

**WILD
RICE**

GEORGE ORWELL'S

ANIMAL FARM

**ADAPTED BY
IAN WOOLDRIDGE**

**DIRECTED BY
IVAN HENG**



LEARNING RESOURCE PACK

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ABOUT THE PLAY



Synopsis

“All animals are equal. But some animals are more equal than others.”

Something is going on at Manor Farm. The animals have overthrown Farmer Jones and, with the pigs as their leaders, have created a new state for themselves called Animal Farm.

Vowing to eliminate the terrible inequities in the system, the pigs write a set of commandments as a guide for animal life. However, cunning propaganda hides their true agenda, as the ideals of the revolution are gradually subverted.

Animal Farm, George Orwell’s most celebrated novel, is a timely reminder that absolute power corrupts and that totalitarian regimes inevitably betray the trust of ordinary citizens.

Combining physical theatre, live and original music, and innovative design, Wild Rice’s 20th-anniversary production of Animal Farm is more than just a tale of barnyard betrayal. Vital, sexy and wickedly funny, it invigorates a world classic with humour, integrity and clarity – proving that Orwell’s dark fairy tale is as relevant today as it was 80 years ago.



Production History

Wild Rice's groundbreaking production of *Animal Farm* first opened to rave reviews at Singapore's Jubilee Hall in 2002, garnering three DBS Life! Theatre Awards for Best Director, Best Ensemble Acting and Best Music.

Some of the finest actors in Singapore and the region have gotten down on all fours to breathe life into *Animal Farm*'s menagerie of characters, including Abdul Gani Karim, Lim Kay Siu, Lim Yu-Beng, Pam Oei, Tan Kheng Hua, Selena Tan, Yeo Yann Yann and more.

Animal Farm has since proudly flown Singapore's flag overseas, playing to rapturous full houses and standing ovations in New Zealand (2004), Hong Kong (2010) and Australia (2011).

This 20th Anniversary production marks the first time Wild Rice has staged *Animal Farm* in over a decade, and features a brand-new ensemble cast of the country's most promising young actors.

Creative & Production Team

Director **Ivan Heng**
Assistant Director **Thomas Lim**
Author **George Orwell**
Adapter **Ian Wooldridge**
Lighting Designer **James Tan**
Set Designer **Ivan Heng**

Costume Designer **Goh Lai Chan**
Hair Designer **Ashley Lim**
Make-up Designer **Bobbie Ng**
Production Manager **Melissa Teoh**
Stage Manager **Juraidah Rahman**
Producer **Tony Trickett**

Cast

Erwin Shah Ismail
Tia Andrea Guttensohn
Dwayne Lau
Audrey Luo
Vester Ng
Suhaili Safari
Matt Grey

Musician **Riduan Zalani**

Characters in this Adaptation

The Pigs

Old Major
Napoleon
Snowball
Squealer
Minimus

The Horses

Boxer
Clover
Mollie

Other Animals

Benjamin, a donkey
Moses, a raven
Young Animals
Assorted Pigs, Pigeons, Dogs, Geese,
Sheep, Hens

The Farmers

Mr Jones
Pilkington

INTERVIEWS AND ARTICLES

George Orwell's Animal Instincts

What inspired George Orwell to write *Animal Farm*, and why does this tale of barnyard betrayal continue to resonate today? Read on to find out!

By Shawne Wang

In the decades since its publication in England on 17 August 1945, George Orwell's *Animal Farm* has become a literary classic – a novel celebrated as much for its rich, complex and challenging themes, as for the deceptively simple allegorical fashion in which its story is told.

In this novella, we meet a barnyard of farm animals who resolve to take control over their destinies. Together, they overthrow the human farmer who profits off their labour, in favour of a society where they can all be equal, happy and free. But reality never quite lives up to the ideals of the revolution and, soon, a cult of dictatorship grows and gains ground around a pig named Napoleon.

Animal Farm is a reflection of Orwell's political outlook. He was a passionate opponent of totalitarianism – a dictatorial system of governance that strictly curtails individual freedom and independent thinking in favour of complete subservience to the state.



Orwell at his writing desk

Photograph: Mondadori via Getty Images

“My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art’. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing.”

