to outline their own propaganda campaign and present it to the class.

Procedure

1. Student Presentations
 - a. Go over the norms for the presentations (see Lesson 9)
 - b. Remind the students that there will be two presentations today, so they need to be prepared for and respectful during the transition
 - c. Allow the Hitler group to go first, then the Propaganda group
 - d. Make sure the students show involvement by asking questions after each
2. Introduction to Propaganda
 - a. Hand out the "Introduction to Propaganda" sheet
 - b. Reading from it, explain that propaganda is persuasion
 - c. Explain that what it says CAN be true, but that the reasoning is often false
 - i. An example of faulty reasoning is post hoc ergo propter hoc - the "correlation does not equal causation" fallacy. Many fast cars have fire paint jobs, therefore fire paint jobs make cars fast.
 - ii. Another example is modus ponens: "If it rains, the ground is wet. It is raining, therefore the ground is wet." That is logical. A violation of the ponens would be "If it rains, the ground is wet. The ground is wet, therefore it is raining." This is not a logical conclusion, though it is possible.
 - d. Go over with the students the examples on the sheet.
 - e. Have the students meet with a partner and provide examples from the novel that match with the techniques on the second page of the activity sheet.
 - f. Have the students work in their teams to actually design a propaganda campaign for a subject of their choice: their dictatorship of the local Taco Bell, getting people to join a sports team, school assemblies, running a school, etc.
 - g. If time, allow students to present these to the class.

Introduction to Propaganda



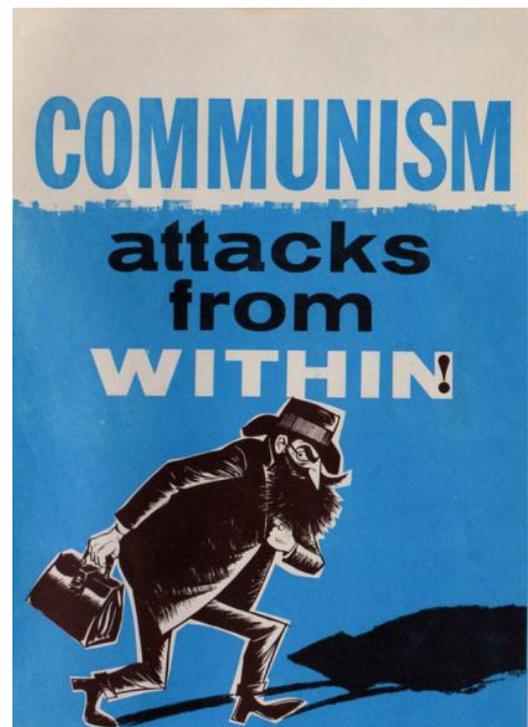
While you might not yet recognize it, you see propaganda every time you see a commercial on TV or an advertisement on the web. At its heart, propaganda is persuasion - it is advertising.

By definition, propaganda is any information (usually of a biased or misleading nature) used to promote or publicize a particular campaign, political cause, or point of view. As they matter more in Orwell's *Animal Farm*, we will focus more on the political elements of propaganda rather than the daily advertising elements, though you will undoubtedly note overlap.

The poster to the left is an artifact of propaganda. Captain America is in the forefront of the scene in his red white and blue while trusty US soldiers follow behind. The words tell readers to fight and be a part of the victory. Pretty obvious, yes, but propaganda works on a more subtle level. The poster is trying to get readers to do something based on some assumptions that it communicates: "because Cap is on our side and leading the charge, of course the US

will the battle, so come be a part of the winning team."

Contrarily, propaganda can be used to condemn something deemed undesirable just as well as it can be used to promote or praise. The poster to the right is an example of such propaganda. It pictures a shady figure in black with a dastardly grin who seems to be skulking away; its words imply that the man is a secret Communist trying to infiltrate a capitalist state. Just as Napoleon makes the farm animals paranoid of Snowball by telling them that Snowball is trying to destroy Animal Farm and was working with Jones, this poster is meant to spread fear of a hidden enemy. It's purpose is probably the same: to make it so people can reasonably blame their problems on something else, and to make it seem like the good guys are fighting a malicious foe who would otherwise destroy everything...or something like that.



Propaganda Techniques

Directions: Here are a few Propaganda techniques we have seen in *Animal Farm*. In the space below each technique, provide an example from *Animal Farm* (does not have to be a direct quote) that fits the description.

The “This or That” fallacy: Presenting only two choices, with one product or idea being propagated as the better choice.

Ad Nauseum: The technique of repeating something like a simple slogan enough times that it begins to be taken as the truth.

Appeal to Fear: Otherwise known as the “scare tactic,” this technique involves building support by instilling anxieties and panic in the general population.

