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Advanced Placement in  
English Literature and Composition

Individual Learning Packet

Teaching Unit

**Anthem**

by Ayn Rand

Written by Rebecca Grudzina

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# Anthem

## Objectives

*By the end of this Unit, the student will be able to:*

1. analyze the use of the first-person character narrator.
2. analyze the diary format as a narrative technique.
3. identify the characteristics of the dystopian novella.
4. recognize the following plot components:
  - exposition
  - conflict
  - rising action
  - climax
  - resolution
5. trace the development of various motifs found in the novella:
  - darkness and light
  - ignorance and knowledge
  - transgression and damnation
6. trace the use and evolution of characters' names and identities in the novella.
7. distinguish between the two philosophical points of view central to this novella, collectivism and objectivism, and point to where and how each is presented.
8. analyze the novella's title and its relationship to the novella's theme.

# Anthem

## Introductory Lecture

### The Author

Ayn Rand was born Alisa Zinov'yevna Rosenbaum in Saint Petersburg, Russia, in 1905. She was the eldest of three daughters (Alisa, Natasha, and Nora) of Zinovy Zacharovich Rosenbaum and Anna Borisovna Rosenbaum—agnostic and non-observant Jews. Rand was twelve at the time of the Russian revolution of 1917, and her family life was disrupted by the rise of the Bolshevik party.

She returned to St. Petersburg in 1921 to study at the University of Petrograd, where she encountered the philosophy of Friedrich Nietzsche. The German philosopher's exaltation of the heroic and independent individual, who embraced egoism and rejected altruism, would have a strong impact on Rand's own philosophy.

In February 1926, at the age of 21, she immigrated to the United States, eventually making her way to Hollywood, where she met and married actor Frank O'Connor in 1929. They were married for fifty years, until O'Connor's death.

In 1931, Rand became a naturalized American citizen; she was immensely proud of the United States, saying of her adopted nation, "the United States of America is the greatest, the noblest and, in its original founding principles, the only moral country in the history of the world."

Rand died of heart failure on March 6, 1982, at her 34th Street home in New York City and was buried in the Kensico Cemetery in Valhalla, New York.

## Philosophy in Rand's Works: Collectivism, Individualism, and Objectivism

*“Individual rights are not subject to a public vote; a majority has no right to vote away the rights of a minority; the political function of rights is precisely to protect minorities from oppression by majorities (and the smallest minority on earth is the individual).”*

– Ayn Rand

*“The right to the pursuit of happiness means man's right to live for himself, to choose what constitutes his own, private, personal happiness and to work for its achievement. Each individual is the sole and final judge in this choice. A man's happiness cannot be prescribed to him by another man or by any number of other men....These rights are the unconditional, personal, private, individual possession of every man, granted to him by the fact of his birth and requiring no other sanction. Such was the conception of the founders of our country, who placed individual rights above any and all collective claims.”*

– Ayn Rand

**Collectivism** is the term for any moral, political, or social viewpoint that emphasizes the importance of community and human interdependence over individual desire, effort, or need. Collectivist views treat group goals as superior to individual goals. These views are founded largely on the notion that the whole is greater than the sum of its parts—society as a whole is more valuable than its individual members.

One of the first proponents of a collectivist philosophy was Jean-Jacques Rousseau. His idea of a “social contract” is based on the premise that each member of a society is under an implicit contract to submit his or her individual will to the “general will.”

Collectivism is, essentially, the antithesis of individualism.

**Individualism**, the exact opposite of collectivism, stresses self-reliance, individual liberty, and human independence. Individualists oppose most forms of outside interference with an individual's choices—whether they be social, governmental, or institutional. They strongly favor the formation and pursuit of individual goals. Individualism, therefore, stands in direct opposition to collectivist, fascist, communist, and totalitarian philosophies. Extreme individualism also stands opposed to notions that tradition, religion, or any other external moral standard should be used to limit an individual's choices or actions.

It is important not to confuse individualism with egoism (selfishness). Egoists argue that each individual should be free to decide whether to be selfish. Some individualists are, indeed, egoists, but their view is not necessarily that selfishness is inherently good; rather, they assert that individuals are not bound to any externally imposed moral code.

Contrary to Rousseau's social contract, individualists believe they participate in society to further their own interests, or they at least reserve the right to serve their own interests regardless of the interests of the society.

Economically, individualism argues for each individual's right to make his or her own financial decisions rather than being forced to acquiesce to those decisions made on his or her behalf by the state or the community. Similarly, individualists advocate the private ownership of property rather than state or communal ownership. Capitalism, especially *laissez-faire* capitalism, is generally considered the economic system that is most supportive of the goals of individualism.

Individualism is often associated with libertarianism and classical liberalism, philosophies founded on the premise that individuals know best and that society has the right to interfere with individual rights only in extreme circumstances, if at all.

**Objectivism** is a philosophy developed by Ayn Rand in response to what she viewed as growing worldwide collectivism. According to Rand's philosophy, there is an objective reality independent of the mind, which individuals can perceive through their five senses. Objectivism further asserts that the proper moral purpose of human life is the pursuit of "rational self-interest." According to this moral code, the ideal social system is one that completely respects individual rights. This respect is best enacted through pure capitalism, unfettered by governmental monitoring or regulation (i.e., *laissez-faire* capitalism).

To describe objectivism, Rand wrote:

My philosophy, in essence, is the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute.

Objectivism is based on three axioms: the axiom of Existence, the axiom of Identity, and the axiom of Consciousness. The axiom of Existence states, "Existence exists." The law of Identity states that a thing is what it is ("A is A"). An individual's failure to perceive "A" fully or correctly does not alter or redefine "A." Finally, the axiom of Consciousness states that a person's perceiving something is evidence of his or her ability to perceive it, not evidence of the thing's existence. Likewise, an individual's inability to perceive something does not prove its non-existence.

While the axiom of Existence deals with the question of whether or not something exists, the law of Identity deals with the object's *nature* as distinct from other objects. Rand wrote, "A leaf cannot be all red and green at the same time, it cannot freeze and burn at the same time. A is A."

An object does not exist because one thinks it exists; it simply exists. For Rand, "to be conscious is to be conscious of something." Thus, an objective reality, independent of consciousness, must exist first in order for one to be conscious of it. The mind cannot create its own reality; it can only be conscious of the objective reality that exists beyond itself.

Objectivism further asserts the "Law of Causality"—things act in ways consistent with their natures. Rand rejected the idea that everything has a cause; her assertion was that existence itself has no cause. Nor did she believe that any chain of cause and effect links action to action. According to Rand, an "action" is not an entity. Rather, every action is performed by some entity, and each entity acts only in ways consistent with its specific nature or "identity."

On the subject of ethics, objectivism assumes that a person's own happiness is—and ought to be—the moral purpose of his or her life. However, since objectivism focuses first and foremost on *existence*, and not states of mind like happiness, the only measure of the extent to which an action will contribute to one's happiness is the extent to which it will promote one's life.

Rand wrote:

“Man has to be man—by choice; he has to hold his life as a value—by choice; he has to learn to sustain it—by choice; he has to discover the values it requires and practice his virtues—by choice...A code of values accepted by choice is a code of morality.”

Rand named her philosophy objectivism because the term she preferred for her philosophy—existentialism—was already in use.

In 1962, at the release of *Atlas Shrugged*, a book salesman asked Ayn Rand if she could explain her philosophy of objectivism in lay terms. She responded:

My philosophy, objectivism, holds that:

- Reality exists as an objective absolute—facts are facts, independent of man's feelings, wishes, hopes, or fears.
- Reason (the faculty which identifies and integrates the material provided by man's senses) is man's only means of perceiving reality, his only source of knowledge, his only guide to action, and his basic means of survival.
- Man—every man—is an end in himself, not the means to the ends of others. He must exist for his own sake, neither sacrificing himself to others nor sacrificing others to himself. The pursuit of his own rational self-interest and of his own happiness is the highest moral purpose of his life.
- The ideal political-economic system is *laissez-faire* capitalism. It is a system where men deal with one another, not as victims and executioners, nor as masters and slaves, but as traders, by free, voluntary exchange to mutual benefit. It is a system where no man may obtain any values from others by resorting to physical force, and no man may initiate the use of physical force against others. The government acts only as a policeman that protects man's rights; it uses physical force only in retaliation and only against those who initiate its use, such as criminals or foreign invaders. In a system of full capitalism, there should be (but, historically, has not yet been) a complete separation of state and economics, in the same way and for the same reasons as the separation of state and church.

## Genre: The Dystopian Novella

Longer than a short story but shorter than a novel, *Anthem* is identified as a *novella*. More specifically, *Anthem* belongs to the genre of *dystopian* novellas.

In contrast with *utopian* fiction, which depicts an ideal society, dystopian literature illustrates a profoundly flawed social order. Dystopian societies are widely varied, but many are characterized by the absence of individual rights, the suppression of independent thinking, and an extremely controlling government.

*Anthem*, Rand uses this genre to illustrate the principles of objectivism. By creating a world in which collectivism has been taken to an extreme, she illustrates the importance of individual rights and freedoms.

Dystopian literature can usually be divided into three parts:

- an **exposition**, in which the details of the dystopian society are fleshed out, characters are introduced, and the main **conflict** is introduced or foreshadowed. In dystopian fiction, the main conflict is usually external, pitting the protagonist against the established social order.
- the **rising action**, which often consists of the protagonist's struggles to address the main conflict and leads to the **climax**—the story's turning point. In dystopian fiction, this is often the point at which the protagonist attempts to challenge or escape the constraints of his or her dystopian society.
- the **resolution**, in which the protagonist succeeds or fails at escaping or changing the social order.

# Anthem

## Practice Free-Response Questions

### Practice Free-Response Question #1

Novelists and playwrights often use the names of their characters to add meaning to their work. In a well-organized essay, analyze the significance of character names and name-changes in *Anthem*, and explain how they contribute to the novella's meaning.

### Practice Free-Response Question #2

Darkness and light have long been used to symbolize ignorance and knowledge or sin and redemption. In a well-organized essay, analyze Rand's use of darkness and light in *Anthem*, and discuss the way these symbols contribute to the overall meaning of the novella.

### Practice Free-Response Question #3

The following passage is from the beginning of Ayn Rand's *Anthem*. Read the passage carefully and then write a well-organized essay in which you examine this passage as the exposition to a work of dystopian fiction, analyzing the techniques Rand uses to introduce her protagonist and the nature of the fictional world in which this character lives.