Why I Write (1946), George Orwell



George Orwell (tallest in the centre) and his wife, Eileen Blair, seated in front of Orwell, with members of the Abraham Lincoln Brigade at the front near Huesca, Spain, March 1937. Photograph: Hoover Institution Archives/Harry Milton Papers

Orwell's anti-fascist views were reinforced by his experiences during the Spanish Civil War (1936 - 1939). For a few months in 1937, until he sustained a bullet wound to his neck, Orwell fought as part of a militia against a brutal coup led by General Francisco Franco. At the same time, he bore witness to another more insidious form of totalitarianism - the Spanish Communists were ostensibly on the same side against Franco, but were funded by and loyal to their Soviet counterparts. Their beliefs were far closer to those of Russian dictator Joseph Stalin, who co-opted socialist ideals like equality and fairness during his political ascent, only to betray them all in favour of consolidating his own power.

“I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength, we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat.”

Preface to the Ukrainian edition of Animal Farm (1947), George Orwell

“The really frightening thing about totalitarianism is not that it commits atrocities but that it attacks the concept of objective truth: it claims to control the past as well as the future.”

As I Please (1944), George Orwell

Orwell started writing *Animal Farm* in November 1943, completing the manuscript by February of the next year.

In Orwell’s own words, he wrote *Animal Farm* “primarily as a satire on the Russian Revolution” of 1917 – a revolution that ultimately delivered Stalin to power and never resulted in a material change for the people of Russia. Orwell astutely pointed out that, far too often, revolutions can “only lead to a change of masters”; a true “radical improvement” for ordinary people was unlikely unless they were themselves “alert” to what was going on and could genuinely hold their political representatives accountable.

“For the past ten years, I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the socialist movement,” explained Orwell in his Preface for the Ukrainian edition of *Animal Farm*. “On my return from Spain, I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages.”

Orwell likely decided to write *Animal Farm* as work of fiction because he felt it was the best way to get people to actually read it and thereby become more aware about the dangers of totalitarianism. He had no doubt been disappointed by the public response to his memoir on his experiences during the Spanish Civil War, *Homage to Catalonia* (1938), which sold only 800 copies in its first print run.

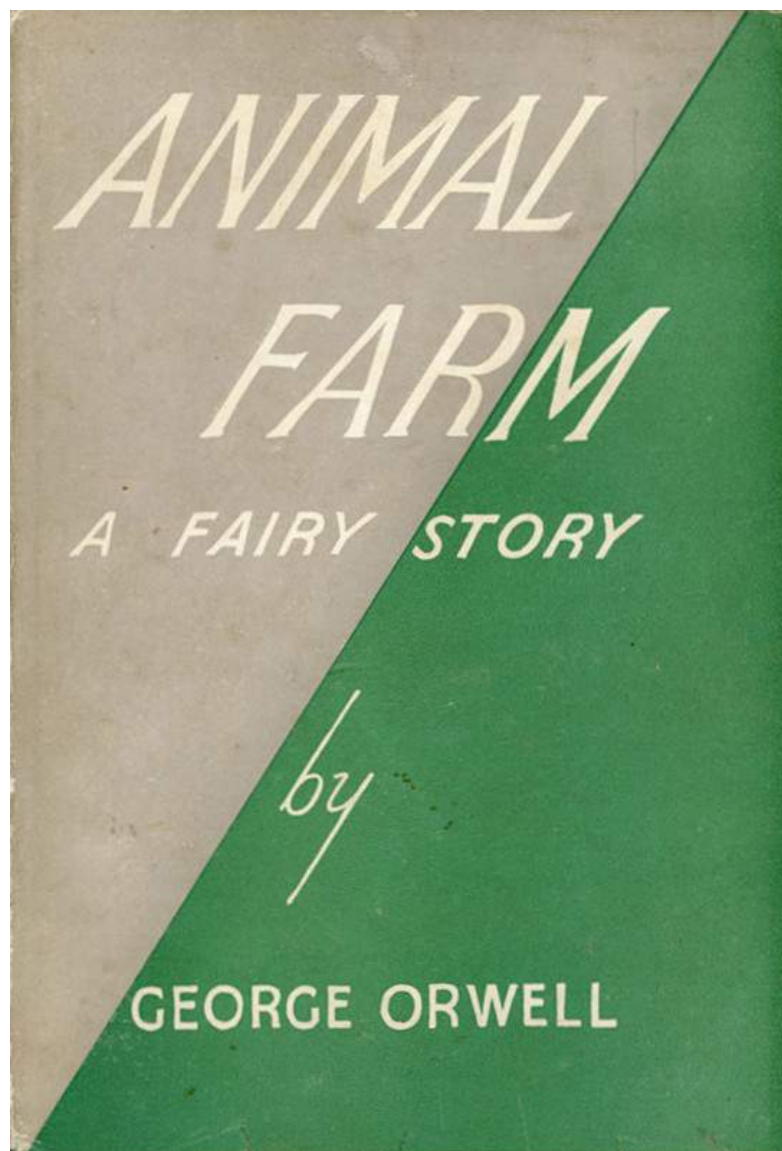
Even so, he ran into difficulties when trying to get *Animal Farm* published. Four publishers refused to touch his manuscript, concerned that the book might upset the war-time alliance between Britain, the United States and the Soviet Union.