Bandwagon: This technique involves persuading the target audience to join in and take the course of action that "everyone else is taking." It involves assumptions that more people are on one side and that they are right or will win.

The Powerful Personality: When someone creates an idealized and heroic image, usually by using unquestioning flattery and praise.

Euphoric Event: The use of an event that generates euphoria or happiness, or using an appealing event to boost morale. Declaring a holiday, making luxury items available, or mounting a military parade with marching bands and patriotic messages can make euphoria (Wikipedia).

Make your own Propaganda Assignment: With your new knowledge of propaganda, you will - in your team - design a propaganda campaign for a cause of your choice. Write a letter detailing the techniques you would recommend, how they could be used, and why. You may use the techniques on this sheet or those discussed during the Propaganda presentation.

Animal Farm Lesson Plan 14 - Ch. 8 & 9 / Satire Workshop

Objectives

- To help students understand the major plot points of chapter 8 and 9
- To get students to use and share their reading logs
- To help students make decisions about their satire assignments and develop their ideas

Standards Addressed

- CCSS.ELA-LITERACY.W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCSS.ELA-LITERACY.W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Materials

- Overhead projector
- Ch. 8 Reading Log
- Ch. 9 Reading Log
- The “Record a Revolution” Assignment
- “Satire/Allegory Pitch” activity sheet

Placement in Unit

Admittedly, this lesson is a calm before the storm lesson. If more time were allotted, both chapters would receive their own treatment, but for the sake of deadlines, the two were condensed into one lesson and combined with a project workshop.

Summary

The lesson is split into three parts: the religion presentation, coverage of chapters 8 and 9, and class time for the students to work on their satire or allegory projects. The presentation goes first, per the established routine. The ch. 8 and 9 component involves students working with a partner to, first, compare and contrast their reading logs for those chapters and then, two, working together to fill out or check their “Record the Revolution” sheet. After no more than 10 minutes for sharing, the teacher will lead a class discussion about the major points from each chapter (the false banknotes, the Battle of the Windmill, Boxer’s injury, Boxer’s hoping for retirement, the continued revision of Snowball, Napoleon’s piglets, Boxer’s death, and the whiskey bought by the pigs). Then, have the students come up with predictions about chapter 10 as a class, and record them so they can be addressed the following day. Lastly, allow the students the rest of class to work on their projects. This is in two sections. First, give them 5 minutes of silence to fill out the “Satire/Allegory Pitch” activity sheet. Then allow them the rest of the time to work collaboratively with a partner.

Procedure

1. Religion presentation
2. Ch. 8 and Ch. 9 Coverage

- a. Have students get out their ch. 8 reading log, their ch. 9 reading log, and their “Record a Revolution” assignment sheet.
 - b. Have the students go over their reading logs with a partner.
 - c. Allow them time to work on the “Record a Revolution” together
3. Go over the short answer questions and major plot elements of the chapters in a group setting, allowing the students to provide the substance.
4. Generate a class list of predictions for Ch. 10
 - a. Examples: Jones comes back and takes over, Snowball returns to lead a revolution, Benjamin leads a rebellion against the pigs, Napoleon stays in power, etc.
 - b. Have a student record these on a sheet of paper as the teacher gets suggestions from the class
5. Satire/Allegory project work time
 - a. Pass out the “Satire/Allegory Pitch” activity sheet
 - b. give the students 5 minutes of silence to fill out the pitch sheet independently.
 - i. Whether they have no idea about what they want to write yet or they are finished, have them complete this activity.
 - c. Allow the students to work with a partner after the five minutes to collaboratively approach their projects.
 - i. Encourage the bouncing off of suggestions and/or questions
 - ii. Use this time to walk around and help as many students as possible

Animal Farm Lesson 15 - Reading Ch. 10

Objectives

- To guide students through a reading of Ch. 10
- To help students reflect on the important elements of the chapter as we read
- To introduce students to the “Chapter 11” assignment

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Materials

- Ch. 11 Activity sheet

Placement in Unit

For the conclusion of *AF*, the kids will read ch. 10 together in class. Building up to this moment will hopefully prevent students from reading ahead and spoiling the story for everyone else. Moreover, the students get to react and analyze the implications of the final chapter together. It is a collaborative experience functioning as a reward for completing the novel.