Our name is Equality 7-2521, as it is written on the iron bracelet which all men wear on their left wrists with their names upon it. We are twenty-one years old. We are six feet tall, and this is a burden, for there are not many men who are six feet tall. Ever have the Teachers and the Leaders pointed to us and frowned and said: "There is evil in your bones, Equality 7-2521, for your body has grown beyond the bodies of your brothers." But we cannot change our bones nor our body.

We were born with a curse. It has always driven us to thoughts which are forbidden. It has always given us wishes which men may not wish. We know that we are evil, but there is no will in us and no power to resist it. This is our wonder and our secret fear, that we know and do not resist.

We strive to be like all our brother men, for all men must be alike. Over the portals of the Palace of the World Council, there are words cut in the marble, which we repeat to ourselves whenever we are tempted:

"We are one in all and all in one.  
There are no men but only the great WE,  
One, indivisible and forever."

We repeat this to ourselves, but it helps us not.

These words were cut long ago. There is green mould in the grooves of the letters and yellow streaks on the marble, which come from more years than men could count. And these words are the truth for they are written on the Palace of the World Council, and the World Council is the body of all truth. Thus has it been ever since the Great Rebirth, and farther back than that no memory can reach.

But we must never speak of the times before the Great Rebirth, else we are sentenced to three years in the Palace of Corrective Detention. It is only the Old Ones who whisper about it in the evenings, in the Home of the Useless. They whisper many strange things, of the towers which rose to the sky, in those Unmentionable Times, and of the wagons which moved without horses, and of the lights which burned without flame. But those times were evil. And those times passed away, when men saw the Great Truth which is this: that all men are one and that there is no will save the will of all men together.

All men are good and wise. It is only we, Equality 7-2521, we alone who were born with a curse. For we are not like our brothers. And as we look back upon our life, we see that it has ever been thus and that it has brought us step by step to our last, supreme transgression, our crime of crimes hidden here under the ground.

### Practice Free-Response Question #4

The following passage describes the reunion of the two main characters of Ayn Rand's *Anthem*. In a well-organized essay, analyze how Rand's use of language emphasizes the contrast between the philosophical views of collectivism and individualism.

Do not merely define the contrasting philosophies.

It was on our second day in the forest that we heard steps behind us. We hid in the bushes, and we waited. The steps came closer. And then we saw the fold of a white tunic among the trees, and a gleam of gold.

We leapt forward, we ran to them, and we stood looking upon the Golden One.

They saw us, and their hands closed into fists, and the fists pulled their arms down, as if they wished their arms to hold them, while their body swayed. And they could not speak.

We dared not come too close to them. We asked, and our voice trembled:

"How come you to be here, Golden One?"

But they whispered only:

"We have found you..."

"How come you to be in the forest?" we asked.

They raised their head, and there was a great pride in their voice; they answered:

"We have followed you."

Then we could not speak, and they said:

"We heard that you had gone to the Uncharted Forest, for the whole City is speaking of it. So on the night of the day when we heard it, we ran away from the Home of the Peasants. We found the marks of your feet across the plain where no men walk. So we followed them, and we went into the forest, and we followed the path where the branches were broken by your body."

Their white tunic was torn, and the branches had cut the skin of their arms, but they spoke as if they had never taken notice of it, nor of weariness, nor of fear.

“We have followed you,” they said, “and we shall follow you wherever you go. If danger threatens you, we shall face it also. If it be death, we shall die with you. You are damned, and we wish to share your damnation.”

They looked upon us, and their voice was low, but there was bitterness and triumph in their voice:

“Your eyes are as a flame, but our brothers have neither hope nor fire. Your mouth is cut of granite, but our brothers are soft and humble. Your head is high, but our brothers cringe. You walk, but our brothers crawl. We wish to be damned with you, rather than blessed with all our brothers. Do as you please with us, but do not send us away from you.”

Then they knelt, and bowed their golden head before us.

We had never thought of that which we did. We bent to raise the Golden One to their feet, but when we touched them, it was as if madness had stricken us. We seized their body and we pressed our lips to theirs. The Golden One breathed once, and their breath was a moan, and then their arms closed around us.

We stood together for a long time. And we were frightened that we had lived for twenty-one years and had never known what joy is possible to men.

Then we said:

“Our dearest one. Fear nothing of the forest. There is no danger in solitude. We have no need of our brothers. Let us forget their good and our evil, let us forget all things save that we are together and that there is joy as a bond between us. Give us your hand. Look ahead. It is our own world, Golden One, a strange, unknown world, but our own.”

Then we walked on into the forest, their hand in ours.

### **Practice Free-Response Question #5**

Read the following passage from the very end of *Anthem* and write a well-organized essay in which you evaluate Rand’s resolution and what it suggests about the future of the novella’s fictitious society.

Do not merely summarize the passage.

At first, man was enslaved by the gods. But he broke their chains. Then he was enslaved by the kings. But he broke their chains. He was enslaved by his birth, by his kin, by his race. But he broke their chains. He declared to all his brothers that a man has rights which neither god nor king nor other men can take away from him, no matter what their number, for his is the right of man, and there is no right on earth above this right. And he stood on the threshold of the freedom for which the blood of the centuries behind him had been spilled.

But then he gave up all he had won, and fell lower than his savage beginning.

What brought it to pass? What disaster took their reason away from men? What whip lashed them to their knees in shame and submission? The worship of the word “We.”

When men accepted that worship, the structure of centuries collapsed about them, the structure whose every beam had come from the thought of some one man, each in his day down the ages, from the depth of some one spirit, such spirit as existed but for its own sake. Those men who survived—those eager to obey, eager to live for one another, since they had nothing else to vindicate them—those men could neither carry on, nor preserve what they had received. Thus did all thought, all science, all wisdom perish on earth. Thus did men—men with nothing to offer save their great number—lose the steel towers, the flying ships, the power wires, all the things they had not created and could never keep. Perhaps, later, some men had been born with the mind and the courage to recover these things which were lost; perhaps these men came before the Councils of Scholars. They were answered as I have been answered—and for the same reasons.

But I still wonder how it was possible, in those graceless years of transition, long ago, that men did not see whither they were going, and went on, in blindness and cowardice, to their fate. I wonder, for it is hard for me to conceive how men who knew the word “I,” could give it up and not know what they lost. But such has been the story, for I have lived in the City of the damned, and I know what horror men permitted to be brought upon them.

Perhaps, in those days, there were a few among men, a few of clear sight and clean soul, who refused to surrender that word. What agony must have been theirs before that which they saw coming and could not stop! Perhaps they cried out in protest and in warning. But men paid no heed to their warning. And they, these few, fought a hopeless battle, and they perished with their banners smeared by their own blood. And they chose to perish, for they knew. To them, I send my salute across the centuries, and my pity.

Theirs is the banner in my hand. And I wish I had the power to tell them that the despair of their hearts was not to be final, and their night was not without hope. For the battle they lost can never be lost. For that which they died to save can never perish. Through all the darkness, through all the shame of which men are capable, the spirit of man will remain alive on this earth. It may sleep, but it will awaken. It may wear chains, but it will break through. And man will go on. Man, not men.

Here, on this mountain, I and my sons and my chosen friends shall build our new land and our fort. And it will become as the heart of the earth, lost and hidden at first, but beating, beating louder each day. And word of it will reach every corner of the earth. And the roads of the world will become as veins which will carry the best of the world’s blood to my threshold. And all my brothers, and the Councils of my brothers, will hear of it, but they will be impotent against me. And the day will come when I shall break all the chains of the earth, and raze the cities of the enslaved, and my home will become the capital of a world where each man will be free to exist for his own sake.

For the coming of that day shall I fight, I and my sons and my chosen friends. For the freedom of Man. For his rights. For his life. For his honor.

And here, over the portals of my fort, I shall cut in the stone the word which is to be my beacon and my banner. The word which will not die, should we all perish in battle. The word which can never die on this earth, for it is the heart of it and the meaning and the glory.

The sacred word:

EGO

# Anthem

## Practice Multiple-Choice Questions

### Practice Multiple-Choice Questions 1 – 5

Carefully read the following passage from the beginning of Ayn Rand's *Anthem* before answering the questions below:

It is a sin to write this. It is a sin to think words no others think and to put them down upon a paper no others are to see. It is base and evil. It is as if we were speaking alone to no ears but our own. And we know well that there is no transgression blacker than to do or think alone. We have broken the laws. The laws say that men may not write unless the Council of Vocations bid them so. May we be forgiven!

But this is not the only sin upon us. We have committed a greater crime, and for this crime there is no name. What punishment awaits us if it be discovered we know not, for no such crime has come in the memory of men and there are no laws to provide for it.

It is dark here. The flame of the candle stands still in the air. Nothing moves in this tunnel save our hand on the paper. We are alone here under the earth. It is a fearful word, alone. The laws say that none among men may be alone, ever and at any time, for this is the great transgression and the root of all evil. But we have broken many laws. And now there is nothing here save our one body, and it is strange to see only two legs stretched on the ground, and on the wall before us the shadow of our one head.

The walls are cracked and water runs upon them in thin threads without sound, black and glistening as blood. We stole the candle from the larder of the Home of the Street Sweepers. We shall be sentenced to ten years in the Palace of Corrective Detention if it be discovered. But this matters not. It matters only that the light is precious and we should not waste it to write when we need it for that work which is our crime. Nothing matters save the work, our secret, our evil, our precious work. Still, we must also write, for—may the Council have mercy upon us!—we wish to speak for once to no ears but our own.

Our name is Equality 7-2521, as it is written on the iron bracelet which all men wear on their left wrists with their names upon it. We are twenty-one years old. We are six feet tall, and this is a burden, for there are not many men who are six feet tall. Ever have the Teachers and the Leaders pointed to us and frowned and said: "There is evil in your bones, Equality 7-2521, for your body has grown beyond the bodies of your brothers." But we cannot change our bones nor our body.

We were born with a curse. It has always driven us to thoughts which are forbidden. It has always given us wishes which men may not wish. We know that we are evil, but there is no will in us and no power to resist it. This is our wonder and our secret fear, that we know and do not resist.

