NationalTheatre of Great Britain production

War Horse

based on a novel by Michael Morpurgo ◆ adapted by Nick Stafford
in association with Handspring Puppet Company

LINCOLN CENTER THEATER
www.WarHorseonBroadway.com

Teacher Resource Guide

LINCOLN CENTER THEATER
AT THE VIVIAN BEAUMONT

under the direction of
André Bishop and **Bernard Gersten**

NATIONAL THEATRE OF GREAT BRITAIN
under the direction of
Nicholas Hytner and **Nick Starr**
in association with
Bob Boyett   War Horse LP
presents

National Theatre of Great Britain production

WarHorse

based on the novel by **Michael Morpurgo**
adapted by **Nick Stafford**
in association with **Handspring Puppet Company**

with (in alphabetical order)

**Stephen James Anthony   Zach Appelman   Alyssa Bresnahan   Richard Crawford
Sanjit De Silva   Matt Doyle   Austin Durant   Joby Earle   Joel Reuben Ganz   Ariel Heller
Peter Hermann   Alex Hoeffler   Brian Lee Huynh   Jeslyn Kelly   Ian Lassiter   Tom Lee
Jonathan Christopher MacMillan   Jonathan David Martin   Boris McGiver   Seth Numrich
Prentice Onayemi   Bhavesh Patel   David Pegram   Kate Pfaffl   Stephen Plunkett
Leenya Rideout   Liam Robinson   Jude Sandy   Hannah Sloat   T. Ryder Smith   Zach Villa
Elliot Villar   Cat Walleck   Enrico D. Wey   Madeleine Rose Yen**

sets, costumes & drawings	puppet design, fabrication and direction	lighting
Rae Smith	**Adrian Kohler with Basil Jones** **for Handspring Puppet Company**	**Paule Constable**

director of movement & horse sequences	animation & projection design
Toby Sedgwick	**59 Productions**

music	songmaker	sound
Adrian Sutton	**John Tams**	**Christopher Shutt**

music director	stage manager	casting
Greg Pliska	**Rick Steiger**	**Daniel Swee**

NT technical producer	NT producer	NT associate producer	NT marketing	Boyett Theatricals producer
Katrina Gilroy	**Chris Harper**	**Robin Hawkes**	**Alex Bayley**	**Tim Levy**

general manager	production manager	director of development	director of marketing	general press agent
Adam Siegel	**Jeff Hamlin**	**Hattie K. Jutagir**	**Linda Mason Ross**	**Philip Rinaldi**

directed by
Marianne Elliott and **Tom Morris**

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Introduction

Welcome to the teacher resource guide for the U.S. premiere of *War Horse* the spectacular production from London's National Theatre in collaboration with South Africa's Handspring Puppet Company. Based on Michael Morpurgo's 1982 novel, *War Horse* tells the story of a deep bond between an English farm boy and his remarkable horse and their separation at the outbreak of World War I. Each lands on the battlefield and must survive the horrors of war in the hope of reuniting. The central character of this epic piece of theater is a life-size horse puppet, an artistic and mechanical wonder, surrounded by an extraordinary cast of puppeteers, human actors and musicians. The original production was developed over nearly three years and opened at the National Theatre in 2007 playing to sold out audiences and receiving wide critical claim before moving to London's West End where it continues today. The U.S. premiere at Lincoln Center Theater has a new American cast and the original creative team headed by co-directors Tom Morris and Marianne Elliott.

War Horse offers many **thematic and theater learning opportunities** for students in areas related to:

- the novel War Horse and author Michael Morpurgo;
- the process of adapting the novel War Horse to the stage;
- the art form of puppetry;
- the history of World War I; and
- the horse and its essential role in human civilization.

This document aims to provide background information related to the areas above and to be your **guide to the resources** that exist through books, video, and websites. We encourage you to photocopy and share the pages of this guide with your students. In each section, look for RESOURCES including links to materials available online. At the end of the guide, you will find suggested **classroom activities** and ideas that you can implement before or after seeing the production.

Experiencing *War Horse* at Lincoln Center Theater will be an unforgettable experience for you and your students. We hope the information provided in the guide supports you as you explore this production.