Summary

This lesson is relatively simple in terms of items to complete, but careful attention to the transitions and expectations is required to prevent the lesson from falling to chaos. After going over the agenda and expectations, go over the class’ predictions they generated the day prior. Establish the expectations for reading: the teacher will start, then choose a student to read. Each reader will complete a paragraph, then call on the next student to read. Everyone in the class must read once before anyone reads a second time. If it helps keep the students engaged, a cushion ball can be tossed as the designator of the reader. Periodically, pause the reading and have the students reflect on what they just read. Upon completion of the novel and a brief discussion, show the final 4 minutes of the animated *Animal Farm* movie that depicts Benjamin leading a revolution against the pigs (<https://www.youtube.com/watch?v=3YYEoWAAmDE>). This leads well into the next assignment: the “Ch. 11” activity. Have the students get in teams of four and pass out the activity sheet (every student can get one, or just one per group, if conservation is of concern). Go over the instructions: they will come up with an outline for an 11th chapter, they must say how they will deal with the major issues (how would any rebellion get past the dogs, run the farm, prevent another dictator, etc.), and they are permitted to insert and extra (½) chapter somewhere to plant the necessary seeds for their success while maintaining Orwell’s defined continuity. Give them the rest of class to develop their outline, which they will share the following class.

Procedure

1. Establish the agenda for the class and the expectations for group reading:

- a. students must be silent
 - b. readers must project their voice and read clearly
 - c. follow along
 - d. do not give spoilers
2. Go over Popcorn reading styles
 - a. Each student will read one paragraph, then choose the next student to read
 - b. Every student must read once before anyone reads a second time
 - c. A cushion ball can be thrown to designate the next reader
3. Begin Reading Ch. 10 collaboratively
 - a. Teacher starts the reading (1-3 paragraphs), then asks for a student volunteer to start the reading
 - b. Students take reading over
 - c. Stop the reading for discussion at pivotal points. Discuss all preceding points of importance that build into the culminating theme
 - i. when the animals describe their current conditions and their pride in being members of *Animal Farm*
 - ii. When Napoleon emerges with the whip (he is now the master)
 - iii. When the human inspector offers his praise of the farm
 - iv. When Napoleon declares his revisions to Animal (Manor) Farm
 - v. The end
4. Show the video with the added scene of rebellion led by Benjamin
 - a. <https://www.youtube.com/watch?v=3YYEoWAAMDE> (1:05)
 - b. Ask the students which ending they preferred and why
 - c. Ask if they think this ending is feasible realistically
5. Chapter 11 Assignment
 - a. Get the students in teams of four
 - b. Pass out the "Chapter 11" activity sheet
 - c. Explain the assignment
 - i. They will come up with an outline for an 11th chapter
 - ii. They must say how they will deal with the major issues (how would any rebellion get past the dogs, run the farm, prevent another dictator, etc.)
 - iii. They are permitted to insert an extra (½) chapter somewhere to plant the necessary seeds for their success while maintaining Orwell's defined continuity.
 - d. Give them the rest of class to develop their outline, which they will share the following class.

End of the Book Assignment: Chapter 11

For the vast majority of readers (save for those who aspire to be tyrants), *Animal Farm* does not end well. The animals realize that their revolution has failed - that they have simply traded one tyrant for another. In other words, the bad guy wins.

The cinematic version of the story depicts an added scene, one in which the animals break into the farmhouse, weapons drawn, in what seems a second revolution. But . . . then what?

What happens to Animal Farm if the Animals revolt against Napoleon successfully? In his critique of *Animal Farm*, T.S. Elliot said the pigs were far more intelligent than the other animals and the best qualified to run the farm, so what was really needed “was not more communism, but more public-spirited pigs.” The revolution requires the intelligence of the pigs.

With your team, outline an eleventh chapter of *Animal Farm*. Do the animals try to revolt again? If so, what happens after? Who will lead them? What will they do differently to ensure another “Napoleon” does not happen? Or will they fail and be subject to Napoleon’s iron-fisted tyranny?

In coming up with your answer, feel free to insert ONE extra ‘mini chapter’ anywhere in the novella you choose in order to make more plausible your chapter 11. For example, if you wanted something between ch. 2 and ch. 3, it would be called ch. 2.5. Remember, the reason Napoleon could get rid of Snowball and take power (just like Stalin did with Trotsky) in ch. 5 was because he took and raised in seclusion the puppies so he could later command them to do his bidding.

Things to consider

Your team must detail how the animals would:

- Deal with Napoleon’s dogs
- Organize themselves and/or select their leadership
- Operate the farm after Napoleon (and his pigs) are gone
- Avoid (if possible) creating another tyrant situation (remember, violently taking power automatically places another individual in the power seat)
- Deal with the various shortcomings of the animals
 - Benjamin’s stoicism and pessimism
 - Molly’s self-centeredness
 - Clover’s illiteracy
 - The idiocy of the sheep
 - etc.

Animal Farm Lesson Plan 16

Objectives

- Go over students' Ch. 11's from previous class
- Discuss the conclusion of the book\
- Discuss the larger themes and elements of the novel in a circle discussion

Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- CCSS.ELA-LITERACY.RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Materials

- Ch. 11 Activity sheet
- Prepared Questions

Placement in Unit

This is the final discussion of the novel. As a conclusion, it is intended to address the “larger” questions of the novel, philosophical and structural.