We strive to be like all our brother men, for all men must be alike. Over the portals of the Palace of the World Council, there are words cut in the marble, which we repeat to ourselves whenever we are tempted:

“We are one in all and all in one.  
There are no men but only the great WE,  
One, indivisible and forever.”

We repeat this to ourselves, but it helps us not.

These words were cut long ago. There is green mould in the grooves of the letters and yellow streaks on the marble, which come from more years than men could count. And these words are the truth for they are written on the Palace of the World Council, and the World Council is the body of all truth. Thus has it been ever since the Great Rebirth, and farther back than that no memory can reach.

But we must never speak of the times before the Great Rebirth, else we are sentenced to three years in the Palace of Corrective Detention. It is only the Old Ones who whisper about it in the evenings, in the Home of the Useless. They whisper many strange things, of the towers which rose to the sky, in those Unmentionable Times, and of the wagons which moved without horses, and of the lights which burned without flame. But those times were evil. And those times passed away, when men saw the Great Truth which is this: that all men are one and that there is no will save the will of all men together.

All men are good and wise. It is only we, Equality 7-2521, we alone who were born with a curse. For we are not like our brothers. And as we look back upon our life, we see that it has ever been thus and that it has brought us step by step to our last, supreme transgression, our crime of crimes hidden here under the ground.

We remember the Home of the Infants where we lived till we were five years old, together with all the children of the City who had been born in the same year. The sleeping halls there were white and clean and bare of all things save one hundred beds. We were just like all our brothers then, save for the one transgression: we fought with our brothers. There are few offenses blacker than to fight with our brothers, at any age and for any cause whatsoever. The Council of the Home told us so, and of all the children of that year, we were locked in the cellar most often.

When we were five years old, we were sent to the Home of the Students, where there are ten wards, for our ten years of learning. Men must learn till they reach their fifteenth year. Then they go to work. In the Home of the Students we arose when the big bell rang in the tower and we went to our beds when it rang again. Before we removed our garments, we stood in the great sleeping hall, and we raised our right arms, and we said all together with the three Teachers at the head:

“We are nothing. Mankind is all. By the grace of our brothers are we allowed our lives. We exist through, by and for our brothers who are the State. Amen.”

1. Each of the following statements contains evidence of collectivism except
  - A. “There is nothing here save our one body.”
  - B. “We are nothing. Mankind is all.”
  - C. “We strive to be like all our brother men, for all men must be alike.”
  - D. “We must never speak of the times before the Great Rebirth.”
  - E. “Our name is Equality 7-2521.”

2. What is the primary motif introduced in the first paragraph?
  - A. solitude
  - B. transgression
  - C. ignorance
  - D. literacy
  - E. darkness
  
3. In the context of this passage, the name of the main character, Equality 7-2521, suggests
  - A. democracy.
  - B. socialism.
  - C. collectivism.
  - D. objectivism.
  - E. existentialism.
  
4. In the context of the entire passage, the “curse” Equality 7-2521 was born with is
  - A. uniqueness.
  - B. excessive height.
  - C. a criminal tendency.
  - D. intelligence.
  - E. literary talent.
  
5. The passage implies that the government in the novella is
  - A. libertarian.
  - B. representative.
  - C. laissez-faire.
  - D. totalitarian.
  - E. dictatorial.

## Practice Multiple-Choice Questions 6 – 10

Carefully read the following passage from Ayn Rand's *Anthem* before answering the questions below:

The Teachers were just, for they had been appointed by the Councils, and the Councils are the voice of all justice, for they are the voice of all men. And if sometimes, in the secret darkness of our heart, we regret that which befell us on our fifteenth birthday, we know that it was through our own guilt. We had broken a law, for we had not paid heed to the words of our Teachers. The Teachers had said to us all:

“Dare not choose in your minds the work you would like to do when you leave the Home of the Students. You shall do that which the Council of Vocations shall prescribe for you. For the Council of Vocations knows in its great wisdom where you are needed by your brother men, better than you can know it in your unworthy little minds. And if you are not needed by your brother men, there is no reason for you to burden the earth with your bodies.”

We knew this well, in the years of our childhood, but our curse broke our will. We were guilty and we confess it here: we were guilty of the great Transgression of Preference. We preferred some work and some lessons to the others. We did not listen well to the history of all the Councils elected since the Great Rebirth. But we loved the Science of Things. We wished to know. We wished to know about all the things which make the earth around us. We asked so many questions that the Teachers forbade it.

We think that there are mysteries in the sky and under the water and in the plants which grow. But the Council of Scholars has said that there are no mysteries, and the Council of Scholars knows all things. And we learned much from our Teachers. We learned that the earth is flat and that the sun revolves around it, which causes the day and the night. We learned the names of all the winds which blow over the seas and push the sails of our great ships. We learned how to bleed men to cure them of all ailments.

We loved the Science of Things. And in the darkness, in the secret hour, when we awoke in the night and there were no brothers around us, but only their shapes in the beds and their snores, we closed our eyes, and we held our lips shut, and we stopped our breath, that no shudder might let our brothers see or hear or guess, and we thought that we wished to be sent to the Home of the Scholars when our time would come.

All the great modern inventions come from the Home of the Scholars, such as the newest one, which was found only a hundred years ago, of how to make candles from wax and string; also, how to make glass, which is put in our windows to protect us from the rain. To find these things, the Scholars must study the earth and learn from the rivers, from the sands, from the winds and the rocks. And if we went to the Home of the Scholars, we could learn from these also. We could ask questions of these, for they do not forbid questions.

And questions give us no rest. We know not why our curse makes us seek we know not what, ever and ever. But we cannot resist it. It whispers to us that there are great things on this earth of ours, and that we can know them if we try, and that we must know them. We ask, why must we know, but it has no answer to give us. We must know that we may know.

So we wished to be sent to the Home of the Scholars. We wished it so much that our hands trembled under the blankets in the night, and we bit our arm to stop that other pain which we could not endure. It was evil and we dared not face our brothers in the morning. For men may wish nothing for themselves. And we were punished when the Council of Vocations came to give us our life Mandates which tell those who reach their fifteenth year what their work is to be for the rest of their days.

The Council of Vocations came on the first day of spring, and they sat in the great hall. And we who were fifteen and all the Teachers came into the great hall. And the Council of Vocations sat on a high dais, and they had but two words to speak to each of the Students. They called the Students' names, and when the Students stepped before them, one after another, the Council said: "Carpenter" or "Doctor" or "Cook" or "Leader." Then each Student raised their right arm and said: "The will of our brothers be done."

Now if the Council has said "Carpenter" or "Cook," the Students so assigned go to work and they do not study any further. But if the Council has said "Leader," then those Students go into the Home of the Leaders, which is the greatest house in the City, for it has three stories. And there they study for many years, so that they may become candidates and be elected to the City Council and the State Council and the World Council—by a free and general vote of all men. But we wished not to be a Leader, even though it is a great honor. We wished to be a Scholar.

So we awaited our turn in the great hall and then we heard the Council of Vocations call our name: "Equality 7-2521." We walked to the dais, and our legs did not tremble, and we looked up at the Council. There were five members of the Council, three of the male gender and two of the female. Their hair was white and their faces were cracked as the clay of a dry river bed. They were old. They seemed older than the marble of the Temple of the World Council. They sat before us and they did not move. And we saw no breath to stir the folds of their white togas. But we knew that they were alive, for a finger of the hand of the oldest rose, pointed to us, and fell down again. This was the only thing which moved, for the lips of the oldest did not move as they said: "Street Sweeper."

6. The passage suggests that a government may seize absolute control over its citizens through
  - A. reward and punishment.
  - B. obliteration of self-worth.
  - C. reason and persuasion.
  - D. law and justice.
  - E. assessment of social needs.
  
7. "What does the phrase "Transgression of Preference" indicate about the society?
  - A. Individual will is subordinated to social will.
  - B. Extreme egoism is a criminal offense.
  - C. One is encouraged to choose careers carefully.
  - D. All work and workers are treated equally.
  - E. All citizens are prepared to do all jobs.
  
8. The collectivist principles on which the society is founded are most evident in the narrator's use of
  - A. capitalization.
  - B. assignment of careers.
  - C. sensory imagery.
  - D. foreshadowing.
  - E. plural pronouns.

- 
9. According to the passage, a well-educated population is
- A. the goal of the society.
  - B. a social anathema.
  - C. the result of collectivism.
  - D. a distant memory.
  - E. a Council mandate.
10. All of the following can be deduced from the narrator's assignment as a Street Sweeper EXCEPT
- A. the rulers of the society are malicious.
  - B. the rulers of the society are unjust.
  - C. the narrator is best suited to manual labor.
  - D. the narrator is in disfavor with the society.
  - E. the narrator is seen as a threat.

## Practice Multiple-Choice Questions 11 – 15

Carefully read the following passage from Ayn Rand's *Anthem* before answering the questions below:

Thus have we lived each day of four years, until two springs ago when our crime happened. Thus must all men live until they are forty. At forty, they are worn out. At forty, they are sent to the Home of the Useless, where the Old Ones live. The Old Ones do not work, for the State takes care of them. They sit in the sun in summer and they sit by the fire in winter. They do not speak often, for they are weary. The Old Ones know that they are soon to die. When a miracle happens and some live to be forty-five, they are the Ancient Ones, and children stare at them when passing by the Home of the Useless. Such is to be our life, as that of all our brothers and of the brothers who came before us.

Such would have been our life, had we not committed our crime which changed all things for us. And it was our curse which drove us to our crime. We had been a good Street Sweeper and like all our brother Street Sweepers, save for our cursed wish to know. We looked too long at the stars at night, and at the trees and the earth. And when we cleaned the yard of the Home of the Scholars, we gathered the glass vials, the pieces of metal, the dried bones which they had discarded. We wished to keep these things and to study them, but we had no place to hide them. So we carried them to the City Cesspool. And then we made the discovery.

It was on a day of the spring before last. We Street Sweepers work in brigades of three, and we were with Union 5-3992, they of the half-brain, and with International 4-8818. Now Union 5-3992 are a sickly lad and sometimes they are stricken with convulsions, when their mouth froths and their eyes turn white. But International 4-8818 are different. They are a tall, strong youth and their eyes are like fireflies, for there is laughter in their eyes. We cannot look upon International 4-8818 and not smile in answer. For this they were not liked in the Home of the Students, as it is not proper to smile without reason. And also they were not liked because they took pieces of coal and they drew pictures upon the walls, and they were pictures which made men laugh. But it is only our brothers in the Home of the Artists who are permitted to draw pictures, so International 4-8818 were sent to the Home of the Street Sweepers, like ourselves.

