

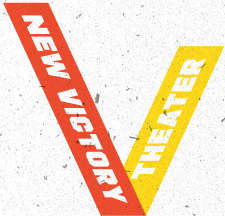
NEW VICTORY<sup>®</sup>

# SCHOOL TOOL<sup>®</sup>

RESOURCE GUIDE

inspired by...

## THE VANISHING ELEPHANT





# NEW VICTORY® EDUCATION

209 W 42nd Street, New York, NY 10036 • Education\_Tickets@NewVictory.org | 646.223.3090



Bringing kids to the arts and the arts to kids since 1995, New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs both online and in its historic Times Square theater.

Powered by New 42, a cultural nonprofit dedicated to empowering artists, educators and families through the performing arts, New Victory served 138 schools and 20,000 NYC kids through performances, classroom workshops, teacher professional development and resources in the 2022-23 school year.

Featuring artistic disciplines and traditions from a multitude of cultures, New Victory has become a standard-bearer of quality performing arts for young audiences in the United States with theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

## NEW VICTORY® SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

## Jobs for Young People

Discover the NEW 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. Designed to meet students where they are, New 42 Youth Corps provides flexible paid employment through a mix of on the job experience as well as personal, academic and professional development through a series of workshops, speakers and networking opportunities.



Under the leadership of President & CEO Russell Granet, New 42 is a leading performing arts nonprofit whose mission is to make extraordinary performing arts a vital part of everyone's life from the earliest years onward.

Through our signature projects, New Victory and New 42 Studios, we serve young people, artists and educators with invaluable arts engagement and resources in and beyond the performing arts.



### Support for New Victory Education has been provided by:

Con Edison, Muna & Basem Hishmeh Foundation, Kennedy Center VSA, The Pierre and Tana Matisse, Foundation, New York City Council, New York City Department of Cultural Affairs, New York City Department of Education, New York Community Trust, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, May and Samuel Rudin Family Foundation, Adolph and Ruth Schnurmacher Foundation, Inc.



Council on the Arts

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.





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The content in this NEW VICTORY®  
SCHOOL TOOL® Resource Guide  
aligns with:

### NEXT GENERATION LEARNING STANDARDS

Reading: 1; 2; 3

Writing: 2; 3

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3

### NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

Creating, Performing,  
Responding, Connecting

### BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

Theater: Theater Making,  
Developing Theater Literacy,  
Making Connections

Visual Arts: Art Making,  
Developing Art Literacy,  
Making Connections



inspired by...

# THE VANISHING ELEPHANT

Cahoots NI from Belfast, Northern Ireland

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# Learn and Engage



This section is an introduction to the artists, company, art forms and themes of this production. It also contains unit plan brainstorm, inspired by the production, that provide opportunities to begin thinking about the cultural, thematic and artistic elements of the show.





# THE SHOW, THE ART FORMS AND INFO TO KNOW

## What's the Show About?

When Jenny the elephant is captured and taken away from her family in Bengal, India, she forges a new family with Opu, an orphan boy with big dreams. When Jenny is ripped away from Opu and sent to the circus in America, she faces a dangerous trainer and animal cruelty. Ultimately, though, she overcomes these dangerous obstacles to make magic and history with Harry Houdini himself. As this puppet pachyderm grows from tot to teen to towering adult, *The Vanishing Elephant* explores themes of home, friendship and the humanity in all of us.

## Puppetry

When an object is animated and manipulated by a performer, giving the illusion of independent movement, this is known as puppetry! Examples of puppetry include *The Muppets*, the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets such as marionettes, hand puppets, rod puppets and shadow puppets. You'll notice that some of *The Vanishing Elephant* puppets are operated by multiple people. Oftentimes, large puppets require teamwork as different puppeteers collaborate and sync their movements to bring an object to life.

## Theater

Theater is a performing art form that employs live performers to present a story, real or imagined, in front of a live audience, typically on a stage. This theatrical experience may be performed using any combination of speech, gesture, movement or music. Visual arts, such as projections, set and painted scenery, as well as sound and lighting design, are used to breathe dramatic life into the experience. The term "theater" is derived from the Ancient Greek word *theatron*. In English, that word translates as "a place for viewing."