RESOURCES

Follow these links to access materials referenced in this guide and created by the National Theatre's Discover programme (NT):

NT Resource Pack: **WarHorse_EduPack_v1.pdf**

NT Scheme of Work: **WarHorse 08 Scheme of Work.pdf**

We suggest you use this resource guide in tandem with the NT's publications as you develop your own approach to *War Horse*.

SYNOPSIS OF THE PLAY

In an English village, a drunk farmer buys a colt at auction. His young son Albert bonds with the colt, names it Joey and raises him. When World War I breaks out, the farmer sells Joey to the military to pay for his struggling farm. Albert is heartbroken. Major Nicholls, the officer who takes Joey, promises Albert that he will look after his beloved horse. Joey meets Topthorn, another army horse, and the two become a team. Soon after arriving on the battlefields of France, Major Nicholls dies in battle, and the Germans capture Topthorn and Joey. The horses stay on a farm where Emilie a young French girl cares for them along with a kindly German soldier named Friedrich. Meanwhile, Albert joins the army and leaves for the war determined to find Joey. To avoid going into battle, Friedrich uses Topthorn and Joey to pull an ambulance wagon. Another German soldier forces the horses to pull an artillery gun and an exhausted Topthorn dies. Joey runs away and into "no man's land," the gap between the German and Allied trenches, where he is won by British soldiers in a coin toss. Severely injured, Joey is taken to the veterinarian at the army camp. Albert is at the same camp because he has been temporarily blinded by poison gas during an attack. The vet decides that Joey is too injured to save and must be killed, but moments before Joey is shot, he and Albert find one another. Albert vows to help Joey recover. As the war ends, the two return home to the farm together.

CHARACTERS IN THE PLAY

The Horses

JOEY, the colt sold at auction

JOEY, the grown stallion

TOPTHORN, another army stallion

A scene from WAR HORSE at the Vivian Beaumont Theater. *Photo: Paul Kolnik.*

The Family

TED NARRACOTT, the farmer who buys Joey

ALBERT NARRACOTT, Ted's son who raises Joey

ROSE NARRACOTT, Albert's mother

ARTHUR NARRACOTT, Albert's uncle and Ted's rival

BILLY NARRACOTT, Arthur's son and Albert's cousin

The Villagers

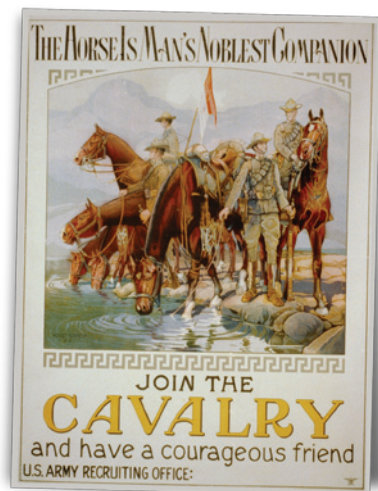**SONG MAN**, a singer who leads the villagers in folk songs

CHAPMAN CARTER, the auctioneer and later Captain Carter

CHARLES NICHOLLS, later Major Nicholls, an officer who takes Joey to war

THOMAS BONE and **JOHN GRIEG**

"Forward! Forward to victory." London: Parliamentary Recruiting Committee, 1915. *Source: The Library of Congress*

"The horse is man's noblest companion..." Horst Schreck, 1920. *Source: The Library of Congress*

British Army

SERGEANT ALLEN, an army recruiter

CAPTAIN STEWART, friend of Major Nicholls who owns Topthorn

SERGEANT THUNDER, the officer who orients Albert to the army

DAVID TAYLOR, another younger soldier who Albert befriends

SERGEANT FINE, a commanding officer of David and Albert

GEORDIE, a soldier in the British trenches saves Joey from "no man's land"

CALLAGHAN a soldier at the British army camp

MARTIN, the army veterinarian

German Army

KARL, a mean soldier who captures Joey and Topthorn and later forces them to pull a gun

FRIEDRICH MULLER, a kindly soldier who looks after Joey and Topthorn

COLONEL STRAUSS and **DR. SCHWEYK**, officers who demand that Joey and Topthorn pull an ambulance

SERGEANT KLEBB, an officer that Friedrich lies to

MANFRED and **LUDWIG**, soldiers in the German trenches who find Joey in "no man's land"

RUDI, a witness to Topthorn's death

French Civilians

EMILIE, a young girl

PAULETTE, her mother

RESOURCES

NT Resource Pack: `WarHorse_EduPack_v1.pdf`
Find a detailed play synopsis on pages 3 to 5.