International 4-8818 and we are friends. This is an evil thing to say, for it is a transgression, the great Transgression of Preference, to love any among men better than the others, since we must love all men and all men are our friends. So International 4-8818 and we have never spoken of it. But we know. We know, when we look into each other's eyes. And when we look thus without words, we both know other things also, strange things for which there are no words, and these things frighten us.

So on that day of the spring before last, Union 5-3992 were stricken with convulsions on the edge of the City, near the City Theatre. We left them to lie in the shade of the Theatre tent and we went with International 4-8818 to finish our work. We came together to the great ravine behind the Theatre. It is empty save for trees and weeds. Beyond the ravine there is a plain, and beyond the plain there lies the Uncharted Forest, about which men must not think.

We were gathering the papers and the rags which the wind had blown from the Theatre, when we saw an iron bar among the weeds. It was old and rusted by many rains. We pulled with all our strength, but we could not move it. So we called International 4-8818, and together we scraped the earth around the bar. Of a sudden the earth fell in before us, and we saw an old iron grill over a black hole.

International 4-8818 stepped back. But we pulled at the grill and it gave way. And then we saw iron rings as steps leading down a shaft into a darkness without bottom.

“We shall go down,” we said to International 4-8818.

“It is forbidden,” they answered.

We said: “The Council does not know of this hole, so it cannot be forbidden.”

And they answered: “Since the Council does not know of this hole, there can be no law permitting to enter. And everything which is not permitted by law is forbidden.”

But we said: “We shall go, nonetheless.”

They were frightened, but they stood by and watched us go.

We hung on the iron rings with our hands and our feet. We could see nothing below us. And above us the hole open upon the sky grew smaller and smaller, till it came to be the size of a button. But still we went down. Then our foot touched the ground. We rubbed our eyes, for we could not see. Then our eyes became used to the darkness, but we could not believe what we saw.

No men known to us could have built this place, nor the men known to our brothers who lived before us, and yet it was built by men. It was a great tunnel. Its walls were hard and smooth to the touch; it felt like stone, but it was not stone. On the ground there were long thin tracks of iron, but it was not iron; it felt smooth and cold as glass. We knelt, and we crawled forward, our hand groping along the iron line to see where it would lead. But there was an unbroken night ahead. Only the iron tracks glowed through it, straight and white, calling us to follow. But we could not follow, for we were losing the puddle of light behind us. So we turned and we crawled back, our hand on the iron line. And our heart beat in our fingertips, without reason. And then we knew.

We knew suddenly that this place was left from the Unmentionable Times. So it was true, and those Times had been, and all the wonders of those Times. Hundreds upon hundreds of years ago men knew secrets which we have lost. And we thought: “This is a foul place. They are damned who touch the things of the Unmentionable Times.” But our hand which followed the track, as we crawled, clung to the iron as if it would not leave it, as if the skin of our hand were thirsty and begging of the metal some secret fluid beating in its coldness.

We returned to the earth. International 4-8818 looked upon us and stepped back.

“Equality 7-2521,” they said, “your face is white.”

But we could not speak and we stood looking upon them.

They backed away, as if they dared not touch us. Then they smiled, but it was not a gay smile; it was lost and pleading. But still we could not speak. Then they said:

“We shall report our find to the City Council and both of us will be rewarded.”

And then we spoke. Our voice was hard and there was no mercy in our voice. We said:

“We shall not report our find to the City Council. We shall not report it to any men.”

They raised their hands to their ears, for never had they heard such words as these.

“International 4-8818,” we asked, “will you report us to the Council and see us lashed to death before your eyes?”

They stood straight of a sudden and they answered:

“Rather would we die.”

“Then,” we said, “keep silent. This place is ours. This place belongs to us, Equality 7-2521, and to no other men on earth. And if ever we surrender it, we shall surrender our life with it also.”

Then we saw that the eyes of International 4-8818 were full to the lids with tears they dared not drop. They whispered, and their voice trembled, so that their words lost all shape:

“The will of the Council is above all things, for it is the will of our brothers, which is holy. But if you wish it so, we shall obey you. Rather shall we be evil with you than good with all our brothers. May the Council have mercy upon both our hearts!”

11. The primary reason for International 4-8818’s assignment as a Street Sweeper is probably his
  - A. mental disability.
  - B. great physical strength.
  - C. remarkable intelligence.
  - D. artistic talent.
  - E. insubordinate behavior.
  
12. In this passage, the Transgression of Preference involves
  - A. curiosity.
  - B. friendship.
  - C. career choice.
  - D. Life Mandates.
  - E. ambition.
  
13. The hole the narrator discovers is most likely the remains of a
  - A. subway tunnel.
  - B. coal mine.
  - C. steel foundry.
  - D. natural cavern.
  - E. storage vault.
  
14. It can be inferred from this passage that the time setting of the novella is most likely
  - A. the distant past.
  - B. the present.
  - C. the distant future.
  - D. an alternative past.
  - E. an alternative present.

15. The climax of this episode occurs when
- A. International 4-8818 swears loyalty to Equality 7-2521.
  - B. Equality 7-2521 claims personal ownership of the tunnel.
  - C. Equality 7-2521 discovers the tunnel.
  - D. International 4-8818 is demoted to Street Sweeper.
  - E. Equality 7-2521 admits to his friendship with International 4-8818.

## Practice Multiple-Choice Questions 16 – 20

Carefully read the following passage from Ayn Rand's *Anthem* before answering the questions below:

Then we knew what we must do. Our discovery is too great for us to waste our time in sweeping the streets. We must not keep our secret to ourselves, nor buried under the ground. We must bring it into the sight of men. We need all our time, we need the work rooms of the Home of the Scholars, we want the help of our brother Scholars and their wisdom joined to ours. There is so much work ahead for all of us, for all the Scholars of the world.

In a month, the World Council of Scholars is to meet in our City. It is a great Council, to which the wisest of all lands are elected, and it meets once a year in the different Cities of the earth. We shall go to this Council and we shall lay before them, as our gift, the glass box with the power of the sky. We shall confess everything to them. They will see, understand and forgive. For our gift is greater than our transgression. They will explain it to the Council of Vocations, and we shall be assigned to the Home of the Scholars. This has never been done before, but neither has a gift such as ours ever been offered to men.

We must wait. We must guard our tunnel as we had never guarded it before. For should any men save the Scholars learn of our secret, they would not understand it, nor would they believe us. They would see nothing, save our crime of working alone, and they would destroy us and our light. We care not about our body, but our light is...

Yes, we do care. For the first time do we care about our body. For this wire is as a part of our body, as a vein torn from us, glowing with our blood. Are we proud of this thread of metal, or of our hands which made it, or is there a line to divide these two?

We stretch out our arms. For the first time do we know how strong our arms are. And a strange thought comes to us: we wonder, for the first time in our life, what we look like. Men never see their own faces and never ask their brothers about it, for it is evil to have concern for their own faces or bodies. But tonight, for a reason we cannot fathom, we wish it were possible to us to know the likeness of our own person.

We have not written for thirty days. For thirty days we have not been here, in our tunnel. We had been caught.

It happened on that night when we wrote last. We forgot, that night, to watch the sand in the glass which tells us when three hours have passed and it is time to return to the City Theatre. When we remembered it, the sand had run out.

We hastened to the Theatre. But the big tent stood grey and silent against the sky. The streets of the City lay before us, dark and empty. If we went back to hide in our tunnel, we would be found and our light found with us. So we walked to the Home of the Street Sweepers.

When the Council of the Home questioned us, we looked upon the faces of the Council, but there was no curiosity in those faces, and no anger, and no mercy. So when the oldest of them asked us: "Where have you been?" we thought of our glass box and of our light, and we forgot all else. And we answered:

"We will not tell you."

The oldest did not question us further. They turned to the two youngest, and said, and their voice was bored:

“Take our brother Equality 7-2521 to the Palace of Corrective Detention. Lash them until they tell.”

So we were taken to the Stone Room under the Palace of Corrective Detention. This room has no windows and it is empty save for an iron post. Two men stood by the post, naked but for leather aprons and leather hoods over their faces. Those who had brought us departed, leaving us to the two Judges who stood in a corner of the room. The Judges were small, thin men, grey and bent. They gave the signal to the two strong hooded ones.

They tore our clothes from our body, they threw us down upon our knees and they tied our hands to the iron post.

The first blow of the lash felt as if our spine had been cut in two. The second blow stopped the first, and for a second we felt nothing, then the pain struck us in our throat and fire ran in our lungs without air. But we did not cry out.

The lash whistled like a singing wind. We tried to count the blows, but we lost count. We knew that the blows were falling upon our back. Only we felt nothing upon our back any longer. A flaming grill kept dancing before our eyes, and we thought of nothing save that grill, a grill, a grill of red squares, and then we knew that we were looking at the squares of the iron grill in the door, and there were also the squares of stone on the walls, and the squares which the lash was cutting upon our back, crossing and re-crossing itself in our flesh.

Then we saw a fist before us. It knocked our chin up, and we saw the red froth of our mouth on the withered fingers, and the Judge asked:

“Where have you been?”

But we jerked our head away, hid our face upon our tied hands, and bit our lips.

The lash whistled again. We wondered who was sprinkling burning coal dust upon the floor, for we saw drops of red twinkling on the stones around us.

Then we knew nothing, save two voices snarling steadily, one after the other, even though we knew they were speaking many minutes apart:

“Where have you been where have you been where have you been where have you been?...”

And our lips moved, but the sound trickled back into our throat, and the sound was only:

“The light...The light...The light..”

Then we knew nothing.

16. The World Council's punishment of the narrator when he expects to be praised is an example of
- A. situational irony.
  - B. verbal irony.
  - C. dramatic irony.
  - D. poetic justice.
  - E. internal conflict.