Censorship of this novel – even after it has become one of the most popular and beloved classics of the English literary canon – continues to this day.

For decades, several American schools have challenged the inclusion of *Animal Farm* in syllabuses. In 1977, it was banned from the International Book Fair in Moscow, Russia.

In 2018, after the Chinese Communist Party announced the abolition of presidential term limits, the Chinese government temporarily censored all social media posts referring to both of Orwell's anti-totalitarian novels (*Animal Farm* and *1984*), although the books themselves remained available to buy in stores.

It's a stark reminder that Orwell's *Animal Farm* still resonates, still matters, today. Originally written to excoriate one particular totalitarian regime, it continues to haunt and unsettle those eager to stifle independent thought or retain their positions of power at all costs.



Cover to first edition of Animal Farm by George Orwell

INTERVIEWS AND ARTICLES

Adapt and Adaptability

Over 40 years since he first adapted George Orwell's classic novel for the stage, Ian Wooldridge is in town for Wild Rice's 20th-anniversary production of *Animal Farm*. He chats with us about why and how he adapted the book himself, and what it's been like working with Ivan Heng for over three decades.

By Shawne Wang

Why and when did you decide to adapt this classic novel into a stage play?

It was actually for a rather pragmatic reason. Back in 1978, I had just become the Artistic Director of TAG Theatre Company. This was the outreach arm of Citizens Theatre in Glasgow, and one of our responsibilities was to take theatre into schools. We were a free service, funded by money from the government in the form of grants.

The first thing I did when I started work was to find out what books were being read in schools, and *Animal Farm* was in the top five. And so, we decided to adapt the novel for the stage - students were reading it in schools all over the UK, which meant there would be plenty of demand for a theatrical adaptation of it.



Ian Wooldridge at The Ngee Ann Kongsi Theatre @ Wild Rice.

In your long career in the theatre, you have worked primarily as a director. How did you end up adapting Animal Farm yourself?

I would call it a happy accident. I had initially approached three different writers to adapt the novel for us. But, for various reasons, it didn't work out with any of them. By this point, it was October and I was due to start rehearsals in January, so I thought, "I'm going to have to do this myself."

After reading the book several times, I literally sat down with several blank sheets of paper and a pen and set about creating scenes - which was interesting for me to do because Orwell's novel contains barely any dialogue; it's entirely in narrative form.



Animal Farm script from Ian to Ivan.

What was the most challenging aspect of adapting the novel for you?

As with any process of adaptation, you have to make decisions about what to include and what to leave out. I sadly could not include the cat, who is such a delightful character in the novel - always there when there's food to be had, and not when there's work to be done! That's why I've dedicated the published play to the cat, "wherever she is", because I was very regretful about leaving her out!

This was just one of many decisions I made that had as much to do with my directing the piece as writing it. I had a limited budget to work with, and so I knew ahead of time that I could only have six principal actors in the cast. Including the cat meant I'd have had to figure out how to double the character with another animal in the show.

It's also why the stage directions are as economical as they are. Sometimes, playwrights try to exert control and make their play as actor-proof and director-proof as possible with more stage directions. I left it, more or less, as a blank canvas for subsequent companies to work out what they want to do with the main events in the play. My stage direction for the revolution in the play is, simply, "The Revolution takes place."

How did Animal Farm grow from its beginnings as a play for schools?

The first incarnation of the play was much shorter – we had to keep it to under an hour because that was the slot we’d get in schools. We’d have an hour and a half to bump in, perform the play and get out again.

But then we discovered that there was demand for it outside of schools – that you could take it into a classroom of nine-year-olds and it would work, just like it would if you took it into a roomful of 90-year-olds.

So we extended the production and started performing it in theatres. We had to negotiate the copyright and work out royalty payments at this point, since that wasn’t necessary when it was performed for free in schools.

It took much longer for the play to finally be published by Nick Hern Books in 2004 – they got on board after realising that the play is one of two stage adaptations that has been officially recognised by the Orwell Estate. It’s since been reprinted seven times and, as you know, taken on a life of its own internationally!

Animal Farm has since become one of Wild Rice’s signature productions and has even travelled overseas to great acclaim.