NT Scheme of Work: `War Horse 08 Scheme of Work.pdf`
Find a detailed play synopsis on pages 5 & 6.

Website: *War Horse* on Broadway `www.warhorseonbroadway.com/`

Website: *War Horse* London `warhorselondon.nationaltheatre.org.uk/`

Script: Stafford, Nick. *War Horse*, based on the novel by Michael Morpurgo. Faber and Faber. 2007.

The Book & the Author

> "The very best children's books are extraordinary stories and appeal to everyone, children and adults alike." *Michael Morpurgo, Making War Horse, DVD*

MICHAEL MORPURGO

Michael Morpurgo is a much admired and successful British author of more than one hundred books written for young people. His work, which includes historical fiction, animal stories, fantasy novels, picture books, easy readers, and retellings of legends and myths, has garnered major awards and worldwide popularity. Many of his books have been adapted to stage and screen including the film *Why the Whales Came* starring Helen Mirren. The latest adaptation will be an upcoming film version of *War Horse* directed by Steven Spielberg. Mr. Morpurgo's storytelling is magical in style and often deals with issues that affect the lives of children. He draws from his own experiences and interests to create his stories that grapple with themes like the triumph of an outsider, survival against the odds, abandonment and rescue, and relationships with animals and nature.

Mr. Morpurgo lives in a small village in southern England and spends his time writing, working on his farm, and speaking to young people. While a classroom teacher in his early career, he discovered his knack and love for storytelling for children. In 1976, he left teaching and with his wife started Farms for City Children that brings young people who live in urban areas to live on rural farms each summer. In 2003, Michael Morpurgo became England's Children's Laureate that recognizes a lifetime contribution to children's literature and highlights the importance of the role of children's books. For more information on the author and his other novels, visit www.michaelmorpurgo.com. Learn more about Farms for City Children at www.farms4citychildren.co.uk.

Michael Morpurgo. *Photo: Richard Cannon.*

Other books by Michael Morpurgo: *Amazing Story of Adolphus Tips*, *Shadow*, *Private Peaceful*, *Kensuke's Kingdom*, *The Dancing Bear*, and *Alone on the Wide, Wide Sea*.

BACKGROUND ON WAR HORSE

> " When I wrote War Horse, I was very interested in writing a story which somehow expressed the universal suffering that went on in war. "

Michael Morpurgo, The Horse's Mouth

War Horse has been popular among young readers since it was first published in 1982. Michael Morpurgo was inspired to write *War Horse* by a painting that his father-in-law gave to his wife depicting a horse cavalry charging up a hill toward German troops and the horses being felled by barbed wire. He learned that between one and two million horses had been killed in the World War I, a figure he found shocking. He also had a casual conversation at the local pub with a World War I veteran who recounted his struggles as a young man forced to leave his small village to fight a terrible war in northern France. Like most British, Mr. Morpurgo's family was affected by the war. An uncle died a young war hero while another became a pacifist. Mr. Morpurgo set out to write a book that did not tell a one-sided account of World War I. He wanted to offer different viewpoints to emphasize the common misery caused by war so he decided to tell the story from the point of view of a horse from a small English village sent to the battlefields of France.

MAJOR THEMES: *War Horse* touches on many themes including love, loyalty, the human-animal bond, loss, grief, anger, pain, bravery, desire for revenge, the uselessness of war, separation, excitement, survival and identity, leaving a small town to fight in another country, and universal suffering.

SYNOPSIS OF THE NOVEL

Joey is a beautiful thoroughbred horse whose earliest memory is of being sold at auction to a drunk farmer. He is lucky enough to meet the farmer's son, Albert, who raises Joey lovingly. Albert even trains Joey to plow, a seemingly impossible task, to win a foolish bet made by his father. War breaks out. Desperate for money, Albert's father sells Joey to the army. Joey is taken away from Albert. He meets Topthorn, another military horse, and the two become friends. Once on the battlefield in France, the horses lead a cavalry charge into enemy machine gun fire and many soldiers die. Joey and Topthorn are taken to a farm where they meet a young French girl named Emilie who takes care of them. Joey and Topthorn are forced to pull a heavy artillery gun, and Topthorn collapses and dies. Distraught, Joey runs off and into "no man's land," the expanse between enemy lines. Saved by a British soldier, he reunites with Albert who has become a soldier. But, Joey's life is still in danger. He must recover from tetanus and is destined to be sold to a butcher. Emilie's grandfather steps in to buy Joey. Emilie has died, but her grandfather promised her that he would find Joey whom she loved and bring him home to the farm. When he sees how much Albert loves Joey, he sells the horse to him for a penny and a promise that Albert will care for Joey for the rest of his life.