17. Which of the following is not a significant step toward individualism taken by the narrator in this passage?
- A. He expresses pride in his invention.
  - B. He gathers strength to defy the World Council of Scholars.
  - C. He withstands the torture in the Palace of Corrective Detention.
  - D. He begins to wonder what he looks like.
  - E. He realizes that he is strong.
18. The narrator's decisions and actions in this passage suggest that he is
- A. taller and stronger than his brothers.
  - B. willing to use his talents to benefit his society.
  - C. only concerned with his own wellbeing.
  - D. selfish in refusing to cooperate with the Council.
  - E. foolish for having violated his society's laws.
19. The narrator's assumption that he will be forgiven for his transgression and reassigned to the House of the Scholars is evidence of his
- A. hubris.
  - B. inquisitiveness.
  - C. naivety.
  - D. aptitude.
  - E. eccentricity.
20. Throughout this passage, the narrator is motivated primarily by
- A. fear.
  - B. curiosity.
  - C. anger.
  - D. apathy.
  - E. zeal.

## Practice Multiple-Choice Questions 21 – 25

Carefully read the following passage from Ayn Rand's *Anthem* before answering the questions below:

We have walked for many days. The forest has no end, and we seek no end. But each day added to the chain of days between us and the City is like an added blessing.

We have made a bow and many arrows. We can kill more birds than we need for our food; we find water and fruit in the forest. At night, we choose a clearing, and we build a ring of fires around it. We sleep in the midst of that ring, and the beasts dare not attack us. We can see their eyes, green and yellow as coals, watching us from the tree branches beyond. The fires smolder as a crown of jewels around us, and smoke stands still in the air, in columns made blue by the moonlight. We sleep together in the midst of the ring, the arms of the Golden One around us, their head upon our breast.

Some day, we shall stop and build a house, when we shall have gone far enough. But we do not have to hasten. The days before us are without end, like the forest.

We cannot understand this new life which we have found, yet it seems so clear and so simple. When questions come to puzzle us, we walk faster, then turn and forget all things as we watch the Golden One following. The shadows of leaves fall upon their arms, as they spread the branches apart, but their shoulders are in the sun. The skin of their arms is like a blue mist, but their shoulders are white and glowing, as if the light fell not from above, but rose from under their skin. We watch the leaf which has fallen upon their shoulder, and it lies at the curve of their neck, and a drop of dew glistens upon it like a jewel. They approach us, and they stop, laughing, knowing what we think, and they wait obediently, without questions, till it pleases us to turn and go on.

We go on and we bless the earth under our feet. But questions come to us again, as we walk in silence. If that which we have found is the corruption of solitude, then what can men wish for save corruption? If this is the great evil of being alone, then what is good and what is evil?

Everything which comes from the many is good. Everything which comes from one is evil. Thus have we been taught with our first breath. We have broken the law, but we have never doubted it. Yet now, as we walk through the forest, we are learning to doubt.

There is no life for men, save in useful toil for the good of all their brothers. But we lived not, when we toiled for our brothers, we were only weary. There is no joy for men, save the joy shared with all their brothers. But the only things which taught us joy were the power we created in our wires, and the Golden One. And both these joys belong to us alone, they come from us alone, they bear no relation to our brothers, and they do not concern our brothers in any way. Thus do we wonder.

There is some error, one frightful error, in the thinking of men. What is that error? We do not know, but the knowledge struggles within us, struggles to be born. Today, the Golden One stopped suddenly and said:

“We love you.”

But then they frowned and shook their head and looked at us helplessly.

“No,” they whispered, “that is not what we wished to say.”

They were silent, then they spoke slowly, and their words were halting, like the words of a child learning to speak for the first time:

“We are one...alone...and only...and we love you who are one...alone...and only.”

We looked into each other’s eyes and we knew that the breath of a miracle had touched us, and fled, and left us groping vainly.

And we felt torn, torn for some word we could not find.

21. The tone of this passage transitions from
  - A. incredulous to complacent.
  - B. guarded to secure.
  - C. proud to tender.
  - D. uncertain to confident.
  - E. aggressive to placid.
  
22. All of the following are themes suggested by this passage EXCEPT the
  - A. vastness of the world not controlled by the collectivists.
  - B. inability of the many to determine morality for the individual.
  - C. blessings of privacy and solitude.
  - D. difficulties of living outside of a community.
  - E. necessity of individuality in the expression of love.
  
23. The end of this passage contains an example of a/an
  - A. conflict.
  - B. falling action.
  - C. exposition.
  - D. dénouement.
  - E. resolution.
  
24. Throughout this passage, the narrator’s chief struggle is
  - A. making his way through the forest.
  - B. expressing his love for the Golden One.
  - C. overcoming his fear of the unknown.
  - D. leaving his former life behind.
  - E. reconciling his own ideas with his education.
  
25. The overall tone of this passage is
  - A. optimistic.
  - B. restrained.
  - C. passionate.
  - D. perplexed.
  - E. desperate.

# Anthem

## Multiple-Choice Answers with Explanations

1. (A) illustrates the subordination of the individual to the collective—the way each individual refers to himself in the plural. (B) clearly and unambiguously states the complete subordination of the individual to the collective. (C), like (B), states the suppression of individuality. (E) is another example of the individual’s referring to himself in the plural. (D), however, while it suggests the censorship of the current totalitarian regime, does not necessarily point to collectivism.
2. From the first sentence, “It is a sin to write this. It is a sin to think...,” the theme of sin and transgression (B) is suggested.
3. Given the use of the plural (we) to indicate the singular individual, and given hints like the second sentence (“It is a sin to think words no others think.”), it is clear that the name “Equality 7-2521” suggests something other than democracy (A). Objectivism (D) and Existentialism (E) are the polar opposites of the attitude expressed in this passage. Socialism (B) is tempting, but the extreme lack of individual differentiation in this society points more clearly to (C) collectivism as the best answer.
4. The narrator calls his height a burden (B), but he describes his forbidden thoughts and wishes and his lack of will to resist as a curse. He clearly views being different from the others as a failing, saying, “we strive to be like all our brother men, for all men must be alike.” Hence, uniqueness (A) is the best answer.
5. The strict rules imposed on individuals by the government eliminate (A). There is no evidence to suggest (B) or (C). (E) is tempting, but there is no evidence that the society is ruled by a dictator. In fact, the society’s extreme restrictions of individual power would make this seem unlikely. The government monitors and regulates every aspect of its citizens’ lives and is best described as totalitarian (D).
6. While (A) may represent an effective technique for controlling a population, there is no evidence of rewards in the passage. (B) is a better answer, as the desire to defeat a sense of individual self-worth is evident in both the Council’s job assignments and the mantra recited by the new assignees. The Council offers no reasons for their decisions and makes no attempts to persuade the public (C). The passage certainly illustrates the imposition of laws, but the laws are unjust (D). Finally, option (E) represents the claims made by the Council, but it can be inferred from the passage that their decisions are actually governed by ulterior motives.

7. In this passage, the phrase “Transgression of Preference” refers to an individual’s desire to pursue one career over another, in a society in which each individual must subordinate his or her own will to that of the government (A). The narrator tells us, “the Council of Vocations knows in its great wisdom where you are needed by your brother men, better than you can know it in your unworthy little minds,” clearly stating that the individual will is subordinated to social will; therefore, **(A) is the best answer.**
8. The narrators capitalizes some of the terms used in his society (A), but the capitalization itself does not demonstrate collectivism. (B) indicates collectivism, but the assignment of careers is not a technique of the narrator’s. The narrative does not use any significant imagery (C), nor is there any apparent foreshadowing (D). **The nonstandard use of plural pronouns (E), however, suggests that the community is valued above the individual.**
9. The passage indicates that questions are forbidden outside of the House of Scholars and that the latest innovation to come out of the House of Scholars was a candle, invented a century ago, which clearly suggests that education is abhorred in this society. **(B) is the correct response.**
10. **There is no evidence to support option (C), making this the correct response.** The narrator is curious and loves learning, and his assignment as a street sweeper will almost surely deny him any opportunity to pursue his interests and have a fulfilling career. Hence, (A), (B), and (E) can be inferred from the passage, as the Council appears to systematically deny talented citizens the opportunity to use their talents. (D) is also eliminated given that the narrator has stood out as strong-willed from an early age and clearly does not fit in despite his best efforts.
11. International 4-8818 is best known for his artistic talent (D) and his smile. It can be inferred that, like Equality, he is assigned a career as a Street Sweeper as a means of suppressing his talents. **Hence, (D) is the best response.** International 4-8818 may also be strong (B) and intelligent (C) but these are not his defining characteristics. He is not mentally disabled (A), and neither is he known for insubordinate behavior (E), aside from minor infractions in his youth.
12. Earlier in the novel, the Transgression of Preference referred to the narrator’s career choice (C), his desire to be a scholar; but that is not the case in this passage. Here, the narrator says it is “evil... to love any among men better than the others”; **therefore, (B) is the best answer.**
13. (B) and (D) are both eliminated by the description of the walls as smooth to the touch and feeling like stone that is not stone (perhaps cement). (C) and (E) might tempt some students, as the narrator mentions the iron line and insists the place was made by men, but there is nothing, aside from the iron rail, to suggest that this is a foundry, and the apparent infinite length of the tunnel, along with the lack of any debris to suggest storage, discredits the idea of its being a vault. **The smoothness of the walls, the iron rail along the floor, and the apparent length of the tunnel all suggest (A) as the best choice.**

14. (A) and (D) are eliminated by the fact that, despite the primitive nature of the novel's technology, it is clear that far superior technology existed in the "Unmentionable Times" of the novel's past. (B) is clearly incorrect, as even the characters' names do not correspond with contemporary society. Likewise, (E) is incorrect because the technology of Rand's present is a remnant of the past in the novella. (C), however, would suggest that our present is the "Unmentionable Times" of superior technology referred to in the passage. The narrator's discovery of the ruins of an old subway tunnel strongly suggests that the events of the novella take place long after our society has collapsed.
15. *Climax* is defined alternatively as the "highest point" of the action—when the "rising action" can rise no further—or as the "turning point" of the plot when the ending is determined. Given both of these definitions, (D) and (E) are facts in exposition. (C) is close to an inciting incident for this passage. (A) is rising action, but **(B) is the highest point, the point when the narrator becomes a full law-breaker, and we know the direction the story is going to take. Thus, B is the best answer.**
16. An event's not turning out as was expected or an action's having consequences different from what was expected is the definition of situational irony. **Thus, (A) is the correct answer.**
17. (C) demonstrates the narrator's increasing willingness to assert his individual will. (A), (D), and (E) represent his growing awareness of and pride in his own body and abilities. Option (B), however, does not take place in this passage. At this time, Equality still believes that the Council of Scholars will be pleased with his invention. **Thus, (B) is the correct answer.**
18. We know (A) to be true from other parts of the novella, but not from this passage. (C) and (D) are eliminated by the narrator's first realization that he must share his invention *for the collective good of his society*. (E) is likewise true, but there are clear motives behind both his violation of the law and his decision to turn himself in, and both have to do with desiring to be a good citizen. **(B) is the correct answer. He is willing to risk potential punishment in order to make his invention known for the benefit of his fellow citizens.**
19. There is arguably a degree of hubris (A) in this passage, but it is in the narrator's opinion of himself and his value to the residents of the House of Scholars. The narrator is curious (B), but this trait does not figure into this passage. His intelligence (D) would probably also demand some caution in presenting his invention to the council and turning himself in, expecting forgiveness. (E) could describe the narrator's personality, but does not appropriately describe the action in question. **However, his assumption that he will be forgiven by the Council is a clear example of naivety (C).**
20. **The narrator's fervent desire to be helpful to his brothers can best be described as zeal, (E).** There is no sign of fear (A) or anger (C) in this passage, and the reader might sense the narrator's regret, but certainly there is no evidence of apathy (D). And, surely, the man is curious (B), but curiosity does not govern the events in this passage.