What does this production of the play mean to you?

It means an enormous amount to me, because this production proved that the play could transfer to another culture entirely and still be relevant. This was thrilling to me, because Animal Farm is, in a sense, a piece of work with a very English sensibility, in terms of its love of the pastoral and the English countryside.

Getting to watch this production through the years has shown me how Orwell’s novel, and how this adaptation, has actually become more relevant over time. We’re more divided than ever as a society in England, and the political climate all over the world has become more extreme too. So it’s been fascinating to see how audiences connect to its wit and the nightmarish elements in it – how it becomes different with each production. And, of course, Wild Rice has taken this production to Hong Kong, Australia and New Zealand, so it’s been embraced by audiences in other cities and cultures too.

When Ivan first approached me about doing the show again, I had asked if there was any chance of my coming over to see it, as I did in 2002 and 2010. But, at the time, COVID was rife and it didn’t seem possible. I’m so glad things have changed since – I’m thrilled to have the opportunity to be here and to watch this 20th-anniversary production with a whole new group of actors, in this beautiful theatre that Wild Rice calls home. It’s very moving.

DISCUSSION AND ACTIVITIES

General Discussion Points

Here are some questions that may help you organise your thoughts after watching the performance. You may even choose to respond to them through other means - like creating a tableau to any of the questions below:

1. What are some of the most memorable moments in the play for you? What made these moments stand out?
2. Was the play how you expected it to be?
3. What do you think are the main themes of the play?
4. Were there any scenes where you recognised in your own life? Which scenes did you relate to the most?
5. What are your opinions on the different characters in the play? (i.e. Old Major, Napoleon, Squealer, Snowball, Boxer, Clover, Mollie, Benjamin, Mr Jones, Mr Pilkington, various hens, geese and sheep...)
6. Which character do you think you are most similar to? Why?
7. If you have read the novel, *Animal Farm*, before, how is this stage adaptation different from the novel? How are they similar?
8. Think about how this play was staged - the set, props, lighting, sound and costumes. Why do you think the creative team made those decisions?

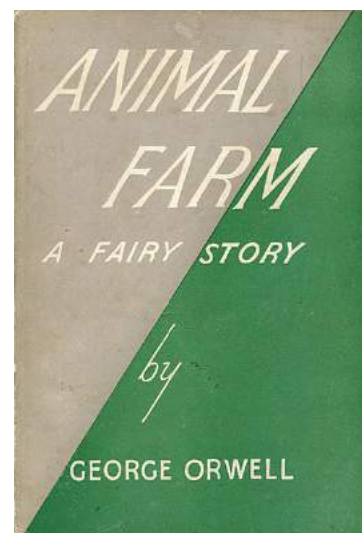
Making Sense of Animal Farm in Modern Singapore

Animal Farm in 1940s England

When George Orwell first approached publishers with *Animal Farm* in 1944, he was rejected because the publishers were concerned that it would create tensions between Great Britain and the Soviet Union, who were, at that time, allies in the war. The events that were taking place in the world at that time greatly influenced what the story of *Animal Farm* meant.

Animal Farm in 1980s Scotland

Close to 40 years after the novel was published, Ian Wooldridge, then an Artistic Director of a small-scale touring company based in Glasgow, Scotland, adapted *Animal Farm* for the stage. The play toured in secondary schools throughout the region. Many of the plays first audiences knew little about the Russian Revolution, yet they identified with the story, characters and situation.



Animal Farm, First Edition, published in 1945 by Secker and Warburg.

For example, in 1971, when Margaret Thatcher was the Education Secretary (equivalent to Minister of Education in Singapore's context), she famously withdrew a policy where free milk was given daily to children under the age of 11 for nutritional purposes. This earned her the title of 'Margaret Thatcher, Milk Snatcher'. The young people who watched this adaptation of *Animal Farm* thought that the pigs, who kept the milk and apples for themselves, represented Margaret Thatcher.

Animal Farm in 2000s Singapore

In 2002, Ivan Heng directed the first Singaporean production of Ian Wooldridge's adaptation of *Animal Farm*. In his Director's Message, he wrote:

“The meaning of a classic can rarely be recovered or revived. It must be reinterpreted for the times, and rediscovered with an audience. It comes alive when it collides with new social, political and intellectual experiences.”

Inspired by the experience of living in Singapore, and the major events that took place around us during that time, Ivan Heng reinterpreted *Animal Farm* for a Singaporean audience.



The execution scene. *Animal Farm* by Wild Rice, 2022.