Summary

The class is split into two sections: the conclusion of the Ch. 11 Activity from the previous class and the end-of-unit discussion. The Ch. 11 component should take no more than 10 minutes, maximizing the time allotted for the discussion. Give the students about 5 minutes to finalize their Ch. 11s in their teams, then take another 5-8 minutes to allow the groups to present their alternate endings to the class. Allow some discussion for each ending. Focus on how the endings can work or why they might now. Take time at the end to highlight common denominators (most likely the happier conclusions) and what that might mean. This will effectively prime the students for the discussion. For the discussion, have the students ‘circle up.’ Encourage them by establishing the discussion norms: students are expected to contribute (threaten with writing down the names of those who talk for points), students should feel free to pose questions and talk to each other, not the teacher, that hand-raising is not necessary for this context (but politeness and respect is). Start the discussion by opening the floor to questions. If none, move on to the pre-set questions.

Procedure

1. Ch. 11 Activity
 - a. Allow students 5-7 minutes to work in their teams to finalize their Ch. 11 scenario
 - b. Allow 5-8 minutes for the groups to present what they came up with to the class. No written work is needed here – just verbal
 - c. Allow some discussion with each presentation – focus on how things would work or might not work if there is conflict with the internal logic of the established story
 - d. Finish with a brief discussion of common denominators (why do we want to see a better ending? Why might Orwell have made the story as it is?)
2. End-of-Unit Discussion
 - a. Have the students arrange the desks in a large circle of desks, all facing the center
 - b. Go over the expectations for such discussions:
 - i. students are expected to contribute (threaten with writing down the names of those who talk for points)
 - ii. students should feel free to pose questions and talk to each other, not the teacher
 - iii. hand-raising is not necessary for this context (but politeness and respect is)
 - iv. **Note:** A suggested motivator for discussion is recording the names of people who speak for points
 - c. Open the floor to any questions students may want to ask about the novel – if no questions are posed, generate and ask one to get the discussion started
 - d. Make sure the following “Big Picture” questions get discussed:
 - i. How was Animal Farm a satire? Who is the ultimate target of the satire?
 1. who was the antagonist?
 2. the protagonist?
 - ii. What would Orwell want us to learn from this story? (power corrupts, know your history and news to defend from the revision of history)
 - iii. How did the allegory, satire, and fable elements come together?

Appendix of Documents

Name: _____

Pre-Reading Questions for Animal Farm

PART 1: True or False.

1. All humans are equal. (T or F)
2. Some people are naturally smarter than other people. (T or F)
3. The best/brightest of a society should be the leaders. (T or F)
4. Governments usually do what's best for most people. (T or F)
5. Governments must limit the freedoms of their people. (T or F)

PART 2: Short answer.

1. America's nickname is "the land of the free." What does freedom mean to you? Do you think everyone is completely free in America?
2. What freedoms would you be willing to give up in order to improve society as a whole?
3. What is the responsibility of government (and those in it) to the people of the country?
4. What are the qualities of an effective leader? Is it better for a leader to be feared or respected?

Name: _____ Block: _____

***Animal Farm* Pretest 1**

Using a separate sheet of lined paper, please answer the short answer questions.

1. How were Snowball and Napoleon different leaders? Find 3 examples of character traits to support your answer.
2. How is *Animal Farm* an example of allegory? Please provide three examples in your explanation.
3. How is *Animal Farm* an example of fable and what moral does it teach? Please provide examples in your explanation.
4. A theme in *Animal Farm* might be, "People who are in a position of power might abuse that power for their own gain." Explain how this is true in *Animal Farm*, and provide at least 3 examples in your explanation.

Name: _____ Block: _____

Animal Farm Pretest

1. *Animal Farm* can be read as an allegory for
 - a. World War 2
 - b. The Farmer Riots of 1737
 - c. The Russian Revolution
 - d. Communism

2. On what issue do Snowball and Napoleon disagree?
 - a. The killing of the farmers
 - b. Trading with humans
 - c. Building a windmill
 - d. Allowing the rats to join the revolution

3. Napoleon's dogs represent what historical organization?
 - a. The Nazi SS
 - b. The SKPD
 - c. The NKVD
 - d. The army

4. What kind of animal is Benjamin?
 - a. Pig
 - b. Crow
 - c. Donkey
 - d. Rooster

5. The raven in the story represents what?
 - a. Democracy
 - b. Free Speech/Journalists
 - c. Pessimism
 - d. Religion

6. How many commandments of Animalism are there?
 - a. 10
 - b. 5
 - c. 7
 - d. 1

7. What two symbols are on the flag for Animal Farm?
 - a. Hammer and sickle
 - b. Hoof and horn
 - c. Hoof and talon
 - d. Horseshoe and Paw