21. In the beginning of the passage, the narrator is exhibiting pride in the distance they have walked and that he has made weapons and been able to hunt. By the end of the passage, the Golden One has confessed her love for him, and the passage closes with the narrator's groping for a word to explain how he feels toward her. There is, perhaps some wonderment in the size of the forest, but the narrator's confidence cannot be mistaken for complacency (A). The beginning of the passage is a celebration of the narrator's pride in achievement and wonder at the vastness of the forest. He is not guarded or overly cautious (B). Likewise, the passage does not start out with uncertainty (D), and, while the narrator has been able to hunt, there is no sign that he has grown aggressive (E). **(C) is the best choice.**
22. The passage begins with the narrators expressing some wonderment at the vastness of the forest—symbolic of land not controlled by the collectivists—thus eliminating (A). (B) is eliminated as the narrator confesses that, while he knows he violated the law, he never had any doubts. Likewise, the passage strongly emphasizes (C) and ends suggesting (E). **(D), however, is completely untrue.** The couple finds it surprisingly easy and pleasant to live outside of the community.
23. Since the passage's final sentences do not take place in the beginning of the story or introduce new characters, option (C) can be ruled out. Likewise, the end of the passage does not end the story, and, while some of the protagonist's problems have been solved, the passage presents a new, unresolved conflict. Thus, we can eliminate (B), (D), and (E) as possible answers and determine that **(A), representing the conflict of the couple's inability to adequately express their love, is the best response.**
24. There is really no sense in this passage that the walk through the forest is difficult or perilous (A), and the struggle to express his love (B) does not occur until the end of the passage. The passage gives no indication of (C) at all, and the narrator seems more to celebrate (D) than struggle with it. He does, however, discuss his attempts to sort through the contrast between what his experience and emotions tell him about individuality, privacy, and solitude, and what he was taught as a child. **Thus, (E) is the correct answer.**
25. There is no significant restraint (B) evident in the passage. If anything, the narrator has become less restrained and cautious since being exiled from society. While the excerpt does describe loving looks and words exchanged between the narrator and the Golden One (C), passion is not the dominant tone of the passage. Neither is puzzlement (D), although Equality 7-2521 does mention the contradiction between his current experiences and his former learning. And there is no desperation (E) in the passage at all. In fact, the narrator finds surviving in the woods surprisingly pleasant. **Clearly (A) is the best answer.** The passage indicates that the couple is safe and well-fed, that they have found a house, and that they plan to build a new life for themselves. The passage is full of a confident optimism.

# Anthem

## Chapter One

1. What is the mood of the beginning of the novella?

*The novel begins on a negative note. The narrator admits to committing a number of sins—one of which he believes is unprecedented in his society. The references to actions like writing as “sins” suggest that the novella is set in a repressive and controlling society.*

2. What is suspenseful about the opening lines of the narrative?

*The narrator alludes to an unnamable sin and indicates that he does not know what the punishment is going to be should he get caught. This creates suspense for the reader, who is left to wonder what the sin is, whether the narrator will be caught, and what the punishment will be if he is.*

3. When do we first learn that the narrator is a single individual?

*The narrator establishes that he is not part of some sort of communal narrative voice when he tells us his name and begins to describe himself.*

4. What is the immediate effect of discovering that the narrator speaks of himself in the first-person plural?

*The reader wonders why he does not speak of himself as an individual. This information confirms the idea that the narrator lives in an extremely oppressive collectivist society.*

5. What is suggested by the fact that the speaker's height is considered “evil” by the Teachers and Leaders?

*The narrator is taller than most of his “brothers,” and, for this reason, the society says he has “evil in his bones.” This passage suggests that it is considered evil to be unique in the society of the novella.*

6. What collectivist mantras are presented in this first chapter?

*Above the palace is the inscription: “We are one in all and all in one./There are no men but only the great WE,/One, indivisible and forever.” Every night before going to sleep, all men recite this prayer: “We are nothing. Mankind is all. By the grace of our brothers are we allowed our lives. We exist through, by, and for our brothers who are the State. Amen.” These lines constitute a part of the collectivist idea that the needs and the will of the community take precedence over the needs and will of the individual.*

7. Under what “curse” does the narrator claim to have been born? Why is this significant?

*The narrator’s curse is, essentially, curiosity: a desire to study, to analyze, and to understand the nature of things. This is significant because the society obviously values ignorance.*

8. What early evidence is presented that the narrator is going to turn out to be a non-conformist—a troublemaker, by his society’s standards?

*In the Home of the Infants, the narrator is prone to fighting with the other boys. This is a serious offense in a society that values conformity and harmony. Late on, in the Home of the Students, the narrator is guilty of the Transgression of Preference, secretly wishing to serve his own desire to study in the Home of the Scholars rather than yield to the will of the community’s leaders.*

9. What two ironies are present in the narrator’s discussion of the Home of the Scholars?

*The narrator boasts that “all the great modern inventions come from the Home of the Scholars,” when the most recent is a mere candle. Likewise, it is also ironic that the “most recent” invention was created two hundred years ago. One wonders what has transpired in the Home of the Scholars since then.*

10. How does this society treat its “elderly” members? Why is this significant?

*The elderly, once they are no longer able to work, are assigned to the Home of the Useless where they merely sit and wait for death. People are valued only for their ability to serve their community.*

11. What is an Old One? An Ancient One? What is suggested by these designations?

*An Old One is anyone aged forty or above. These men and women have been worked to the point of exhaustion and are sent to the Home of the Useless. An Ancient One is someone who has, by some miracle, survived to the age of forty-five. These designations clearly imply that the society works the individual so hard that he or she dies at a remarkably young age. Furthermore, there appears to be no real medical care or life-sustaining technology in this society, which does not seem to value human life very highly.*

12. How does the narrator accept his Life Mandate as a Street Sweeper?

*He accepts it with no apparent disappointment; instead, he sees it as a way of atoning for his previous sins and as a means of serving his brothers with a happy heart.*

13. What does the future seem to hold for this curious and, presumably, intelligent and creative young man? What is the ostensible reason for this future?

*He will work as a Street Sweeper for twenty-five years; then he will go to the Home of the Useless. Ostensibly, this is where his Society needs him to serve its needs and the needs of his fellow citizens.*

14. How is International 4-8818 similar to the narrator? What does this similarity suggest about the *real* method for determining people's Life Mandates?

*Like the narrator, International 4-8818, is tall and shows evidence of intelligence and talent. He has a sense of humor and an ability to draw what is described as cartoons or caricatures. He is also known for his smile. The fact that he is also assigned to the Home of the Street Sweepers and not the Home of the Artists suggests that people are not assigned where they are needed, but where they can be controlled and, perhaps, punished for natural abilities. Clearly, no individual is allowed to outshine the rest in intelligence or talent.*

15. Why would personal friendship be a Transgression?

*Everyone is supposed to be completely equal. To have a friend is to show a preference for a particular person, which upsets that strict equality.*

16. What is significant about the fact that the past is referred to as the Unmentionable Times? How does the past probably compare with the period in which the novel takes place?

*The fact that the past is “unmentionable” indicates that the citizens are all kept in ignorance. They are not allowed to speak of—and probably know nothing about—a time when things were different. If we assume the setting of the novel to be the future, then the “Unmentionable Times” was a period when there was technology, medical knowledge, education, etc., all of the things that have been lost—or forbidden—in this collectivist society.*

17. Describe the narrator's remarkable discovery.

*The narrator finds a metal grate covering a hole that goes down into the ground. He climbs down the hole and finds a tunnel at the bottom. These are the ruins of a subway tunnel from the “Unmentionable Times.”*

18. What is significant about International 4-8818's agreeing to keep the discovery a secret?

*To keep such a significant discovery private—not to share it with the entire society—would be a grave Transgression. Thus, International 4-8818 shows remarkable loyalty and friendship in agreeing to keep the tunnel a secret.*

19. What is significant about the fact that the narrator claims the tunnel for himself?

*It is the first and only claim to private ownership we have encountered in the novel. Surely, in this collectivist society, to claim anything for private ownership is unthinkable.*

20. For the next two years, what does narrator do with his discovery?

*The narrator returns to the tunnel, alone, for three hours every day while the rest of the Street Sweepers are in the City Theater. He writes in his journal and spends time alone, reading, thinking, and learning.*

21. What great Transgression is he committing?

*It is a sin to be alone. In this collectivist society, solitude is evil.*

22. What other transgressions does the narrator commit?

*He steal things—manuscripts, glass vials, materials—from the Home of the Scholars.*

23. What is the narrator suggesting when he admits that he does not feel like a transgressor? How does this begin to illustrate Rand's objectivist philosophy?