RESOURCES

NT Scheme of Work: **War Horse 08 Scheme of Work.pdf**

Find a detailed synopsis on pages 3 and 4.

Find lessons that explore the writer's inspiration and family legends on page 7.

Online Essay: Mopurgo, Michael. *Adapt and Survive.* Michael Morpurgo talks about adaptations of his books. The Guardian. August 21, 2010.

www.guardian.co.uk/culture/2010/aug/21/michael-morpurgo-on-stage-adaptations

DVD: "Extended Interview with Michael Morpurgo." *Making War Horse*. Directed by Phil Grabsky and David Bickerstaff. DVD. National Theatre/Seventh Art Productions. 2009.

Audio Book: Morpuro, Michael. *War Horse*. Narrated by John Keating. Scholastic. 2010.

Book: Carey, Joanna. *Telling Tales: An Interview with Michael Morpurgo*. Mammoth. 1999.

Book: Fox, Geoff. *Dear Mr. Morpingo: Inside the World of Michael Morpurgo*. Wizard Books. 2004.

The Production

BACKGROUND

The journey of *War Horse* began in 2004 as director **Tom Morris** was searching for new projects to develop for London's National Theatre in his role there as an associate director. He was especially interested in collaborating with Handspring Puppet Company from South Africa whose outstanding work he had come to know while the Director of Battersea Arts Centre in London. Mr. Morris pored over possible materials when his mother suggested Michael Morpurgo's *War Horse*. He immediately recognized the potential for *War Horse* to be translated to the expansive stage of the National's Olivier Theatre with a Handspring puppet as the central character of a horse. From there, he began a nearly three year process to bring the project to life.

THE NATIONAL THEATRE (NT)

www.nationaltheatre.org.uk is a world renowned producing theater company in London, England. At its theater complex on the banks of the Thames River, the NT presents more than twenty stage productions in its three theaters each year, a mix of classic, contemporary and new works, often with seven or eight in repertory at one time. Started in 1963, the NT is supported in part by the British government and was officially named "Royal National Theatre" in 1988. The NT has a special commitment to nurturing new work and has recently begun producing theater for young audiences making it a perfect match for the *War Horse* project.

HANDSPRING PUPPET COMPANY (Handspring)

www.handspringpuppet.co.za is based in Cape Town, South Africa and was founded in 1981. Two of the co-founders, **Adrian Kohler** and **Basil Jones**, continue to run the company. Originally they created shows for children and thereafter works for adult audiences. Arguably one of the greatest puppetry companies in the world, Handspring has collaborated with innovative South African directors and presented at international festivals around the world. The company provides an artistic home and professional base for a core group of performers, designers, theatre artists and technicians who collaborate with them on a project basis. They continue to explore

Tom Morris.

Adrian Kohler and Basil Jones. *Photo: Pieter Hugo.*

the boundaries of adult puppet theater within an African context. In the National Theatre's video documentary *Making War Horse*, Adrian Kohler explained why he was attracted to the project, "The thing that intrigued me most [about *War Horse* was] seeing war through the eyes of an animal. The neutrality of [the horse], the way that it didn't make judgments about any situation, was what appealed to me. Plus, the love story of the boy finding his horse again. That I knew was a winner."

DEVELOPMENT PROCESS

Transforming *War Horse* from a popular novel told from a horse's viewpoint to a theatrical script and then a three-dimensional stage production with dozens of actors and starring life-size puppets required imagination, thought and time. Tom Morris knew the place to begin would be the National Theatre Studio, a program within the NT that provides artists with space to explore potential projects and experiment with ideas without the pressure of expected outcomes. This freedom allows artists to take risks and discover whether a theatrical idea is feasible early in the development process.