Activity: Making Sense of *Animal Farm* in 2022 Singapore

After reading the history and the various contexts in which *Animal Farm* has been read and received by audiences, have a go at reinterpreting and rediscovering the meaning of this classic for yourself. Here are some helpful prompts to get you started:

Characters

1. Who do the various animals represent in Singapore today? Who are the 'Napoleons', 'Squealers' and 'Snowballs' in Singapore? Who are the 'Boxers', 'Clovers' and 'Mollies'? Who is our 'Mr Jones' or 'Moses'?
2. What are the relationships between the characters in the play, and who you think they represent?

Plot

1. What are some of the parallels between the events in the play and the happenings in Singapore today?
2. In *Animal Farm*, the animals chased Mr Jones and the humans out of the farm in their revolution. Is there any event in our history that feels similar?
3. Towards the end of the play, there is a young animal that does not understand what the older animals mean when they talk about 'revolution' and 'Mr Jones'. Do you think this reflects the present?

Symbols and Motifs

1. What do the 'milk' and 'apples' represent in our lives?
2. In the story, the animals expressed their hopes and dreams of the revolution in the song, 'Beasts of This Land'. Are there any songs we sing that remind you of that?
3. What could the Seven Commandments represent in our lives?

Themes and Issues: Power and Corruption

Discussion Prompts

1. The revolution clearly demonstrated that the animals always had the ability to overthrow the humans, but had been under the charge of humans for the longest time. What are some of the ways that Mr Jones and the humans use to keep the animals under their control?
2. After the revolution, the pigs quickly established themselves as the leaders of Animal Farm. What were some of the key steps they took to establish themselves as the leaders?
3. "Power tends to corrupt, and absolute power corrupts absolutely." Do you agree with this statement?
4. One of the main ways that the pigs stay in power and control the farm is through the use of rhetoric and propaganda, most notably broadcast by Squealer. Can you identify any real-world examples of rhetoric and propaganda?

Key Ideas

Power

The ability to direct or influence the behaviours of others and outcomes of events

Revolution

A forcible overthrow of a government or a social order, usually replaced with a new one

Corruption

Dishonest or fraudulent conduct by those who are in power

Leader

The person who commands a group, organization or country

Rhetoric

The art of persuasive speaking or writing

Propaganda

Information, especially of a biased or misleading nature, used to promote a political cause or point of view

Totalitarian State

A country or state that with a government that is centralised and dictatorial that requires complete subservience to the state

Dictator

A ruler with total power and control over a country

Fear-mongering

The action of deliberately arousing public fear or alarm

Bogeyman

A person or thing widely regarded as an object of fear

Freedom of Speech

The right to express information, ideas and opinions free from censorship, restraint or legal penalty

Suggested Activities

Think & Reflect: The Seven Commandments in Real Life

Like *Animal Farm*, most democratic countries in the world, including Singapore, have a written form of the ideals and fundamental principles that informs the way that a country should be governed.

Using the Singapore Constitution or the Singapore Pledge as a reference, how well do you think we embody these fundamental principles in our daily lives? Do you consciously live by these principles in your own life?

Activity: The Art of Persuasion

In *Animal Farm*, Squealer is an expert at the art of persuasion. Orwell described Squealer in the novel as having the ability to turn black into white. In our daily lives, we often employ different tactics and methods to persuade people to change their minds or to convince them to give us what we want. For example, have you ever had to persuade your parents to let you go out with your friends?

There are three main modes we use to appeal to people:

1. Logos - by appealing to logic and convincing them of the logical conclusion of your argument
2. Pathos - by appealing to their emotions and convincing them through how you make them feel about the particular topic or issue
3. Ethos - by appealing to ethics and belief of your audience in your credibility and trustworthiness

Try it out yourselves. You can write a simple persuasive speech focusing on one or more of the three modes above. Here are some suggested topics that you can have fun with:

- Pineapples on Pizzas - yes or no?
- Which is better - sweet or savoury breakfast foods?
- Try to convince your teacher why you deserve a slightly longer recess break

Activity: Reading Between The Lines

In *Animal Farm*, the pigs maintain their grip of power over the farm through the use of propaganda, most often delivered by Squealer. While times have certainly changed since George Orwell first wrote *Animal Farm*, the need to read between the lines and verify our sources of information has become increasingly necessary. For example, if you are on social media, do you recognise the purpose and intents of sponsored posts and what they do?

As a way to exercise our critical eye, let's read between the lines of one of Squealer's campaigns to the animals.

"Comrades! 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 organisation 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, surely there is no one among you who wants to see Jones come back?"