8. What was the original name of the farm?
 - a. Jones' Farm
 - b. Manor Farm
 - c. The Jones Family Farm

- d. Weathertop Farm
9. What was the name of the first major battle?
- a. Battle of Animal Farm
 - b. Battle of Horse Pasture
 - c. Bay of Pigs
 - d. Battle of Cowshed
10. In its original form, Animalism best resembles what form of social organization?
- a. Socialism
 - b. Communism
 - c. Total Democracy
 - d. Fascism
11. Which character betrays Animal Farm?
- a. Snowball
 - b. Frederick
 - c. The Dogs
 - d. Pilkerton
12. Which animal is responsible for most of the physical labor done on Animal Farm?
- a. Boxer
 - b. Snowball
 - c. Benjamin
 - d. Napoleon
13. Which animal on the farm is indifferent to the revolution?
- a. Benjamin
 - b. Boxer
 - c. Muriel
 - d. Squealer
14. When raiding the house, where did the other animals find Muriel?
- a. The bedroom
 - b. The pantry
 - c. The kitchen
 - d. The entertainment room

Short Answer

- 1) SHORT ANSWER: List four of the commandments of animalism.
- 2) SHORT ANSWER: What are Boxer's two mottos?
- 3) SHORT ANSWER: What phrase do the sheep repeat? How does it change by the end of the novel?
- 4) SHORT ANSWER: Before Old Major dies, he tells the animals about his dream. Explain his dream and what it means.
- 5) SHORT ANSWER: What is allegory? Use examples from Animal Farm to explain your answer.

- 6) SHORT ANSWER: What is satire? How is Animal Farm a satire and what is it satirizing?
- 7) SHORT ANSWER: What is "Beasts of England"? How does it affect the animals on the farm? Use examples from the text to support your answer.
- 8) SHORT ANSWER: List four of the commandments of animalism.
- 9) SHORT ANSWER: What historical figure does Snowball represent? Use examples from the text to support your answer.

Name _____ Block _____

How to Run a Revolution (or a Dictatorship)

Directions: As you read *Animal Farm*, you will see examples of successful strategies for achieving a revolution, and you will see not-so-successful examples of a revolution (also known as the strategies for running a dictatorship). Use this chart to record both as you progress through the novel.

Chapter Number	What the animals do well or not-so-well	Universally applicable “do” or “do not” tips for a successful revolution (or dictatorship)
1		
2		
3		
4		

5		
6		
7		
8		
9		
10		

Name: _____ Block: _____

General *Animal Farm* Reading Log

Chapter _____

Previous chapter

Summarize the events of the previous chapter.

List at least two questions you have from the previous chapter.

This Chapter

Summarize the main events of this chapter.

Explain how your questions were addressed or developed in this chapter.

Next Chapters

What do you predict will happen in future chapters?

Name: _____ Date: _____ Block: _____

Animal Farm Reading Log
Chapter 5

Previous Chapter

Summarize the major events of the previous chapter(s).

List at least two questions or predictions you had after reading the last chapter.

This Chapter

Summarize the events of this chapter.

Explain your questions were addressed or developed in this chapter.

What was/were your emotional reaction to the events of this chapter? Explain.

Chapters to Come

What do you predict will happen in future chapters?

Short Answer Questions

1. Describe the relationship between Snowball and Napoleon. On what issues do they primarily disagree, and what might these issues represent on the allegorical level?

2. How does Napoleon take power? What strategies does he employ after the exile of Snowball to secure his power among the animals? What is the tone of this part of the chapter?

Name: _____ Date: _____ Block: _____

Animal Farm Reading Log
Chapter 6

Previous Chapter

Summarize the major events of the previous chapter(s).

List at least two questions or predictions you had after reading the last chapter.

This Chapter

Summarize the events of this chapter.

Explain your questions were addressed or developed in this chapter.

What was/were your emotional reaction to the events of this chapter? Explain.

Chapters to Come

What do you predict will happen in future chapters?

Short Answer Questions

1. The animals think they notice that the pigs are breaking some of the established commandments of Animalism. What are the commandments, and how do the pigs defend themselves against these accusations?

2. On what does Napoleon blame the destruction of the Windmill? Why is this odd?

Name: _____ Date: _____ Block: _____

Animal Farm Reading Log
Chapter 7

Previous Chapter

Summarize the major events of the previous chapter(s).

List at least two questions or predictions you had after reading the last chapter.

This Chapter

Summarize the events of this chapter.

Explain your questions were addressed or developed in this chapter.