## What do your students already know?

Ask your students questions to find out how much they already know about the art forms and themes of the show. Some questions to start with are:

*What comes to mind when you think of a puppet?  
Why might a performer use one?*

*Have you ever been friends with an animal before?  
What was it like?*

*In what ways might a person advocate or stand up for animals?*

## Music

*The Vanishing Elephant* is a play with music—not a musical—and it combines acting, live music and imaginative puppetry to tell a poignant story. Music adds atmosphere and helps to convey a deeper level of emotion, allowing the characters to express themselves in exciting ways, beyond dialogue or monologue. Other examples of non-musicals that feature music are *Peter and the Starcatcher*, *Curious Incident of the Dog in the Night-Time* and *The Old Man and the Old Moon*.



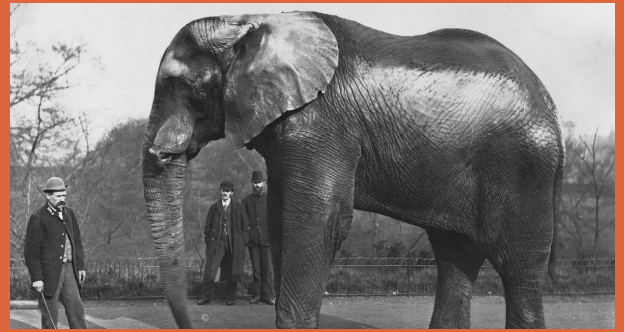


## CONTEXT TO CONSIDER

Cahoots is a Belfast-based theater company creating theatrical magic for children and their families. Their distinctive style combines magic and illusion, physical theater and original music. Their work is acclaimed in Ireland, the UK, Asia, America and has been enjoyed in theaters, schools and healthcare settings since 2001. Through their theatrical magic, they inspire a sense of wonder, unlock imagination and nurture a love of the arts in children. In doing so, they create lifelong memories and joint family experiences that make a difference to their lives.

### British Colonialism in India

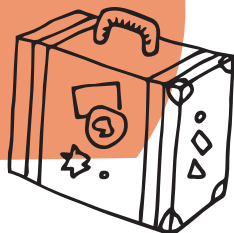
For much of the 17th and 18th centuries, Britain had its sights set on controlling the subcontinent of India for access to its spices, tea and indigo dye, among other goods and resources. Starting in 1757, Britain heavily influenced the Indian government through the East India Company by winning the support of local princes, simultaneously taking control of Indian leadership and trade in the region. After a failed rebellion and mutiny of Indian soldiers in 1857, Britain passed an act to officially consolidate power from the East India Company and directly rule over India as a colony. This marked the beginning of the British Raj, or British rule over India, which lasted until 1947. During this period, policy and increased taxation from the British led to several long famines that killed millions of Indians. These famines were met with minimal to no relief from the British government. The British also heavily westernized Indian culture and industrialized Indian infrastructure. In order to build new railways, the British captured many elephants and put them to work clearing trees and roadways, as seen in *The Vanishing Elephant*.



Circa 1890: Jumbo, the famous elephant which belonged to U.S. showman Phineas Taylor Barnum, at London Zoo in Regent's Park, London  
Photo: Stereoscopic Company / Getty Images

### The Elephant in the Room Circus

In 1881, elephants were first introduced to the circus by two rival circus impresarios, James A. Bailey and P.T. Barnum. The previous year, the pair had combined acts to launch one of the most historic traveling circuses, Barnum & Bailey. The employment of elephants in Barnum & Bailey's circus launched their careers, yet, in 2016, Barnum & Bailey announced they would retire elephant acts forever. What happened in the 135 years in between? While elephants were a major draw for circus-goers, animal welfare experts have concluded that methods of capturing and domesticating elephants are inhumane. One example of a cruel practice seen onstage in *The Vanishing Elephant* is the use of an ankus, or bullhook, a metal rod with a sharp tip used to jab sensitive areas of an elephant's body. The U.S. Department of Agriculture cited Ringling Bros. and Barnum & Bailey over 150 times for failure to meet federal standards established in the Animal Welfare Act, including failure to provide animals with proper shelter, space and veterinary care. Their circus concluded its historic run in 2017 but has since been revived without the use of live animals.