- From *Animal Farm* by George Orwell, Chapter 3

As you read the speech above, ask yourself the following questions:

1. Who is speaking? How are they related to the topic in which they are speaking about?
2. What are the claims made by the speaker?
3. Are the claims made by the speaker true?
4. What do you think is the purpose of this speech?
5. Is there anything that has been omitted from this speech?
6. What emotions does the speech invoke? What effect does this have on the audience of this speech?

Share your findings with the class. As an extension of this activity, take any news article, or any sponsored post on social media and ask yourselves the questions above.

Themes and Issues: Equality and Inequality

Discussion Prompts

1. When the animals first established Animal Farm, they aspired towards a farm where 'All animals are equal.' Do you think absolute equality is possible for humans? Why or why not?
2. The pigs gave the reason that milk and apples are necessary for the well-being of pigs to justify why they alone should have the milk and apples. What did you think of this reasoning?
3. At the end of Animal Farm, there is only one commandment left: 'All animals are equal, but some animals are more equal than others.' Do you think the same can be said about humans and the world that we live in? Why or why not?

Key Ideas

Equality

The quality or state of being equal, in status, rights, access and opportunities

Equity

The quality of being fair by taking into account the difference in individual circumstances and allocated the resources required to reach an equal outcome

Equality of Opportunity

The practice of ensuring that everyone, regardless of their race, language, religion, sex, appearance, etc., has access to the same opportunities

Equality of Outcome

The practice of ensuring that those who are at an disadvantage are given the proportionate support for them to reach the same outcome as someone without the disadvantage(s)

Poverty

The state of being extremely poor

Socioeconomic Status (SES)

The social standing or class of someone that is influenced by a combination of their family background, education, income and occupation

Class

A group of people within a society that possess similar socioeconomic status. They are most often divided into a few strata or classes, where policies may be made to cater to different classes in the same society. The most common division uses the following terms: *upper class, upper-middle class, middle class, working class, lower class*

Social Mobility

The extent to which individuals are able to move between different socioeconomic classes during their lifetime. For example, low social mobility in a country implies that it is difficult to advance from a lower class to the middle or upper class.

Privilege

Any advantage that an individual has over others that could be due to various factors such as their race, gender, education level, family background, etc.

Suggested Activities

Tracing Equality in *Animal Farm*

In *Animal Farm*, when Old Major first spoke to the animals, as well as when the Seven Commandments were first revealed, it was agreed that:

"All animals are equal."

- From *Animal Farm* by George Orwell, Chapter 2

Discussion Prompt: What do you think the animals envisioned when they proclaimed that all animals are equal?

Shortly, the question of the produce on the farm came up. It was discovered that the pigs were keeping the milk and apples to themselves, instead of sharing it with everyone. It was explained:

"Comrades! 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 organisation 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, surely there is no one among you who wants to see Jones come back?"

- Squealer, From *Animal Farm* by George Orwell, Chapter 3

Discussion Prompt: How has the idea of 'all animals are equal' changed with this explanation? What does Squealer say is more important than the equal distribution of the milk and apples?

In Chapter 9, it was announced that the rations would be cut again. Squealer mentions what they mean by 'equality' once again:

"A too rigid equality in rations... would have been contrary to the principles of Animalism."

- Squealer, From *Animal Farm* by George Orwell, Chapter 9

Discussion Prompt: Do you agree with what Squealer says here?