*The narrator admits that, despite the teachings of his society, his conscience is clear. He may be violating the law, but he is doing nothing wrong. This illustrates the objectivist claim that the individual's conscience should be the ultimate judge of values.*

## Chapter Two

1. Describe the state of male-female relationships in the society of *Anthem*.

*Just as it is forbidden to favor a particular individual as a friend, so too is it forbidden for a man to favor a particular woman, and vice versa. Love appears to be forbidden.*

2. What is it that first makes Liberty 5-3000 attractive to the narrator?

*He is first attracted by her apparent physical and spiritual strength and her apparent intelligence.*

3. How do the narrator and Liberty 5-3000 begin their communication? What earlier relationship does this echo?

*Their first communication is via eye contact. This echoes the narrator's friendship with International 4-8818. The narrator has told us that they have never spoken of their friendship—for such is forbidden—but when they make eye contact, they recognize their feelings for each other.*

4. How are future generations of citizens bred for the benefit of the society?

*Every spring, the Council of Eugenics pairs men over the age of 20 with women over the age of 18. These couples go to the City Palace of Mating to produce children. Children are born in the winter and are taken immediately to the Home of Infants, so that they never know their biological parents.*

5. What is Eugenics?

*Eugenics is a philosophy that advocates the “improvement” of the human gene pool and the eradication of “inferior” and “undesirable” genes.*

6. What has the narrator's personal experience been with the Palace of Mating, and how does he feel about it?

*He has been to the Palace of Mating twice and feels it is an “ugly and shameful matter.”*

7. As he sits in his tunnel, what does the narrator finally recognize as the word that describes the feeling that is pervasive among him and his brothers? What is the cause of this feeling?

*The feeling is fear. He sees it in their eyes and feels it in the Home of the Street Sweepers. This fear is based on the individual's inability to express itself. The collectivist society is totalitarian in that it controls every aspect of the individual's life, forcing the Individual to be subjected to the Collective. Any minor slip that would result in an expression of individuality would be a Transgression and punished severely.*

8. What is ironic about the Council's pronouncements regarding happiness?

*It is forbidden to be unhappy, since all men, at least in theory, have everything they could ever want. Happiness is said to be the product of a person's living for his or her brothers. However, the complete lack of individuality, privacy, and solitude, however, results in unspoken misery for most members of society.*

9. Why does Rand have the narrator tell us about Fraternity 2-5503 and Solidarity 9-6347?

*Fraternity 2-5503 is prone to breaking out into tears at any time during the day or night and Solidarity 9-6347 has nightmares and cries out at night. These stories demonstrate that the narrator is not the only one who is unhappy with his life. If these men are in crisis, it seems likely that others are as well.*

10. Why are the men afraid to speak with one another?

*In this collectivist society, everyone must agree with everyone else. There can be no minority view or difference of opinion. Since no man can ever know what his brothers are thinking, it is safer not to speak.*

11. Given that *Anthem* was written in 1938, what world events may have influenced the writing of the novella?

*Rand was likely reacting to World War I and the rise of Socialist, Communist, and Fascist states. She was also probably describing the effects of the Great Depression, the Red Scare of 1917 - 1920, any time when masses of people acted irrationally and individual will was sacrificed for the sake of the "greater good."*

12. What biblical archetype do the Uncharted Forests bring to mind?

*The Uncharted Forests are almost Edenic in that they contain the remnants of an idealized time.*

13. What happens to anyone who discovers the Unspeakable Word and dares to utter it?

*That person has his or her tongue ripped out and then is burned to death.*

14. How is the man who is executed similar to the narrator? Why is witnessing the execution a significant event for Equality?

*Both are tall, both are Transgressors of the law of their society, both seem to be ruled by their consciences, and both are calm and courageous in the face of adversity. Rather than being horrified by the execution, the narrator is impressed by the demeanor of the executed and feels a kinship to him. He imagines that there is a meaningful exchange of eye contact between the executed and himself.*

15. What does the existence of an "Unutterable Word" indicate about the society of the novella?

*Words communicate ideas, so to have an unutterable word is to have an idea that no one is permitted to speak of. The fact that most men do not even know the word indicates the fact that the idea has nearly been eradicated from human consciousness.*

### **Chapter Three**

1. What does the society depicted in *Anthem* believe about truth and knowledge? What does the narrator's discovery prove about the nature of truth?

*As the narrator explains, his society teaches that unless everyone knows something, it cannot be true. Since nothing can be known by everyone, nothing can really be called true. The narrator's discovery proves that this belief is utterly wrong. He has discovered something that only he knows, and yet it is true. Thus, the discovery proves that truth exists, independent of human knowledge.*

2. What is the discovery in nature that Equality makes?

*He discovers the power of electricity and how to capture the electricity of lightning.*

### **Chapter Four**

1. What name does the narrator eventually bestow on Liberty 5-3000?

*He calls her the Golden One.*

2. What name does she give him? How is this name appropriate?

*She calls him the Unconquered. This is appropriate because, despite the society's strict teaching, the narrator is indeed "unconquered" and has committed numerous transgressions during the course of this novel.*

### **Chapter Five**

1. What emotion do the opening sentences of this chapter convey?

*The opening sentences convey individualistic pride in an accomplishment.*

2. What is Equality's first thought after expressing his pride in his invention? How does his reaction illustrate Rand's Objectivism?

*After expressing his pride, Equality immediately thinks of how his invention will benefit everyone in his society. This illustrates Rand's belief that society is best served when each individual is free to pursue his or her own ends.*

3. Equality has just begun to wonder about his appearance?

*To know what one looks like is a significant way to distinguish oneself from others. The fact that he is now curious about his personal appearance is a large step toward understanding himself as an individual.*

4. What does the narrator's invention symbolize?

*The narrator discovers a new source of light far brighter than anything he or his brothers have ever seen. The light symbolizes knowledge or understanding—enlightenment. The collectivist society of the novel exists in the darkness of collectivist ignorance, and, in discovering his individuality, the narrator is discovering the light of understanding.*

## Chapter Six

1. How does the opening of Chapter Six contrast with the closing of Chapter Five?

*Chapter Five closed on a relatively positive note. The narrator had successfully created his light box and was making major strides towards seeing himself as an individual. Chapter Six opens with the story of his discovery and arrest.*

2. Why does the narrator wait thirty days to escape from the Palace of Corrective Detention?

*The World Council of Scholars is meeting in his city in thirty days, and he wants to present them with his light-box invention. He does not want to escape earlier and risk being captured before he can speak with the World Council, so he waits until the last minute to escape.*

3. Describe the tone of the end of Chapter Six.

*Chapter Six ends on a positive, optimistic note. The narrator is not concerned with the welts and cuts on his back from his scourging. He is so confident of the tremendous value of his gift, and he is so certain that he will be forgiven for all of his transgressions, that he has no fear of failure.*

## Chapter Seven

1. Contrast the beginning of Chapter Seven with the end of Chapter Six.

*Again, as with Chapter Six, this chapter opens on a desperate, dejected note. It is evening, growing dark, and something has gone terribly wrong at the meeting of the World Council of Scholars. The narrator now laments that he has no home and no bed. He is truly an outcast.*

2. How does Rand use the candle to ridicule the scholarly achievements of this collectivist society?

*Earlier, the narrator told us that the candle was the most recent invention of the Home of the Scholars and that it had been invented over two hundred years earlier. In Chapter Seven, we are told that it took twenty men to invent this candle, and the inventors are so revered that their portrait hangs in the room where the World Council sits.*

3. How does the reaction of the World Council to the narrator's presence expose hypocrisy in this collectivist society's leadership?

*If all people are truly equal, as the society's doctrine claim, then even a Street Sweeper should be welcome at this meeting. There should be no arrogance or snobbery.*

4. What is the council's reaction to the narrator's invention? Why is it ironic?

*The council members are terrified. The irony is that they should have been curious and anxious to learn about the invention.*

5. Why does the council reject Equality's invention?

*The council members are jealous that Equality, a mere Street Sweeper, is intellectually superior to them. Another reason for their rejection is their belief that something must be known by all men in order to be true. They cannot accept the reality of Equality's invention because it is outside the realm of common knowledge. Furthermore, the narrator worked on the invention alone, which is forbidden. For these reasons, the council must reject the invention.*

6. How does Solidarity 8-1164's rejection of the light box reveal the absurdity of the Scholars' methods?

*One would presume that it would be the function of the Scholars to embrace new ideas, but the rules of the Home of the Scholars actually hinder creativity. If not all of the brother scholars see the need for one Scholar's "strange new ideas," then work on it is stopped. This is probably why there has been no new invention in over two hundred years.*

7. What is satirized in this episode?

*This episode satirizes the way in which those who benefit from maintaining the status quo often discourage positive changes for selfish reasons. The World Council fears that, if the light box catches on, it will ruin the Department of Candles.*

8. What is the narrator's one regret at being an exile from his society?

*His one regret is that he will never see the Golden One again.*

## **Chapter Eight**

1. How does the narrator feel when he awakens in the Uncharted Forest?

*He feels total freedom.*

2. Why does he take such pleasure in his first simple meal of roasted bird?

*He takes great pride in the fact that he provided the bird for himself by his own effort.*

3. How does Equality react to seeing himself for the first time?

*Equality finds himself beautiful. He knows he looks different from his brothers because the sight of his face does not evoke pity.*

4. What hinders the narrator's recording all of his thoughts and feelings?

*He does not have the words to express his feelings.*

### Chapter Nine

1. Why does the Golden One follow the narrator through the Uncharted Forest?

*She is willing to risk death to be with him rather than stay in the city.*

2. Why is there both pride and bitterness in the Golden One's voice when she insists that she will share the narrator's damnation?

*The pride is rooted in her strength of spirit, her ability to think for herself and determine for herself what is right and what is wrong. The bitterness expresses her attitude toward her other brothers and the restrictive and demeaning values of her society.*

3. How does the pair adapt to life in the forest and manage to survive in the wilderness?

*They provide for themselves. There is food and water in abundance. The narrator builds a ring of fire to protect them from the beasts of the forest at night.*

4. Why does the couple's newfound happiness puzzle the narrator?

*The couple's happiness in their new circumstances contradicts everything they have been taught. They have been raised to think that they cannot live without their brothers and that solitude is evil and corrupting, but they feel only joy now that they are separated from the city and other people.*

5. The passage of their progress through the Uncharted Forest contains the most vivid imagery of the novella. What imagery is described in this passage, and why has Rand saved it for this episode?