# Name a More Iconic FAMILY OF ELEPHANTS

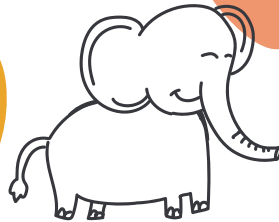


Harry Houdini has actually been at the New Victory... or should we say atop the New Victory? The magician performed at the Paradise Roof Garden, which used to be located on the roof of the theater.

Jenny from *The Vanishing Elephant* is based on real-life elephant Jennie, and Harry Houdini actually made her disappear in 1918 in a “Vanishing Elephant” act.

There are three different species of elephants, each with their own temperaments and personalities. The African savanna elephant, the African forest elephant and the Asian elephant. Jenny, the protagonist of *The Vanishing Elephant*, is an Asian elephant.

Houdini’s famous vanishing act took place at the now-closed Hippodrome Theatre, just a few blocks from the New Victory!



Jennie’s father Jumbo redefined the word ‘jumbo’ in the English language. The word originally meant goofy, but after the elephant’s impact, the word quickly became synonymous with large-scale things.

The real-life Jennie’s father is Jumbo, P.T. Barnum’s world-famous elephant that inspired Walt Disney’s *Dumbo*.



Jumbo was born in Sudan in the mid 1800s, and his zookeeper Anoshan Anathjeysari originally named him “Jumbe,” the Swahili word for “chief.”

# The Vanishing Elephant Synopsis: Jenny's Journey

*The Vanishing Elephant* tells the story of an Asian Elephant called **Janu**.

Janu is born in Bengal, India, and lives among a large herd of elephants, exploring the jungle. She plays amongst the endless trees and deep, dark pools in which she can clearly see her image reflected. One day, Janu hears the sound of an elephant hunt, and she is captured and taken to a village. Her life changes dramatically—Janu will never see her family again.

Once in the village, Janu must learn the ways of humans. She is trained through cruel, inhumane means to clear the jungle so that railways can be built, turning India into a modern nation. Janu befriends an Indian boy named Opu. Opu is an orphan, just like Janu now, who dreams of becoming a **mahout**, or elephant trainer.

Unfortunately, their worlds are turned upside down when Janu is sold to a circus in America and renamed Jenny. She makes the strange and arduous journey across the sea until she reaches her new home. She does not know if she will ever see Opu again, but she carries his memory deep within her. Her new trainer Jarrett forces Jenny to learn and perform difficult, and often painful, tricks. Jarrett frequently uses a bullhook, or **ankus**, and violent methods to control Jenny, much to the dismay of Carole, the circus manager.

Jenny has many adventures as the circus travels across the United States, escaping to the great prairie, saving Carole from an angry tiger and, in 1918, meeting a famous escapologist named Harry Houdini. Houdini wants to be known not only as an escape artist, but a great magician, and to this end he plans to make an elephant magically disappear live on stage in New York City. He chooses Jenny for the great vanishing elephant trick.

Meanwhile, far away in India, Opu is now a grown man who has made a life for himself studying these great and mysterious creatures. He reads in a newspaper about the exploits of Jenny the Elephant, who is now famous in her own right, and concludes that this elephant is indeed his old friend. Despite ill health, he makes the same difficult boat journey to New York that Jenny once made. There, on stage, Jenny and Opu meet again, and together are part of an amazing and moving theatrical vanishing.