What was/were your emotional reaction(s) to the events of this chapter? Explain.

Chapters to Come

What do you predict will happen in future chapters?

Short Answer Questions

1. Why did the hens “rebel”? How did Napoleon handle the situation? What does this indicate about his power? How is it related to the bloody events at the end of the chapter?

2. Describe how Napoleon continues to alter how the animals “remember” and perceive Snowball. Why might he do this?

Name: _____ Date: _____ Block: _____

***Animal Farm* Reading Log**
Chapter 8

Previous Chapter

Summarize the major events of the previous chapter(s).

List at least two questions or predictions you had after reading the last chapter.

This Chapter

Summarize the events of this chapter.

Explain your questions were addressed or developed in this chapter.

What was/were your emotional reaction(s) to the events of this chapter? Explain.

Chapters to Come

What do you predict will happen in future chapters?

Short Answer Questions

1. Discuss the way Napoleon is “named” in this chapter. How does Squealer portray Napoleon in his speeches. Are these titles true, do you think? If not, why would it be important to build such an image?

2. Contrast the battle against Fredericks in ch. 8 with the Battle of Cowshed in ch. 4. Pay close attention to the reactions after the battle.

Name: _____ Block: _____

Animal Farm Quiz 1: Ch. 1-3

Match the character description with the appropriate character.

- | | |
|------------------|--|
| ___ 1. Old Major | The farmer |
| ___ 2. Boxer | Pig who is a brilliant talker |
| ___ 3. Clover | Foolish, pretty mare who likes sugar and ribbons |
| ___ 4. Jones | A Raven who speaks of Sugarcandy Mountain |
| ___ 5. Benjamin | Donkey and the oldest animal on the farm |
| ___ 6. Moses | Pig who instigated the idea of a revolution |
| ___ 7. Mollie | The pig who becomes the voice of the pigs |
| ___ 8. Snowball | The leader who takes the puppies to educate them privately |
| ___ 9. Squealer | A Massive and strong horse, though not very intelligent |
| ___ 10. Napoleon | The older mare whose foals were taken from her by the farmer |

___ 11. For What purpose did Major call the meeting with the animals on the farm?

- A. To tell them about his vision
- B. To tell the animals about his plan to get rid of Jones
- C. To warn them about corruption
- D. Both A and B

___ 12. What happened to the milk and apples?

- A. The pigs took them
- B. Nobody knows
- C. They were dispersed equally across all the animals on the farm
- D. Farmer Jones took them all

___ 13. Which of these was not one of the seven commandments of Animalism?

- A. No Animal shall wear clothes
- B. No Animal shall walk on two legs
- C. No Animal shall consume alcohol
- D. No Animal shall sleep in in a bed

Name: _____ Date: _____ Block: _____

Animal Farm Quiz 2: Ch. 4-6

1. How was Snowball able to lead so effectively during the Battle of Cowshed?
 - a. He had read books about Julius Caesar's battle strategies left in Jones' house
 - b. He was a natural leader
 - c. Snowball did not lead the animals, Napoleon did
 - d. He had the birds giving him information the whole time
2. Who was shot during the Battle of Cowshed?
 - a. Napoleon
 - b. Boxer
 - c. Snowball
 - d. Jones
3. Why do the Animals stop talking about Mollie?
 - a. She was shot and killed
 - b. She left the farm to work for a human farmer
 - c. She hid during the Battle of Cowshed
 - d. She avoids doing her fair share of the work
4. What is the relationship between Snowball and Napoleon?
 - a. Brothers
 - b. Political allies who agree on everything
 - c. Leaders of the revolution who often disagree
 - d. Combatant leaders seeking to get rid of each other
5. What did the pigs do that seems against the seven commandments?
 - a. Drank alcohol
 - b. Moved into Jones' house
 - c. Started wearing clothes
 - d. Consumed the flesh of another animal
6. Why did Snowball leave Animal Farm?
 - a. He thought the revolution was corrupt
 - b. He wanted to start revolutions at neighboring farms
 - c. He was chased off the farm by dogs
 - d. He was captured by Jones
7. Who did Napoleon blame for the Windmill disaster?
 - a. Jones
 - b. The weather
 - c. Snowball
 - d. Pilkerton and Fredericks
8. Which character(s) becomes the "voice" of Napoleon and the pigs?
 - a. The sheep
 - b. Squealer
 - c. Moses
 - d. Mollie
9. What is/are Boxer's motto(s)?
 - a. "I will work harder."
 - b. "Napoleon is always right."
 - c. "Four legs good, two legs bad."