Marianne Elliott. *Photo: Kevin Cummins.*

JANUARY 2005: The *War Horse* project began with a week-long workshop at the NT Studio. Tom Morris along with Handspring artists **Adrian Kohler** and **Basil Jones** worked with a small group of actors to explore the dramatic potential of the novel and to experiment with simple puppetry. In the months following the workshop, they continued to develop their ideas and new members joined the team. **Marianne Elliott** became co-director along with **Tom Morris**. Her experience working with actors and her focus on text and detailed preparation balanced Mr. Morris' improvisational and physical approach. While somewhat unusual to have two directors, the show's scale and scope required it. **Nick Stafford** was commissioned to write the stage adaptation of the novel. An accomplished dramatist, he revised and refined the script through the final stage of rehearsals. **Rae Smith** became the production designer in charge of developing the overall design concept. She also designed the sets and costumes.

ADAPTATION CHALLENGES

"There was no question ever of the horse speaking. So, that was a challenge...the necessity of finding a story which put the horse at its center but which denied the horse a speaking voice." *Nicholas Hytner, Director of the National Theatre, Making War Horse, DVD*

Stage adaptations of literary works are common, but *War Horse* presented a set of unique **theatrical challenges** for dramatist Nick Stafford. His first hurdle was shifting the point of view from first to third person. In the novel, the story is told by Joey as internal thoughts. In the play, the horse is silent and the plot unfolds

without a narrator. Mr. Stafford's dialogue includes narrative that the novel delivers through Joey's observations. Next, Mr. Stafford found ways to maintain the story's objective view of war. In the novel, war is presented as equally bad for all. Joey judges people by their actions not by their nationalities. Mr. Stafford's scenes focus on the personal not the political aspects of war. The play's characters are multi-dimensional individuals whose attitudes and behaviors transcend national stereotype. Follow this link to the NT Scheme of Work and visit pages 10 to 13 to read about specific **dramatic devices** that Nick Stafford uses in the stage adaptation. War Horse 08 Scheme of Work.pdf

NOVEMBER 2006: The project returned to the NT Studio for a second workshop with writer Nick Stafford's **draft script** and a **horse puppet prototype** built by Handspring's Adrian Kohler. Led by Ms. Elliott and Mr. Morris, the actors explored the script and Mr. Stafford revised it. They experimented with the dynamics of the horse puppet prototype which involved three puppeteers. Mr. Stafford had aligned the story with a *five act narrative structure*, so as they workshopped the script, the co-directors looked for symbols and story elements that could support the narrative. With the actors' input, Mr. Stafford *expanded characters* so they existed beyond the horse's narrow view in the novel. This meant adding new characters like Sergeant Thunder and removing others. Watching the actors, designer Rae Smith imagined ways to sustain dramatic visual images through the story. Members of the expanded design team attended the workshop to develop their ideas. The co-directors explored practical issues of how to stage transitions as well as more complex scenes like the channel crossing and cavalry charge. The workshop was helpful in solving problems and moving the project to the next stage. Following the intensive second workshop, the team continued to refine the vision, script and design.

PRODUCTION ELEMENTS

The designs for the set, lighting, sound, music, and costumes began to emerge and centered on *two separate worlds* inhabited by the characters: **the Devon village** where the story begins and **the battlefields of war**. The designers aimed to achieve a broad cinematic scope that would support the epic tale and unconventional central character and would fill the vast stage of the Olivier Theatre.

DESIGNER RAE SMITH drew inspiration for the stage environment from the expressionist art movement of the early twentieth century with stark visual images that reflected themes of World War I. Her set is minimal to allow the actors and puppets ample room for movement. Places are created with props and moveable set pieces. The fence held by the actors in the first scene mimics puppet rods. The character of Major Nicholls carries a sketchbook that inspired Ms. Smith to generate hand-drawn landscapes projected onto a backdrop. The torn swathe that is the backdrop emerged when Ms. Smith ripped a page from the sketchbook and installed it in the set design.

LIGHTING DESIGNER PAULE CONSTABLE created two distinct lighting schemes to depict the different locales. In the rural community of Devon, the lighting comes from high angles. It is warm, beautiful sunlight meant to evoke a secure, happy, natural place. When the action moves to the battlefield, the lighting comes from very low angles and is harsh, colorless, and full of shadows. The effect makes the war zone seem unnatural, disturbing and unsafe.