## Words to Know:

**Janu:** Hindi name for soul or life force

**Mahout:** Elephant keeper, trainer or rider

**Ankus:** A metal rod with a sharp spike and hook used as an elephant goad

**Koomkie:** Trained female elephant used as decoy in capturing other wild elephants





# UNIT PLAN BRAINSTORM



## Colonialism in India (History, Social Studies, English Language Arts)

Begin by defining colonialism. Then, discuss its impact on cultures and societies, and highlight India as a focus. Work with your students to investigate primary and secondary sources to understand the motivations, effects and resistance against colonial rule in India. Simultaneously, explore the emergence of circus as a form of entertainment, considering its complicated roots in various cultures and its evolution over time. After you've introduced these two main ideas, have students research how circus traditions from different parts of the world were influenced by colonial interactions, trade and migration. To culminate, ask students to share their findings through an artistic form. They could create a short film, draw an image or diagram, or stage a play or poetry reading.

**To support this unit, use the Context to Consider portion of the Learn and Engage section.**

## Animal Exhibits (History, Social Studies, English Language Arts, Visual Art)

Zoos reflect the ever-evolving attitudes and beliefs of societies towards animals. Discuss with your students the concept of zoos as windows into the nuanced human relationship with nature. Prompts you might use to get them started are: *What is the purpose of a zoo?* and *How have these purposes changed over time?* As a class or in small groups, research the origin and evolution of zoos, from ancient civilizations showcasing alluring creatures to modern conservation efforts. Explore questions like: *Who was responsible for the establishment of early zoos?* *What societal values influenced the evolution of zoos?* and *How did Victorian menageries differ from the zoos of today?* Continue by exploring the ethical considerations of animal captivity and display, including the perspectives of zoo creators and curators, as well as the public, by asking questions like: *How might these perspectives shape the way animals are exhibited?* *What emotions and thoughts do you think visitors experience when viewing zoo animals?* Invite students to create visual representations, such as drawings, collages or dioramas, depicting various historical zoo settings, highlighting their distinct characteristics. Ask volunteers to show-and-tell their artistic creations while sharing verbally what they learned during their research.

**To support this unit, use the An Animal Tale Creativity Page in the Discover and Create section.**

## Harry who? Harry Houdini! (History, English Language Arts, Theater)

Step into a world of illusion and uncover the artistry behind Harry Houdini's mystifying feat: making an elephant disappear! Spark curiosity through a class discussion about illusions and their impact on human perception by asking one simple question: *What is an illusion?* Divide students into groups and ask each group to research one of the following four ideas: Harry Houdini's life and background; the rise and fall of the Hippodrome Theatre; how Houdini made an elephant vanish; how the public reacted to this vanishing act. Encourage students to use a range of sources, such as newspaper articles, photographs and historical texts. Have each group share their findings with the class. Conclude the unit with a debate by asking: *Was Houdini's vanishing elephant act a form of art?* *How did his illusions challenge reality?* Invite students to voice their perspectives, supported by evidence from their research. As a culminating event, have students design their own illusions or artistic interpretations inspired by Houdini's magic, showcasing their grasp of perspective, creativity and the boundary between reality and imagination.

**To support this unit, use the Well, THAT'S Debatable... Activity in the Respond and Connect section.**

# Discover and Create



In this section are ready-to-facilitate activities and kid-centered creativity pages which provide opportunities to delve a bit deeper into the themes and artistry of the show!







## An Emotional Journey

Use this activity to introduce your students to the story of *The Vanishing Elephant* and to prepare students for elements of a story that may evoke strong emotional responses.\*