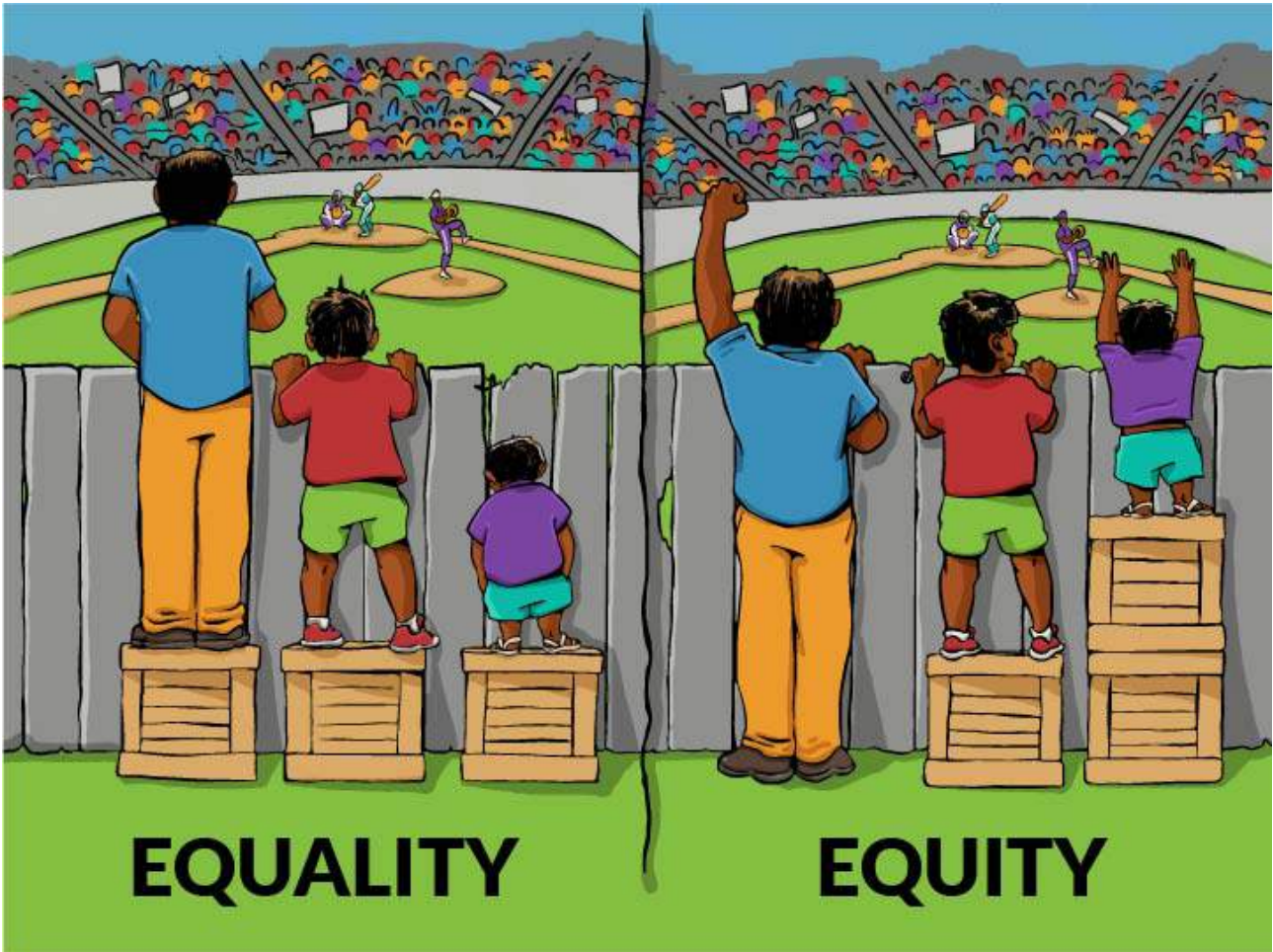
Finally, in the last chapter of *Animal Farm*, Benjamin read the Seven Commandments on the wall, but only found that there was a single commandment left:

"ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS"

- From *Animal Farm* by George Orwell, Chapter 10

Discussion Prompt: What does 'equal' and 'more equal' mean here? How can some animals be 'more equal' than others?

A Popular Cartoon: Equality vs Equity



Source: *Interaction Institute for Social Change* | Artist: *Angus Maguire* | interactioninstitute.org | madewithangus.com

Compare and contrast the two images above.

One shows the principle of equality - where each individual, no matter who you are, is provided with one crate to help them to watch the game. The other shows the principle of equity - where each individual is provided with the exact number of crates needed for them to watch the game.

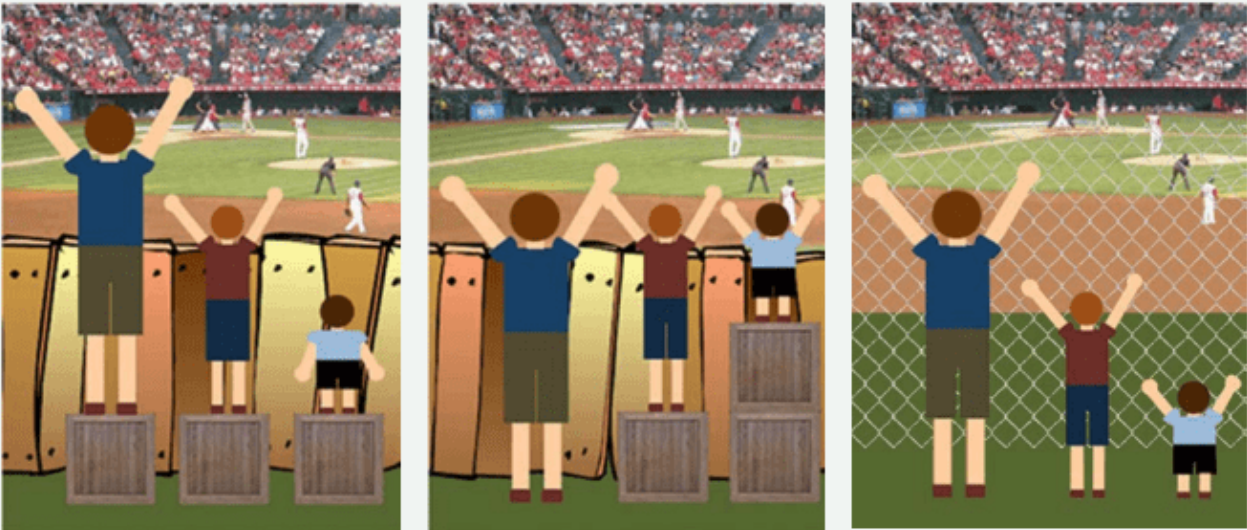
Discussion Prompts:

