

# NEW VICTORY® SCHOOL TOOL®

2017-18 SEASON

RESOURCE GUIDE

# BLACK BEAUTY



# THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

## NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

Please be advised that the unauthorized reproduction or distribution of NEW VICTORY® SCHOOL TOOL® Resource Guides for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the NEW VICTORY Education Department at [Education@NewVictory.org](mailto:Education@NewVictory.org)

## CONTACT INFORMATION

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[Education@NewVictory.org](mailto:Education@NewVictory.org)  
646.223.3090

## Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

## The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.



NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



# BLACK BEAUTY

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# WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!  
The Guiding Pillars on this page are the foundation of how we strive to cultivate  
collaboration and creativity for everyone!*

## **PLAY**

How is the work sparking imagination,  
encouraging joy in learning  
and evoking laughter?

## **DISCOVERY**

What methods are we employing and questions  
are we asking to encourage opportunities for  
meaning-making, deepening understanding, inquiry,  
curiosity, risk-taking and learning about oneself,  
ones' peers, and the world around us?

## **COMMUNITY**

How are we encouraging ensemble and  
collaboration within the communities  
we work with?

## **ART FORM**

How are we honoring and exploring  
the technique of the art forms  
presented on our stage?

## **CREATE**

How can we activate art-making and creativity  
to explore the art form in each production?

## **ARTS FOR ALL**

How is the work accessible  
to and inclusive of everyone?



# INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production

## COMMON CORE STANDARDS

**Reading:** 1; 2; 3

**Writing:** 1; 2; 3; 4

**Speaking and Listening:** 1; 4

**Language:** 1; 2; 3; 5

## NEW YORK STATE STANDARDS

**Arts:** 1; 2; 3; 4

**English Language Arts:** 1; 2; 3; 4

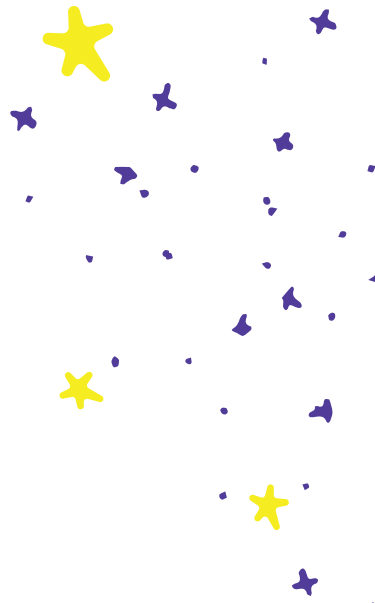
**Social Studies:** 5

## BLUEPRINT FOR THE ARTS

**Theater:** Visual Arts: Art Making  
Making Connections

## Summary

Andy McCuddy and his brother, Andy McCuddy (it's a family thing), have fallen on hard times. When they discover their beloved copy of *Black Beauty* in the cozy horse trailer they call home, they take the bit firmly between their teeth and reenact portions of the page-turning adventure. Created by Andy Manley and Shona Reppe, the dream team behind *White* (New Vic 2015), and acclaimed storyteller Andy Cannon, this is BLACK BEAUTY as you've never seen it before. So saddle up and jump headlong into a tale where loneliness gives way to hope, friends become heroes and courage saves the day!



# BLACK BEAUTY



THE NEW VICTORY® THEATER

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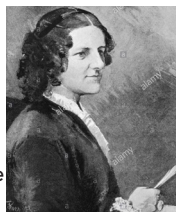
Where in the world is  
BLACK BEAUTY from?

SCOTLAND



## FUN FACTS

BLACK BEAUTY is adapted from a novel written in 1877 by English author Anna Sewell. The book has been adapted for both film and television, and is one of the best-selling books of all time with over 50 million copies sold worldwide.



Anna Sewell wrote *Black Beauty* to showcase the way that horses were used as a sign of wealth and as a symbol of hard labor.



Red Bridge Arts' name is inspired by the Forth Rail Bridge, a large, red bridge right next to their headquarters in Scotland!

Fife is a historic county in Scotland and is still commonly referred to as the Kingdom of Fife by local Scots. BLACK BEAUTY has won the Critics' Awards for Theatre in Scotland (CATS), twice!