**Materials Needed:** *The Vanishing Elephant* synopsis (p. 8), chart paper, markers

1. Gather students in a circle and tell them that they are about to embark on an emotional journey by exploring the synopsis or summary of *The Vanishing Elephant*.
2. Divide the synopsis of *The Vanishing Elephant* (p. 8) into bite-sized sections and read each section aloud. After each section, have a brief discussion about the action of the story and ask students what emotions they're experiencing as they listen.
3. Next, ask students to find their own space in the room. Then, as you re-read the synopsis, invite them to activate their emotions by becoming living statues, striking a pose representative of a unique feeling, emotion or range of emotions inspired by the synopsis. For example, if the story's tone sounds or feels mysterious, they might strike an inquisitive pose or perhaps cower in fear. Hold space for their imaginations to run free as they become a gallery of emotion-inspired sculptures.
4. Ask volunteers to share their chosen pose or sequence of poses with the group, explaining which part of the synopsis inspired their pose and why.
5. Next, point students to chart paper located in four different parts of the room, each labeled with different emotions (e.g., Sadness, Curiosity, Fear, Amazement).
6. Ask students to walk to the emotion that most accurately matches the pose they created.  
**Note:** *If students created more than one pose, you might choose to move through this step more than once.*
7. Finally, invite them to stand near the chart paper that represents the emotion they expect to feel while watching *The Vanishing Elephant*. As before, if students feel pulled to more than one emotion, hold space for them to move within that spectrum and facilitate a conversation about that range of emotions.
8. Gather the students back in a circle and give them a standing ovation for their incredible emotional exploration!

### Reflection Questions:

*What were some of your favorite moments from today's activity?*

*What was it like to explore emotions through gestures and poses?*

*How do you think the emotions you felt while reading the synopsis might evolve during the actual show?*



#### NOTE FOR TEACHERS:

**\*This activity can be adapted to any text or performing art-viewing experience to honor and safely explore strong emotions that may be evoked.**

# ACTING 101



Use this activity to explore the physicality of different characters, with the help of some tunes, and help your students find their inner actor!

**Materials Needed:** Three varied styles and tempos of music, open space that is clear of desks

1. To begin, ask students to find a spot in the room with space to move freely. Tell them that they will embody different types of music and find different ways of expressing themselves using their bodies (gestures, physicality and levels).
2. Tell students to move through the room and to take notice of how their bodies move through space (physicality, posture, breathing, etc.).
3. After some time, begin to play a piece of music. Ask students questions like: *How does this piece of music affect the tempo, or speed at which you're moving? Did you slow down or speed up? How did your posture change? What emotions are you feeling?* Next, ask them: *What kind of character would move or breathe this way? How might a character feeling the emotions that the music evokes move and inhabit the space?*
4. As students continue to move, ask them to consciously embody that character. They might want to exaggerate their speed, gestures or posture or adjust their facial expression to fully realize their character.
5. After a moment, have students stop where they are. Ask for volunteers to tell the class who or what they're embodying, demonstrate it for the class and have everyone follow along! Repeat **Steps 2 – 5** utilizing two other pieces of music, varying in tempo and style.
6. Next, have students choose their favorite character out of the three they've created to explore even more. Then, in groups of three or four, have students discuss their characters and how they relate or differ. Invite each group to brainstorm a two-minute scene that includes all of their characters.
7. Ask each group to devise their two-minute scene to perform for the class. This scene should be set to a style of music of their choice and can be performed with or without dialogue.
8. Finally, have each group share their scene with the rest of the class. And now, your students have become an ensemble of collaborative theater artists!



## Reflection Questions:



*What was your favorite part of this activity?*

*How did music affect your and your classmates' physicality?*

*What assumptions do we make about characters based on their movement and physicality? What limitations or stereotypes might these assumptions reinforce?*

*What is theater? In what ways did this activity change your perception of what theater can be?*



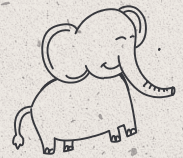


## An Animal Tale

Have you ever wondered what it's like to be an animal for a day? What would the world look like through the eyes of the bird outside your window, the fish in the aquarium at the doctor's office or even a household pet? It's time to find out! In the space below, write a **monologue** or speech from the perspective of your pet or your favorite animal. Think about all the things that your chosen furry friend would do in a day and who they would interact with. What would your pet tell you if they had the chance? When you've finished writing, perform your monologue for a friend or family member using your best animal voice!