1. What are some of the advantages and disadvantages of organising our world by the ideas of equality versus equity?
2. Does this cartoon accurately account for inequality in our world? Are there any other possible ways that this cartoon can be drawn?

Extension Activity: Draw Your Own Cartoon

After the cartoon on the previous page made it on the internet, many other people came up with different variations of the cartoon. One interesting one, for example, from the City of All Women Initiative:

EQUALITY VERSUS EQUITY



In the first image, it is assumed that everyone will benefit from the same supports. They are being treated equally.

In the second image, individuals are given different supports to make it possible for them to have equal access to the game. They are being treated equitably.

In the third image, all three can see the game without any supports or accommodations because the cause of the inequity was addressed. The systemic barrier has been removed.

Source: City of All Women Initiative, https://www.cawi-ivtf.org/sites/default/files/publications/advancing-equity-inclusion-web_0.pdf

Of course, there were many other responses to this cartoon as well - for example, that this cartoon appears to make certain assumptions about gender, height, physical attributes, etc.

If you were to draw your own version of this cartoon? How would it look like? Draw it out and share it with your class.

Find Out More: A Talk by Associate Professor Teo Yeo Yenn (recommended for Upper Sec and up)

Assoc Professor Teo Yeo Yenn is a sociologist whose research focuses on poverty and inequality. She wrote and published a collection of essays, *This Is What Inequality Looks Like*.

She also produced a video, *Growing Up in an Unequal Society* where she shares some of her key findings from her research on inequality in Singapore. Watch the video to find out more.

You can watch the video by clicking the image link below:



Source: Screen grab from 'Growing Up In An Unequal Society' by Teo Yeo Yenn on the ethos books YouTube Channel. Video link: <https://youtu.be/N9G5nKnpTWA>

After watching the video, share your thoughts and insights with your classmates. If you are interested to find out more, do consider reading her book, *This Is What Inequality Looks Like*.

FURTHER RESOURCES

This section contains links and information to additional resources that you may use to supplement the students learning.

The Works of George Orwell

Many of George Orwell's works that were published in his lifetime have recently entered the public domain. Some of his notable works include:

- ***Animal Farm***

Which was the basis for this theatrical adaptation

- **1984**

Widely considered to be Orwell's most well-known work, along with *Animal Farm*

- ***The Road to Wigan Pier***

A non-fiction work that documented his experience of working-class life in the north of England

- ***Homage to Catalonia***

Based on his experience fighting for the Republican faction of the Spanish Civil War

Websites

- ***The Orwell Foundation***: <https://www.orwellfoundation.com>

A registered charity created in honour of George Orwell. The organization supports the development of good writing and thinking about politics. You can find a list of works that have been recognised for their merit and awarded the various prizes on their website.

Programme Booklet

- ***Animal Farm 2022 Programme Booklet*** : <https://www.wildrice.com.sg/wr/wp-content/uploads/2022/08/Animal-Farm-Programme.pdf>

The programme booklet provides information about this particular production, including the director's message and his inspiration behind this production.

Information and Collaterals of Past Productions of Wild Rice's *Animal Farm*

- **Centre 42 Archive** : <https://www.centre42.sg/archive/search/?term=Animal%20Farm>
The Centre 42 Archive keeps a record of collaterals such as brochure, programme booklets and reviews written about the previous Wild Rice productions of *Animal Farm*. You can find explore more about the thinking and history surrounding this 20th Anniversary production by clicking on the link above.

WILD RICE



wildrice.com.sg