SONGMAKER JOHN TAMS integrated traditional English folk songs into scenes to convey the spirit of the village community that goes to war. The character "Song Man" was added to weave folk songs that express emotion and situation throughout the play.

MUSIC COMPOSER ADRIAN SUTTON created powerful melodies as a counterpoint to the action onstage. A full orchestra of sound provides emotional atmosphere. Instrumental elements and musical sequences support the story and themes.

SOUND DESIGNER CHRISTOPHER SHUTT complemented the visual landscape with a soundscape that communicated place and time. When the stage is awash in the pastoral setting of rural England, Mr. Shutt fills the stage with birdsong and other sounds. In the scenes of war, his eerie sounds of explosions and gunshot elicit terror.

MARCH 2007: The third workshop at the NT Lab involved staging the newest draft and further developing the production elements as the team moved toward a full production.

AUGUST 2007: The creative team, a cast of thirty actors, puppeteers and musicians and a full technical crew began seven weeks of rehearsals.

OCTOBER 2007: *War Horse* opens at the NT's Olivier Theatre.

MARCH 2009: *War Horse* begins an open ended run at the New London Theatre in London's West End.

JANUARY 2010: Rehearsals begin for the U.S. premiere with an American cast of actors and puppeteers at Lincoln Center Theater co-directed by Tom Morris & Marianne Elliott. Follow this link to read about the rehearsal process for the American premiere on the LCT show blog: www.lct.org/showBlog.htm?id=199.

RESOURCES

NT Resource Pack: `WarHorse_EduPack_v1.pdf`
Find further background on the production process in "Putting the Production Together" on page 6 to 10.

NT Scheme of Work: `War Horse 08 Scheme of Work.pdf`
Find lessons on adaptation on pages 10 to 15, design renderings on page 28 to 30, and photographs of the lighting on page 31.

Online Video: `www.nationaltheatre.org.uk/61507/war-horse/war-horse.html`
"Play Now: National Theatre Documentary on War Horse."

Book: Millar, Mervyn. *The Horse's Mouth: Staging Morpurgo's War Horse*. Oberon Books. 2008.

DVD: *Making War Horse*. Directed by Phil Grabsky and David Bickerstaff. DVD.
National Theatre/Seventh Art Productions. 2009.

Website: `www.raesmith.co.uk/selected_warhorse.html`
"War Horse designs by Rae Smith." Raesmith.com.

The Puppets in War Horse

A major challenge in adapting the novel to the stage was whether the audience would accept a puppet as the central character of Joey. In the documentary *Making War Horse*, puppeteer Finn Caldwell described how the theatrical convention of puppetry engaged audiences,"When you come out onstage with some wood that is made into a shape, you are implying to the audience 'I'm going to play a game with you. Do you want to play along?' If the audience stays and they watch, then they are agreeing to play this game. It is like playing with toys. I think it invites adults to be open, like a child. I think that is why they have such a strong emotional reaction to the show."

Seth Numrich (center) and company in a scene from *War Horse* at the Vivian Beaumont Theater. *Photo: Paul Kolnik.*

MAKING A HORSE

The design for the puppet of Joey evolved early in the production's development. In the first workshop at the NT Studio in January 2005, Basil Jones and Adrian Kohler gave the actors masks and simple costume pieces to experiment with ways to portray a horse onstage. For the second workshop in November 2006, Mr. Kohler created a puppet prototype that was life-size, lightweight and exceptionally strong so that an actor could ride it. He built the horse's skeletal frame out of cane because he could mold it easily, and it gave the puppet a sinewy and anatomical shape. He detailed the frame with wood, elastic, leather and wire. Three puppeteers operated

the horse. Two were inside the body (the "heart" and "hind"). The third, (the "head"), was outside the puppet and wore a costume to blend with the human actors. Handspring also developed other puppets for the show including Joey as a colt, the military horse Topthorn, the cavalry horses and soldiers, crows and a goose.