- d. A & B
10. What does Snowball want to do on the farm?
- a. Build another barn so animals from other farms can join them
 - b. Build a windmill
 - c. Destroy Jones' house
 - d. Build a fence
11. What scare tactic do the pigs often employ in their propaganda?
- a. Napoleon's dogs will kill anyone who disagrees
 - b. Saying Jones will come back
 - c. Saying Animal Farm will fail if they do not follow the pigs
 - d. Blaming Snowball
12. Snowball's name is most likely a result of...
- a. him being unusually white in color
 - b. Orwell wanting to represent his purity in comparison to Napoleon (pure as snow)
 - c. Orwell wanting him to mirror Trotsky and his domino theory of spreading Communism
 - d. him being cold hearted

Name: _____ Date: _____ Block: _____

Animal Farm Quiz 3: Ch. 7-9

1. What fact about Animal Farm do the pigs try to conceal from the humans?
 - a. That they are low on food rations
 - b. That the animals are preparing to help stage revolutions on neighboring farms
 - c. That they are rebuilding the windmill
 - d. That Napoleon is trading with both Fredericks and Pilkerton
2. Which animals on the farm try to rebel against Napoleon and the pigs?
 - a. The dogs
 - b. The hens
 - c. The other pigs led by Snowball
 - d. The birds
3. Which animal(s) did Napoleon say his dogs attacked “accidentally”?
 - a. Benjamin
 - b. Boxer
 - c. Squealer
 - d. The hens
4. What gets inscribed on the barn wall next to the commandments?
 - a. New commandments
 - b. “Beasts of England”
 - c. “Comrade Napoleon”
 - d. The sales numbers for Napoleon’s trading
5. What is ironic about the pigs praising Napoleon for demanding cash instead of a check from Fredericks in payment for the lumber?
 - a. Pigs cannot use money anyway
 - b. The cash turns out to be counterfeit
 - c. The pigs end up eating the money
 - d. The pigs use the cash to set up a bank account and get a checkbook
6. How do the pigs explain their revisions of the commandments?
 - a. They say the pigs voted on every alteration for the good of Animal Farm
 - b. They claim that the amendments were made by everyone, though the animals don’t remember changing them
 - c. They claim the commandments have never changed, the animals are just remembering them wrong
 - d. They don’t explain - anyone who voices disagreement is immediately killed
7. As agreed upon early in revolution, Boxer looks forward to retiring at what age?
 - a. 10 years
 - b. 60 years
 - c. 12 years
 - d. 8 years

***Animal Farm* Leveled Essay Test**

On a separate sheet of lined paper, please answer the short answer questions.

1. **Quick Response: Reference specific details from the text, but no actual quotations are necessary. This should be about 1 paragraph in length.** How is *Animal Farm* an example of fable and what moral does it teach? Please provide examples in your explanation.
2. **Interpretive Response: For this question, reference details from the text and use at least two specific quotes in your answer. This should be about two paragraphs in length.** How is propaganda used in *Animal Farm*. Describe at least two specific propaganda techniques used in the novel - define the technique and provide examples of its use in the book.
3. **Analysis: This last answer should be structured like an essay, complete with intro, thesis, body, and conclusion. You must use at least 3 direct quotes from the novel.** A theme in *Animal Farm* might be, "People who are in a position of power might abuse that power for their own gain." Explain how this is true in *Animal Farm*, and provide at least 3 examples in your explanation.

***Animal Farm* Take Home Essay**

You are to complete a Directions

You are to write an essay over the weekend about the allegorical nature of *Animal Farm*. The essay must be in standard MLA format: an appropriate header, 12 point Times New Roman font, double spaced, and with 1-inch margins.

Essay Prompt

While a general indictment of tyranny, Orwell's *Animal Farm* owes much of its structure and its meaning to the Russian Revolution. As an allegory, many of the events and characters in the novel are directly related to and symbolize historical events and figures from the Russian Revolution of 1917.

You are to write an essay defining allegory and explaining how *Animal Farm* functions as an allegory of the Russian Revolution. You may only use **your** *Animal Farm* notes and any of the handouts provided in class, either from me or the presentation groups.

Your essay needs to have a thesis statement about how Orwell's use of allegory gave the story its meaning. Then you then need a definition paragraph in which you define and provide an example of an allegory. In the body of your essay, you need *at least* three examples of allegory in *Animal Farm*, and they must be linked logically by your thesis. You will conclude your essay with an explanation of why you think Orwell chose to allegorize *that* time in history.

For the sake of clarity, here's an outlined version of what I expect:

Intro Paragraph

- State the names of the title and author (title needs to be in *italics*)
- Brief intro to Russian Revolution
- Brief intro to Orwell and *AF*
- Thesis

Definition Paragraph

- Define allegory
- Provide an example of allegory *not* from *AF*

Body Paragraphs (at least 3)

- Describe an element of *AF* (character or event) that could be read as allegorical to the RR
- Show parallels between RR and *AF*
- Use examples from the novel to illustrate the parallel and explain how it relates to the thesis

Conclusion

- Make a statement about why you think Orwell chose to allegorize the Russian Revolution

Once you are done, feel free to watch funny cat videos on YouTube...