STORYTELLING + PANTOMIME  
× ADAPTATION =

# BLACK BEAUTY

## A Closer look:

Andy Cannon, Andy Manley and Shona Reppe are some of the most experienced and talented makers of theater for young audiences in Scotland. They have created a range of highly respected and internationally renowned work, in many cases together as a collaborative team. They've previously come to the New Vic (in various capacities) with *White* (2015, 2011), *The Ballad of Pondlife McGurk* (2014), *Kappa* (2014), *Potato Needs a Bath* (2011) and *Cinderella* (2010).

The producers of Red Bridge Arts and Traverse Theatre Company have assembled this top-notch team once again as the creative force behind BLACK BEAUTY. The Fife-based Red Bridge Arts has, since 2015, produced work for young audiences across Scotland and internationally.

Formed in 1963, Traverse Theatre Company nurtures emerging talent, produces award-winning new plays and offers a curated program of the best work from the U.K. and beyond. Their programming spans theater, dance, music and spoken word—effectively keeping the spirit of the Edinburgh festivals alive year-round.



## STORYTELLING

BLACK BEAUTY is inspired by Anna Sewell's 1877 best-selling novel of the same name. Red Bridge Arts' production uses music, puppetry, pantomime and spoken word as storytelling devices in order to bring their version of the classic story to life. The play takes the audience on a touching and hilarious journey, telling a story about the McCuddy brothers, both named Andy and both sharing a love of their favorite book, *Black Beauty*.

## THEATRICAL ADAPTATION

Plays are often adapted from books, movies and stories that are re-told by playwrights in brand new ways. The New Victory's presentation of BLACK BEAUTY is adapted by Red Bridge Arts from Anna Sewell's 1877 novel. This is not the first adaptation of this novel. Not counting this production, there are a total of eleven adaptations made for stage, and television, and an album!

## OBJECT THEATER

With object theater, anything becomes everything! Sometimes referred to as object puppetry, this art form uses found objects to create a story, complete with characters and setting. Instead of puppets specifically designed for the narrative, object theater deliberately uses everyday objects, either as they are or transformed into other things, requiring the skills of the performers and the imagination of the audience to believably convey what it's supposed to be.

## WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring BLACK BEAUTY with your students, find out how much they already know about **HORSES**. In addition, allow them to explore the themes: **IMAGINATION** and **FAMILY**.

*BLACK BEAUTY uses found objects to help tell the story. Have you ever used ordinary objects to tell a story?*

*This show centers around the story of a horse. What do you know about horses?*

*BLACK BEAUTY is an animal adventure. What animal would you write a story about?*

*What does the word "family" mean to you?*

*Who do you care about? What do you do to show them that you care?*

**BLACK  
BEAUTY**



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## BECOMING BEAUTY (ELA, THEATER)

Take your students on a literary journey by having them read excerpts from Anna Sewell's *Black Beauty*. Once they've read their assigned text, have a class discussion about the story's themes and the way in which the story is told. Then, have students put themselves into the mindset of the character, Beauty, and write short journal entries based on the excerpts they've read from the title character's point of view. Next, put students in small groups and have them share their writing with one another. Finally, have each group combine their journal entries with their fellow classmates' to create a short story or play to present to the class! **Note:** *As an alternative to putting students in small groups for this activity, you can also choose to collect students' journal entries and arrange them into a cohesive story. Then, donning the director's cap, help students bring their journal entries to life in the form of your very own never-before-seen class play!* To support this unit, use the **Creativity Page: A Horse of A Different Color** in the **En Route** section.

## GETTING INTO CHARACTER (ELA, THEATER)

In *BLACK BEAUTY*, brothers Andy and Andy McCuddy bring a story to life using their mother's copy of *Black Beauty*, a few objects and their vivid imaginations. Have students do the same with their own favorite story. Encourage students to come to class dressed as their favorite storybook character! To help them brainstorm this idea, ask them questions like: *What storybook character is your favorite, and why? What story inspires you? What fictional characters do you look up to, and why?* In addition, they must bring one object or use anything available to them in the classroom that can be used to represent an important part of their chosen story, such as another character or an important piece of scenery—remember, in object theater, anything can be everything! Tell students that using the object they've brought to class, they're going to embody their favorite character and help tell their story through object theater! Individually, have students tell a 60-second version of their character's story arc. Guide them in mapping out their respective stories by reminding them that a complete story has a **beginning** (something happens to ignite the story), a **middle** (a conflict arises) and an **end** (the conflict is resolved). **Note:** *These are big ideas for younger students, but they just might help in explaining the mechanics of storytelling.* After everyone has shared, discuss with your students what it was like to use an object as part of their storytelling. **Bonus:** *To extend the storytelling experience, have students, in pairs or small groups, work together to combine their stories and objects, ultimately creating a brand new mash-up of stories to share! Then have each group share with a class, or invite another class over for a story share.* To support this unit, use the **Activity: Woosh! There It Is!** in the **Before** section.