*The imagery is primarily of light and darkness, the sun and the dappled shadows of the trees. The contrast of light and dark indicate the couple's passage from ignorance and oppression to freedom and enlightenment.*

6. What is the difficulty the Golden One has in declaring to the narrator, “we love you”?

*Her words do not express her true feelings of love. “We” represents the bond and love of brotherhood, but this is not the kind of love she feels for the narrator. She does not have the words she needs to express individual love for another individual.*

7. What word is she missing?

*She is missing the first person singular, “I.”*

## Chapter Ten

1. What was the original purpose of the house the couple discovers?

*The way the narrator describes it, the house seems like a vacation home, built to allow the inhabitants to enjoy the mountain views.*

2. What is the symbolic significance of all the windows and the light in the house?

*Again, the light symbolizes knowledge or understanding, and this house from the Unmentionable Times represents the enlightened period in which individuality and truth were valued.*

3. List some of the things in the house that are different from the city the couple has left behind.

- *All the colors inside the house. Their former world was white, gray, black or brown.*
- *Mirrors throughout the house. In the city, people never see their own reflections.*
- *Globes of glass with metal cobwebs inside. Candles are the only source of light in the narrator’s former world.*
- *Sleeping rooms with only two beds. Back in the city, groups of one hundred sleep in the same room.*
- *Garments of different colors and materials. The couple is accustomed to wearing tunics and togas.*
- *Printed, hard-backed books. There is only one, hand-printed manuscripts in the Home of the Scholars.*

## Chapter Eleven

1. What significant change in language occurs at the break in this chapter?

*The narrator discovers—and begins to use—the first-person singular pronoun, I.*

2. What does the novella's title mean, in light of the narrator's new perspective?

*The novella is an “anthem” celebrating the objectivist values that celebrate the individual, the individual will, and the individual's right and ability to determine his or her own destiny and moral code.*

3. Why does the narrator now understand why he never felt any guilt for his actions and thoughts before?

*He knows now that he had been right to go against the ways of the city; that is why he never felt any guilt before. He did not understand this because his knowledge had been limited, but now he knows that it is inherent in the nature of man to be free and to be an individual.*

## Chapter Twelve

1. What is the significance of the Golden One's saying, “I love you”?

*At the end of Chapter Nine, the Golden One did not have the words to adequately express her feelings. However, now, with the word “I,” she can express the love that she feels for the narrator.*

2. What is the significance of the names the narrator chooses for himself and his companion?

*Prometheus is the name of the Titan who defies Zeus and gives fire—representing understanding—to humankind. This parallels the narrator's defiance of the Councils and his efforts to give the gift of light to his brothers.*

*Gaea is the mythological mother of the gods. The Golden One will be the mother of a new people who will know the word “I” and the importance of individuality.*

3. What does the narrator now see as his destiny?

*The narrator believes he must rebuild the lost world of freedom and knowledge. He believes that the man he saw executed for uttering the Unutterable Word must have chosen the narrator as his “heir.”*

4. What specific plans does he have in regard to the house and the friends he left behind in the city?

*He finds a generator and plans to repair it. He will surround the house with a barrier of electrical wire for protection. He will go back into the city and bring back International 4-8818, Fraternity 2-5503, and Solidarity 9-6347 as well as any others who do not want to remain in the city.*

5. What does the narrator see as the things that have enslaved humanity throughout the ages?

*According to the narrator, humanity has been enslaved by the gods, by kings, and by ethnic or religious backgrounds.*

6. What does the narrator admit that he still does not understand?

*He doesn't understand why humankind, standing on the threshold of true freedom, chose to give it up.*

7. What societal trends does Rand protest and warning against in *Anthem*?

*The novella warns against any trend towards blind obedience and the subjugation of the individual will. As an objectivist, Rand believed that each individual had the right and ability to follow his or her own moral code, rather than yielding to someone else's definition of right and wrong.*

8. What is the significance of the word inscribed above the portal of the narrator's house?

*Above the portal, the narrator inscribes the word "ego," defined as the self, the individual, a person able to think, to feel, and to act independently from all others. This contrasts with the inscription "We are one in all and all in one. / There are no men but only the great We, / One, indivisible, and forever." Ego represents the objectivist philosophy of Ayn Rand, while "we" represents the collectivist philosophy of the city from which Equality has escaped.*

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19. What is significant about the fact that the narrator claims the tunnel for himself?

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20. For the next two years, what does narrator do with his discovery?

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21. What great Transgression is he committing?

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22. What other transgressions does the narrator commit?

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23. What is the narrator suggesting when he admits that he does not feel like a transgressor? How does this begin to illustrate Rand's objectivist philosophy?

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## Chapter Two

1. Describe the state of male-female relationships in the society of *Anthem*.

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2. What is it that first makes Liberty 5-3000 attractive to the narrator?

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3. How do the narrator and Liberty 5-3000 begin their communication? What earlier relationship does this echo?

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4. How are future generations of citizens bred for the benefit of the society?

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5. What is Eugenics?

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6. What has the narrator's personal experience been with the Palace of Mating, and how does he feel about it?

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7. As he sits in his tunnel, what does the narrator finally recognize as the word that describes the feeling that is pervasive among him and his brothers? What is the cause of this feeling?

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8. What is ironic about the Council's pronouncements regarding happiness?

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9. Why does Rand have the narrator tell us about Fraternity 2-5503 and Solidarity 9-6347?

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10. Why are the men afraid to speak with one another?

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11. Given that *Anthem* was written in 1938, what world events may have influenced the writing of the novella?

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12. What biblical archetype do the Uncharted Forests bring to mind?

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13. What happens to anyone who discovers the Unspeakable Word and dares to utter it?

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14. How is the man who is executed similar to the narrator? Why is witnessing the execution a significant event for Equality?

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15. What does the existence of an “Unutterable Word” indicate about the society of the novella?

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**Chapter Three**

1. What does the society depicted in *Anthem* believe about truth and knowledge? What does the narrator's discovery prove about the nature of truth?

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2. What is the discovery in nature that Equality makes?

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**Chapter Four**

1. What name does the narrator eventually bestow on Liberty 5-3000?

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2. What name does she give him? How is this name appropriate?

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**Chapter Five**

1. What emotion do the opening sentences of this chapter convey?

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2. What is Equality's first thought after expressing his pride in his invention? How does his reaction illustrate Rand's Objectivism?

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3. Equality has just begun to wonder about his appearance?

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4. What does the narrator's invention symbolize?

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**Chapter Six**

1. How does the opening of Chapter Six contrast with the closing of Chapter Five?

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2. Why does the narrator wait thirty days to escape from the Palace of Corrective Detention?

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3. Describe the tone of the end of Chapter Six.

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## Chapter Seven

1. Contrast the beginning of Chapter Seven with the end of Chapter Six.

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2. How does Rand use the candle to ridicule the scholarly achievements of this collectivist society?

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3. How does the reaction of the World Council to the narrator's presence expose hypocrisy in this collectivist society's leadership?

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4. What is the council's reaction to the narrator's invention? Why is it ironic?

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5. Why does the council reject Equality's invention?

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6. How does Solidarity 8-1164's rejection of the light box reveal the absurdity of the Scholars' methods?

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7. What is satirized in this episode?

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8. What is the narrator's one regret at being an exile from his society?

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## Chapter Eight

1. How does the narrator feel when he awakens in the Uncharted Forest?

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2. Why does he take such pleasure in his first simple meal of roasted bird?

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3. How does Equality react to seeing himself for the first time?

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4. What hinders the narrator's recording all of his thoughts and feelings?

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## Chapter Nine

1. Why does the Golden One follow the narrator through the Uncharted Forest?  
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2. Why is there both pride and bitterness in the Golden One's voice when she insists that she will share the narrator's damnation?  
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3. How does the pair adapt to life in the forest and manage to survive in the wilderness?  
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\_\_\_\_\_  
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4. Why does the couple's newfound happiness puzzle the narrator?  
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\_\_\_\_\_  
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5. The passage of their progress through the Uncharted Forest contains the most vivid imagery of the novella. What imagery is described in this passage, and why has Rand saved it for this episode?  
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6. What is the difficulty the Golden One has in declaring to the narrator, "we love you"?  
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\_\_\_\_\_  
\_\_\_\_\_
7. What word is she missing?  
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**Chapter Ten**

1. What was the original purpose of the house the couple discovers?

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2. What is the symbolic significance of all the windows and the light in the house?

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3. List some of the things in the house that are different from the city the couple has left behind.

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**Chapter Eleven**

1. What significant change in language occurs at the break in this chapter?

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2. What does the novella's title mean, in light of the narrator's new perspective?

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3. Why does the narrator now understand why he never felt any guilt for his actions and thoughts before?

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## Chapter Twelve

1. What is the significance of the Golden One's saying, "I love you"?  
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2. What is the significance of the names the narrator chooses for himself and his companion?  
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\_\_\_\_\_  
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3. What does the narrator now see as his destiny?  
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\_\_\_\_\_  
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4. What specific plans does he have in regard to the house and the friends he left behind in the city?  
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5. What does the narrator see as the things that have enslaved humanity throughout the ages?  
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\_\_\_\_\_  
\_\_\_\_\_
6. What does the narrator admit that he still does not understand?  
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7. What societal trends does Rand protest and warning against in *Anthem*?  
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8. What is the significance of the word inscribed above the portal of the narrator's house?

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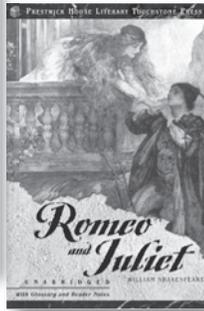
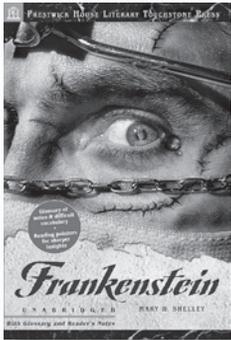
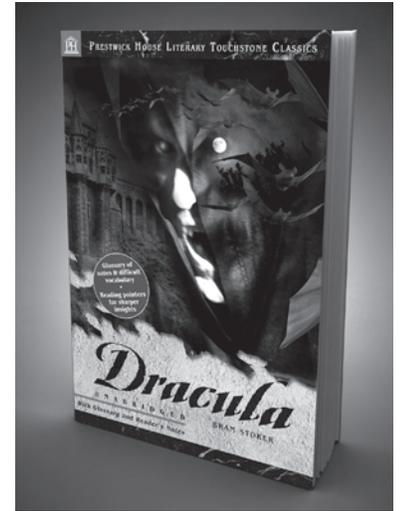
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