BREATHING LIFE INTO THE PUPPET

"When Handspring [Adrian Kohler and Basil Jones] are working with puppeteers, the first thing they teach them is to make the puppet breathe...That is part of the magic of their work." *Tom Morris, Co-Director, Making War Horse, DVD*

The horse puppet built by Adrian Kohler was a technical and artistic feat, but bringing the puppet to life as a believable character became the production's ultimate achievement. During the workshops and rehearsals, Mr. Kohler and Mr. Jones trained the puppeteers to create the appearance that the puppet was breathing even when it stood still by making slight rhythmic movements that expressed life. They showed the puppeteers how to operate the puppet smoothly and to animate the horse with subtle gestures such as flicking the tail and ears. Movement specialist **Toby**

Seth Numrich in a scene from *War Horse* at the Vivian Beaumont Theater. *Photo: Paul Kolnik.*

Sedgwick worked with the puppeteers so that their trotting and galloping looked real. Through an intensive rehearsal process, the puppeteers learned how to coordinate their individual movements and to mimic the characteristics of a horse. They focused on details such as the rhythm of the horse's hoofs hitting the ground when it gallops. Mr. Sedgwick helped them to create the illusion of the animal's massive weight and muscular tension. A real horse weighs more than half a ton and carries great physical power while the puppet body weighed only sixty-six pounds and was made of cane. NT vocal coaches helped the actors develop horse sounds like snorting and whinnying. The sounds added to the believability of the horse and served a practical purpose. Because the puppeteers could not see one another's faces while they operated the horse, they used the horse noises as a means to communicate.

The puppeteers learned to "think like a horse," a phrase used by professional horse trainers. They researched horse behavior and discovered that horses reacted to vocal tones rather than to specific words. The puppe-

teers incorporated this idea into their performances. For example, when Albert's father Ted tried to grab Joey from his stall while in a drunken rage, the puppeteers who operated Joey reacted to the volume and tone of Ted's voice rather than to the words that he spoke.

The actors who shared the stage with the puppets also learned about horse behavior. They developed ways to respond to the puppets to make the horses believable by referring to a series of "Puppet Rules" that included:

- Horses don't like it if you look them in the eye. Either avoid doing it, or expect a definite reaction away from you if you do!

- A horse, particularly an untrained one, will lean into you if you lean into him. He will lean with all his weight and love it!

Follow this link and see a complete list of "Puppet Rules": War Horse 08 Scheme of Work.pdf.

Operating the puppets for hours at a time was physically grueling for the puppeteers. Cast in part for their physical strength, the puppet operators included professional actors and experienced puppeteers. The job required the agility of a dancer, the sensibility of an ensemble actor and the stamina of an athlete. Follow this link to the LCT blog for *War Horse* to read about the rehearsal process for the cast of American actors and puppeteers: www.lct.org/showBlog.htm?id=199.

RESOURCES

NT Resource Pack: **WarHorse_EduPack_v1.pdf**

Find information on puppets and character on pages 8 and 9 and on interview with a War Horse puppeteer on pages 10 to 12.

NT Scheme of Work: **War Horse 08 Scheme of Work.pdf**

Find lessons on puppetry on page 15 and drawings and photographs of the puppet designs on page 32 and 33.

Online Video: **www.nationaltheatre.org.uk/61507/war-horse/war-horse.html**

War Horse Video Diary. Six episodes that take you behind the scenes during rehearsals with a War Horse puppeteer. 2007.

Online Article: **abcnews.go.com/Entertainment/wireStory?id=13018731&page=1**

Kennedy, Mark. "Animals Come to Life During War Horse Rehearsal. ABC News online. February 28, 2011.   "

Online Interview: **www.theatrevoice.com/listen_now/player/?audioID=514**

"An interview with Adrian Kohler." Theatre Voice online. October 25, 2007.

DVD: "Handspring Puppet Company." *Making War Horse*. Directed by Phil Grabsky and David Bickerstaff. DVD. National Theatre/Seventh Art Productions. 2009.

Book: Taylor, Jane. *Handspring Puppet Company*. David Krut Publishing. 2009.

Book: Millar, Mervyn. *The Horse's Mouth: Staging Morpurgo's War Horse*. Oberon Books. 2008.

World War I

A British Red Cross orderly escorting a wounded, captured, German soldier to a field hospital for treatment. 1915-1918. *Photo: The Library of Congress.*

WHAT? World War I was the second deadliest conflict in Western history killing more than **9.7 million soldiers** and leaving countless families without fathers, brothers and sons. Millions more soldiers returned home with devastating physical and psychological wounds. Over four long years, fighting swept across cities and countryside decimating entire neighborhoods and towns and killing **6.8 million civilians**. Known as "The Great War" because so many nations were involved and so many lives lost, the conflict was eventually dubbed "The War to End All Wars" because it seemed impossible that such devastation could be repeated. It was not until the outbreak of World War II when, once again, multiple nations took up arms against one another that the conflict of 1914-1918 became known as World War I.