## ANIMAL RIGHTS ACTIVISM AND ADVOCACY (ELA, VISUAL ARTS)

*BLACK BEAUTY* is full of laughs, clumsiness and silliness, but the show also deals with the subject matter of its source material—the ways in which animals are sometimes treated unjustly. Tell your students that you're going to learn more about animal rights organizations and their missions. In small groups, have students research different non-profit animal rights organizations, such as PETA or the Humane Society of the United States, learning more about their cause, outreach programs and history. Then, tell each group they are going to form their own activist organizations by researching a particular type of animal of their choosing. In small groups, have students learn about the life cycle, habitat and daily routines and activities of that animal, paying particular attention to that animal's contribution to the animal kingdom and ecosystem. Then, in those same groups, have students come up with a mission for their own imagined animal rights organization that explains why their chosen animal should be protected. Encourage students to create posters of advocacy and an online/social media presence outlining the things that other young people can do to help advocate for their animal and its habitat. Finally, have each group share their respective organizations findings and mission, advocating for their cause to the rest of the class! To support this unit, use the **Creativity Page: Making A Positive Impact** in the **After** section.



# BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show

## COMMON CORE STANDARDS

Speaking and Listening: 1; 2; 3; 4

Language: 1; 2

## NEW YORK STATE STANDARDS

Arts: 1; 2

## BLUEPRINT FOR THE ARTS

Visual Arts: Theater Making  
Developing Theater Literacy  
Making Connections



# BLACK BEAUTY

# WOOSH! THERE IT IS!

Part of the magic of BLACK BEAUTY is in the storytelling methods it employs.  
With your students, become storytellers and bring a book to life!

**Materials Needed:** A book such as *The Story of Black Beauty* by Alan Marks, *Giraffes Can't Dance* by Giles Andreae; *Dear Zoo* by Rod Campbell or *Little Blue Truck* by Alice Schertle; and costume pieces (optional)

1. Begin by inviting students to come together in a seated circle and ask them: *What are different ways to tell a captivating story?* Then, write down their suggestions on chart paper for future reference.  
**Note:** Suggestions may include: fun characters and character voices, moments of suspense, music, comedy, etc.
2. Tell students, *"It's storytime, but you're not just going to listen to the story, you're going to become all of the elements that help make up the story!"*
3. Read through the book once for the entire class so they get a sense of the story. Then go back through the book, highlighting vocabulary, characters, settings and other elements of the story using the following questions:
  - What colors did you see in the book?
  - What items or objects did you see in the pictures?
  - What characters are part of the story?
  - What did they like to do together?
  - Where do you think they lived?
  - How did the characters feel throughout the story?
4. Then, tell your students that they're going to bring the story to life in your classroom by exploring engaging elements of storytelling, selecting a few elements such as:
  - Tableau (A frozen picture)
  - Participants as Characters (Who/What is in the story)
  - Creating Physical Setting (Where the story takes place)
  - Soundscaping (The background music, noise or soundtrack made with the mouth, body or found objects)
  - Thought-Tracking (Hearing what individual characters are thinking at any given point in the story)
5. Put all of these ideas into practice by leading students through a "Story Woosh," in which they create moments of the story in the center of the circle, while you act as the narrator and offer direction as the story is told. **Note:** It's best to activate the story one page at a time.
6. Once you've finished a page or two of the book, have everyone in the center of the circle go back to their seated position by saying the word, "WOOSH!" and making a sweeping motion with your hands. Have seated students do this, too! Once you've repeated this for each page of the story, you will have essentially created your very own storyteller's theater!