### Word to Know:

**Monologue:** A speech given by a single character in a dramatic work, used to convey their thoughts or emotions aloud

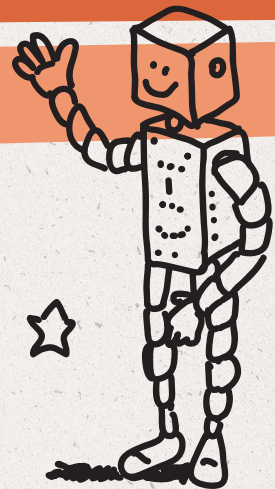




# Arts Break @ Home



To bring the arts home, share this section with families. Arts Break supports family engagement with exciting activities for the whole family!





# Be a part of your kid's viewing experience!

## Ask

Ask your kid **BEFORE** they see the show:

- ▶ *What do you know about elephants and the history of circus?*

Ask your kid **AFTER** they see the show:

- ▶ *What emotions did you feel during the show?*



## Watch

Now, [watch the trailer for \*The Vanishing Elephant\*](#). Then, utilize the next page to engage even more!

## Engage

Check out the NEW VICTORY Arts Break for *The Vanishing Elephant* on the following page!

# Become a Puppet!



Try your hand at ensemble puppetry by connecting with a friend—literally! Follow along with NEW VICTORY Teaching Artist Spencer Lott as he uses a few articles of clothing (and the helping hands of an ensemble of friends) to become a puppet himself.





# Respond and Connect



The activities and creativity pages invite young people to reflect on the experience of seeing a live show (if applicable), and provide opportunities to make connections to themselves, each other and the world around them.



# Reflection

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a person. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what emotions they felt during the show. Then, use some of the questions below to lead students in a discussion:



*What was the story about?*

*Who were the characters?*

*What were your favorite parts of the show?*

*What different production elements (puppetry, costumes, music, lighting, etc.) did you notice in the show?*

*How did the show make you feel?*



## Teacher Tip

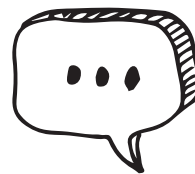
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

**Describe** (*I noticed...*)

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

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

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





# Critic's Notebook



Headline: \_\_\_\_\_

What I noticed and what surprised me:

How the show made me feel:

What mood were you in after the show? What about the show made you feel that way?

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My Opinion:

Consider the puppetry, music, set, costumes and lighting:

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## Activity

# Well, THAT'S Debatable...

Use this activity to engage your students in a debate centered on various story elements of *The Vanishing Elephant*.\*

**Materials Needed:** Four pieces of chart paper, each placed in a different corner of the space, with these words written on them: Strongly Agree, Somewhat Agree, Somewhat Disagree, Strongly Disagree

1. State the following aloud:
  - a. The company chose to tell this story because they wanted to bring awareness to animal cruelty.
  - b. Jenny was happy with her life in the circus and appreciated her handler.
  - c. Jenny was unhappy with her circus life and longed to be home.
  - d. Real magic was used in the show, and Jenny and Opu actually disappeared.

**Note:** Feel welcome to add your own set of questions!
2. For each statement, have students move to the corner that best matches their position (Strongly Agree, Somewhat Agree, Strongly Disagree, Somewhat Disagree).
3. Each group will have two minutes to discuss and solidify their reasoning for why they chose that corner.
4. Each group selects a spokesperson to express the group's position, while the other groups listen closely. That person has 20 seconds to express the group's thoughts clearly and persuade their classmates that their stance is right.
5. Direct each group to present their position in turn. Allow students to move to a different corner if they have changed their minds. If anyone moves to a new position, ask what made them change their mind.
6. To culminate, have a group discussion about the story of Jenny's journey from life in the wild to life in the circus, with a focus on the themes of conservation, empathy and friendship.

### Reflection Questions:

*What were some of your favorite discussion points from today's debate?*

*What was it like to think about the show in this way?*

### NOTE FOR TEACHERS:

*\*This activity can be adapted to any text, lesson or unit to explore and express critical thought.*



## Activity

# The Magic of Puppets

Use the activity below to guide your students in a puppet-making activity using objects found in your classroom!