Allegory/Satire Assignment

Orwell's *Animal Farm* is both allegory (a story in which the characters and events have one-to-one connections with real world events or problems) and a satire (a work of fiction that pokes fun at or makes ridiculous an issue with the intent of inspiring social change or awareness) of the Russian Revolution. Orwell even wrote that his purpose with the novella was to combine art with political purpose.

Your longer assignment for this unit will be the penning of your own satire or allegory (or a mix of the two, like *Animal Farm*). You may satirize a social, political or cultural issue or phenomenon - poking fun at it in order to inspire change. Or you may write an allegory of a personal or historical issue - remember, allegories have a purpose beyond retelling a story; they must help readers see the issues more clearly.

This assignment should be between 2-4 double-spaced typed pages in MLA format. You will also write a half-page explanation of your satire or article in which you indicate and detail the social or personal issues discussed in your work, the methods by which you communicate them, and the lesson(s) you want readers to learn or realize after reading the work.

Your work will be graded on:

- The clearness of object being satirized or allegorized
- The effectiveness of the satire or allegory
- The employment of specific satire conventions (parody, hyperbole, understatement, irony, sarcasm, etc.) or allegory conventions (obvious metaphors, personification, etc.)
- The absence of spelling and grammatical mistakes, and the use of proper MLA formatting

Planning Tips

- List three social or cultural phenomena you deem problematic in the space below. Potential examples: "YOLO," dress codes, sexting, standardized testing, etc.
- Pick one of the items you listed above and explain your discontent with it.
- Brainstorm about how you could satirize the issue by ridiculing it. Remember, the point of satire is social change, but it does NOT require an alternative answer - just the elimination of a certain institution, behavior, or trend.

***Animal Farm* and the Russian Revolution**

Orwell's novella *Animal Farm* is an allegory of the Russian Revolution and Stalinism, both of which Orwell was incredibly critical of. While the story of *Animal Farm* applies to more than Stalinist Russia, its structure and many of the plot elements are closely tied to the revolution, so understanding those connections will help us better understand both the novella and its more universally applicable messages.

In teams of three to four, you will research and teach the class about one of these elements in order to enrich our understanding of the novella. You will prepare a multimedia presentation for the class, and you will deliver the presentation on your assigned presentation date. The different elements of each of the subjects can be split among group members.

Allegorical Elements of the Russian Revolution

- Joseph Stalin
 - Political beliefs
 - Rise to power
 - Dictatorship
 - Representation in *Animal Farm*
- The NKVD
 - Relationship to Stalin
 - Purpose
 - Purges
 - Representation in *Animal Farm*
- Religion
 - Relation to Communism
 - How Russia's stance changed over time
 - Representation in *Animal Farm*
- Leon Trotsky
 - Political Beliefs
 - Relationship to Stalin
 - Theory of spreading Communism
 - Significance during the Russian Rev.
 - Representation in *Animal Farm*
- Germany/Hitler
 - Differing political system
 - Interactions with Russia and Stalin
 - Relationship in WWII
 - Representation in *Animal Farm*
- Propaganda/Mass Persuasion
 - Purpose, forms, and implementation
 - Provide examples of Russian propaganda
 - Representations in *Animal Farm*

Presentation Requirements

The Content

- Team provides historically accurate information about people or events from the Russian Revolution
- Team identifies and explains connections between those people or events and characters and events from *Animal Farm*
 - Team points to specific passages in the novella to support their connections
 - Team provides class with a handout of some form (follow-along notes, a pamphlet, a copy of their slides, a quiz, etc.)
- Team presents information in a logical, interesting sequence
- Team demonstrates content knowledge by answering any questions with appropriate explanations or elaborations

The Delivery

- All group members speak during the presentation
- Audiovisual aid (a movie or slideshow) is used effectively
 - Multimedia complements the presentation, but is not the focus
 - Presenters avoid reading directly from multimedia
- Clear delivery
 - Team members speak clearly and loudly
 - Team members make eye contact with audience while speaking (it is okay to use notes, but it is not acceptable to look at and read directly from the notes for the entirety of your portion of the presentation)
- Speakers ask the audience if they have any questions
- Presentation is within the allotted time (4-6 minutes - not including questions)

***Animal Farm* Character Bookmark**

***Animal Farm* Characters**

Napoleon

Snowball

Boxer

Squealer

The dogs

Benjamin

Moses

Mollie

Muriel

Clover

The Sheep

Jones

Pilkerton

Fredericks