## REFLECTION QUESTIONS:

*What was it like to explore the story physically after hearing it?*

*Did becoming different parts of this story help you better understand it? Why or why not?*

*What were some of your favorite moments from this activity?*

*What was the most challenging part of this activity?*

# BLACK BEAUTY

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## Be a part of your kid's field trip to BLACK BEAUTY

### WATCH

Check out the video trailer and a message from BLACK BEAUTY

[www.NewVictory.org/BlackBeauty](http://www.NewVictory.org/BlackBeauty)

While you're there, do the suggested Family Activities to learn more about the show.



### ASK

**After your kid visits the New Vic, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!**

#### BEFORE the show:

*What do you know about the story of Black Beauty?*

*What books about animals have you read before?*

*What do you think it will be like to see a play that involves object theater?*

*What are you most excited about for your trip to The New Victory Theater?*

#### AFTER the show:

*What was your favorite part of the show?*

*Did anything about the show surprise you?*

*What was it like to see a story book come alive?*

*What did you learn about horses?*

### VISIT

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2017-18 season, visit [www.NewVictory.org](http://www.NewVictory.org).

# BLACK BEAUTY

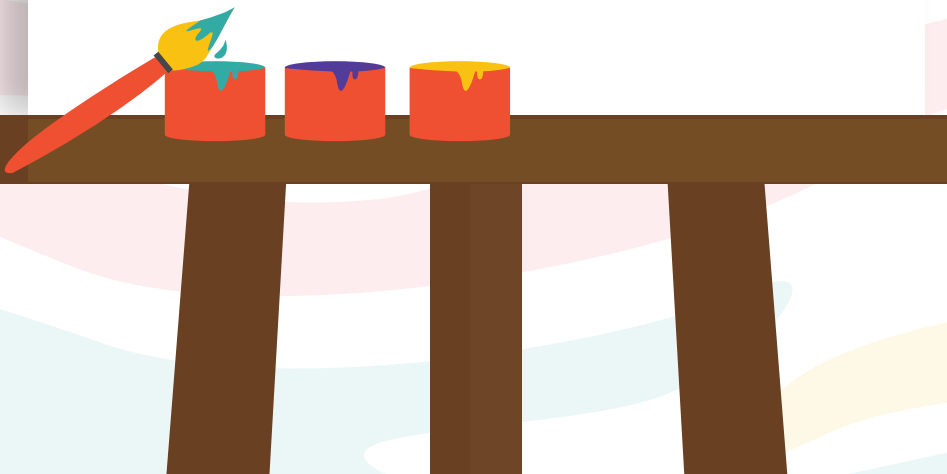
THE NEW VICTORY® THEATER

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# THAT ANIMAL LIFE

What is a day in the life of an animal like? **Use the canvas below to draw your favorite animal.**  
**Then, use the notepad below to write all about your favorite animal!**



# EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show

Provide this section to all teachers and chaperones attending the show!

**COMMON CORE STANDARDS**  
Reading: 1

**NEW YORK STATE STANDARDS**  
Arts: 1; 2

**BUEPRINT FOR THE ARTS**  
Visual Arts: Art Making  
Making Connections

## Heads up!

BLACK BEAUTY, an adaptation of Anna Sewell's 1877 novel, is a story of family, hope and a beloved novel. This inspired adaptation of BLACK BEAUTY is told through imaginative storytelling, object theater and a bit of audience participation! Prepare your students to watch closely and see how the characters and other story elements are brought to life!



# BLACK BEAUTY

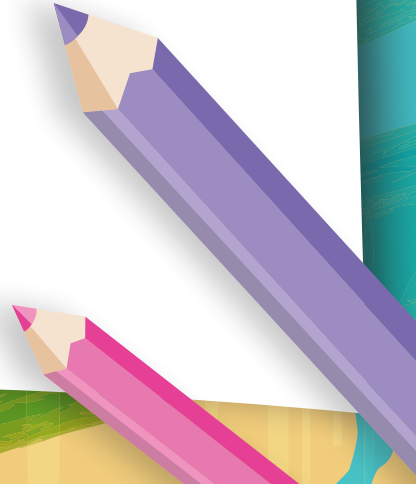
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# A HORSE OF A DIFFERENT COLOR

In BLACK BEAUTY, the McCuddy brothers use their late mother's book to make their own version of the title character and reenact scenes from the story! Now it's your turn to create your very own horse. What's your horse's name? What color is its coat? In what kind of environment does it live—a barn, a prairie, a house? Does it have a family? If so, what do they look like? **Draw your horse of a different color below!**



# TRIP GUIDE

Provide this resource to the School Trip Leader and all teachers/chaperones attending the performance.

## Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

Plan to arrive at the NEW VICTORY venue at least 30–45 minutes before curtain time. The building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42<sup>nd</sup> Street between 7<sup>th</sup> and 8<sup>th</sup> Avenues.

## Arrival

When you reach 42<sup>nd</sup> Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students.

It is important to wait until our staff checks in the School Trip Leader and Bus Driver before unloading the students.

They will record the bus number and give the School Trip Leader and the Bus Driver correlating tags.

**Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.**

The Front of House staff will give a time for the bus to return to pick up your school group.

## The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42<sup>nd</sup> Street at 6<sup>th</sup> Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

## Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: [Education\\_Tickets@NewVictory.org](mailto:Education_Tickets@NewVictory.org).

## Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



# TRIP GUIDE

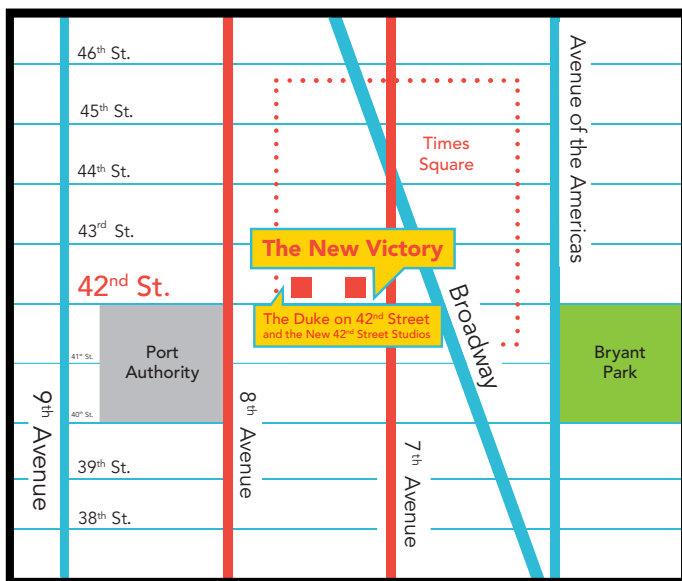
If you are traveling by bus, please also share this important information with the bus driver.

## Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/  
NEW 42ND STREET STUDIOS  
**209 West 42nd Street**  
**229 West 42nd Street**

### BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater.



### During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

### Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets  
11th Avenue (both sides) between 39th and 40th Streets

### Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

### BY MTA, SUBWAY OR BUS

#### 1/2/3, N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

#### A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

#### B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

The M10, M16, M27, M42, M104 buses all stop within one block of the venues.





# AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance

## COMMON CORE STANDARDS

Reading: 1

Writing: 1; 2

Speaking and Listening: 1

Language: 1

## NEW YORK STATE STANDARDS

Arts: 3

English Language Arts: 1; 3; 4

## BLUEPRINT FOR THE ARTS

Theater: Theater Making

Theater Literacy

Making Connections



# BLACK BEAUTY

## AFTER / PERFORMANCE REFLECTION

Following your trip to the New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

**Engage in a conversation with your students** regarding their thoughts and feelings about the show. Use the following questions as prompts:

*What were the most interesting moments in the show?*

*What did you think about this adaptation of Black Beauty?*

*What did you think of the use of object theater in the show?*

*How did the performance make you think about different ways to tell a story?*

## TEACHER TIP

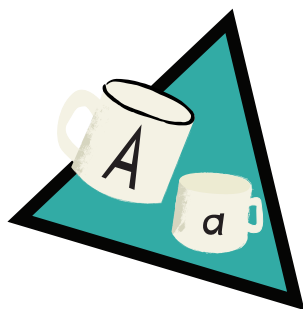
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