### Materials Needed: Found objects

1. Gather students in a circle and tell them they're going to be creating their very own elephant puppet!
2. Divide students into small groups and give each group a set of standard classroom items like paper, markers, tape, string and any other crafty supplies that might be available. Encourage the groups to brainstorm ideas for their elephant puppet. They can decide its size, shape and what type of action it will perform. For inspiration, show them videos of the incredible puppetry seen in Broadway productions like *Life of Pi* and *War Horse*.
3. Guide your students through the process of crafting their elephant puppets using the materials provided. They can use their imaginations to bring their elephants to life, whether they're tiny finger puppets or large, majestic puppets.
4. Once their puppets are made, ask each group to determine how their puppet will be manipulated. How many puppeteers are needed for the puppet to move? What parts of the body is each puppeteer responsible for?
5. Give students time to explore how their puppet moves and interacts. Encourage students to start by exploring how their puppet 1) breathes 2) focuses on different points throughout the room and 3) walks and interacts with other humans, puppets or objects in the space.
6. Once the elephant puppets are ready, help each group brainstorm and plan a short action or movement routine for their puppet. It could be a graceful dance, a playful trick, an emotional scene inspired by *The Vanishing Elephant* or another story you're reading as a class.
7. Give each group time to practice their puppet's action. Encourage them to experiment with different movements and gestures, and to think about their puppet's unique personality, background and dreams.
8. Gather all the groups to showcase their elephant puppet and share their puppet's action.
9. Offer a rousing round of applause for each group's fantastic puppetry performance!

### Reflection Questions:

How did you work as a group to create your puppet and its story?

What was the most challenging part of bringing your puppet to life? How did you overcome it?

Why do we use puppets when telling a story? What can a puppet do that a human can't do?

# Writing for Change

Imagine yourself as a spokesperson for animals, raising your voice to bring attention to the issues they face and advocating for their rights. Use the space below to write a passionate letter to an animal protection or conservation organization. Express your thoughts, ideas and concerns about the well-being of animals around the world. Ready? Set. Write!



From the desk of \_\_\_\_\_

Lined writing area for the letter.





# Sources

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Cahoots NI

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## PRODUCTION PHOTOS

Melissa Gordon



# Our Guiding Pillars



*The Guiding Pillars on this page are the foundation of the ways in which NEW VICTORY Education strives to cultivate collaboration and creativity for everyone. As we continue to grow and evolve, so do our pillars, and we continue to rethink their meaning and overall impact. We hope these values offer inspiration as you engage in creative art-making through the unit plan brainstorms, activities and creativity pages in this NEW VICTORY® SCHOOL TOOL® Resource Guide!*

## Arts for All

Invite everyone to create art in ways that are accessible to and inclusive of everyone.

## Art Form

Honor and explore the technique of the art forms represented in the works we present.

## Community

Encourage ensemble and collaboration within the communities with which we engage.

## Create

Activate art-making and creativity to explore the art form in each production and beyond.

## Discovery

Employ methods and ask questions that encourage opportunities for curiosity, risk-taking, inquiry, meaning-making, deepening understanding, and learning about oneself, one's peers and the world around us.

## Play

Spark imagination, encourage joy in learning and evoke laughter.



# A Land Acknowledgement

The New Victory Theater is on the island known as Mannahatta, now called Manhattan, in Lenapehoking, the homeland of the Lenape people. These lands are intertribal trade lands under the stewardship of many Nations, and New Victory acknowledges the systematic erasure of their true history.

The land of the five boroughs that make up New York City was and still is inhabited by the Lenape, Merrick, Canarsie, Rockaway and Matinecock Nations. We celebrate and pay deep respect to the Peoples of these Nations, their cultures, their communities, their elders past and present, those with us today, and all their future generations.

We recognize that seized lands are historically inhabited by people who are racialized, marginalized and displaced by those in power, and we offer this land acknowledgement as a step in reexamining our relationship to that history. We offer our gratitude to the Indigenous peoples of many the Nations who continue to act as stewards of the land, and we encourage you to learn more about these vibrant communities.



Photo: Mark LaRosa