**Describe** (*I saw...*)

**Analyze** (*I wonder...*)

**Interpret** (*I think/feel...*)

**Evaluate** (*I believe...*)



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BEAUTY**

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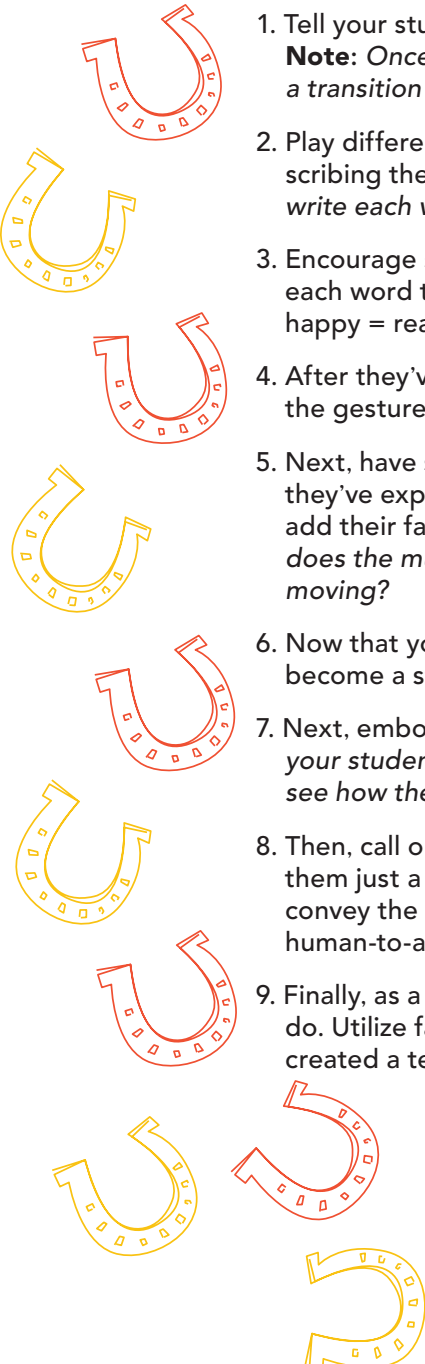

# PUT ON YOUR DANCIN' (HORSE)SHOES!

In **BLACK BEAUTY**, Andy and Andy had a blast recreating different parts of their beloved story book. As a class, kick up your hooves and create your very own horse dance!

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**Materials Needed:** Music of any kind

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- 
- A collection of yellow and red horseshoes scattered around the left side of the page.
- 
- A collection of yellow and red horseshoes scattered around the right side of the page.
1. Tell your students that you're going to be creating your very own barnyard horse dance! **Note:** *Once created this can be used as a celebration tool, a class warm-up or a transition dance.*
  2. Play different types of music for your class and ask them how the music makes them feel, scribing the words they say on the board or a large piece of chart paper. **Note:** *As you write each word, ask your students to show that emotion on their face.*
  3. Encourage students to continue to explore the words you've written by physicalizing each word through gestures or full body movements (i.e., sad = slumping downward, happy = reaching upward, etc.).
  4. After they've done this a few times, ask them to add a facial expression to accompany the gesture.
  5. Next, have students explore the verbal sounds that might accompany the emotions they've explored. When they've explored all of the emotions through sound, have them add their facial expression and physical gesture. Ask your students questions like *How does the music make you feel? What do you notice about the ways your classmates are moving?*
  6. Now that you and your students have explored different emotions as humans, it's time to become a string of horses!
  7. Next, embodying a horse, repeat Steps 2-5. **Note:** *Do this first without music to allow your students to discover their animal physicality and emotions and then add music to see how the music affects the way they feel and move!*
  8. Then, call out an emotion and have your students morph from human to horse, giving them just a few seconds to do so. Remind them to use their face, body and sound to convey the emotion, both as themselves and as a horse. Ask for volunteers to show their human-to-animal movement piece to the rest of the class.
  9. Finally, as a class, come up with a simple, choreographed horse dance that everyone can do. Utilize facial expressions, physical gestures and the physicality of a nag. Now you've created a team dance you can do anytime!

**BLACK  
BEAUTY**





# Making A Positive Impact

In Anna Sewell's 1877 novel, *Black Beauty*, she writes about human kindness and cruelty — all from the point of view of a horse. In the many decades since that book was first published, Sewell's story is said to have helped change the way we treat and think about horses. What is one thing you can do to advocate for the humane treatment of horses? For example, if you pledge to visit a horse sanctuary for a day, that one small gesture of goodwill could make a huge impact. You could even write a letter to an animal rights advocacy group or one specific to horses, such as Equine Advocates in upstate New York!

Write what you think you can do to help protect animals in the space below.





## Sources

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### TEACHER'S NOTE:

For younger students, do the Creativity Page  
“Making A Positive Impact” together as a class!