WHO? The war involved the world's most powerful nations divided against one another in two alliances. **The Allies** consisted of Great Britain, France, and Russia (the Triple Entente) joined during the war by Belgium, Serbia, Italy, Japan, Greece, and Romania. The United States never joined the Allies but fought alongside them. **The Central Powers** included Germany, Austria-Hungary and the Ottoman Empire (the Triple Alliance). Switzerland, Holland, and Sweden remained neutral.

WHY? The circumstances that led to World War I were complex. In the years leading up to the war, many nations jockeyed for international influence and built up their military aiming to protect or expand their imperial reach. As part of this movement for global power, nations formed military alliances signing treaties that bound them to protect one another. These alliances would ultimately pull them into the war.

WHEN? The war began on July 28, 1914. Fighting ended on November 11, 1918.

A French woman returns to find her home a heap of ruins, 1917.
Photo: The Library of Congress.

HOW? The spark that ignited the war was the assassination of Archduke Franz Ferdinand heir to the throne of the Austro-Hungarian empire on June 28, 1914 in Sarajevo by a group of Bosnian Serbs who wanted to free their people from foreign rule. Following the assassination, Austria-Hungary declared war on Serbia on July 28, 1914 and the complex web of military alliances initiated a chain reaction.

- Russia, in alliance with Serbia, mobilized its troops against Austria-Hungary.
- Germany, in alliance with Austria-Hungary, declared war on Russia on August 1, 1914. The ambitious young nation of Germany saw the war not only as an obligation to protect its alliances but also as an opportunity to expand its limited empire by conquering France, its major rival.

- France, in alliance with Russia, found itself at war with Germany and Austria-Hungary and quickly came under direct attack when Germany invaded France in August 1914.

- Great Britain, allied with France and Belgium, declared war on Germany on August 4, 1914.

- Japan, in alliance with Britain, declared war on Germany on August 23, 1914.

- Great Britain's colonies in Australia, Canada, India, New Zealand and South Africa became involved.

- Italy sided with Germany and Austria-Hungary at the war's outset, but did not enter the conflict until 1915 when it joined the Allies.

- The United States entered the war in 1917 fighting alongside the Allies.

WHERE? The majority of fighting in World War I took place on two fronts. The Western Front crossed Europe and marked a battle line between the Allies to the west and Germany to the east. The Eastern Front was the battle line between Germany to the west and Russia to the east. Fighting also extended into parts of Asia and Africa. *War Horse* takes place on the Western Front in Northern France.

THEN? At the end of World War I, the Austro-Hungarian and Ottoman Empires dissolved and a configuration of smaller nations emerged in Central Europe. The Treaty of Versailles, signed in June 1919, marked the end of war and Germany's defeat. The treaty demanded that Germany disarm and make significant concessions and reparations. Ultimately, the treaty motivated Germany to rebuild its military and reignite its global ambitions that led to the beginning of World War II in 1939.

HISTORICAL REFERENCES IN WAR HORSE

- The reaction of the villagers when the war first breaks out is concern and excitement. The play depicts the common attitude among young men at the time who were eager to enlist and show their bravery and patriotism in a war they naively thought would last days, perhaps weeks. Most would never return.

- The tension between Ted, Albert's father, and his uncle stems in part from Uncle Arthur having gone to fight in the Second Boer War while Ted stayed home to tend the family farm. The Second Boer War (1899-1902) took place in South Africa between Dutch settlers and the British over colonial rights. The British prevailed.

- As Billy leaves the village to join the fighting, Arthur gives him a knife that belonged to his grandfather "in the Afghan War." The British fought two unsuccessful wars in Afghanistan in the 1800s as part of their efforts to expand their colonial reach.

- At sixteen, Albert is too young to enlist in the army. Most soldiers were between seventeen and forty years old although some boys, like Albert, lied about their age.

Seth Numrich (foreground) and David Pegram in a scene from *War Horse* at the Vivian Beaumont Theater. *Photo: Paul Kolnik.*

- Listen for the sound of church bells used to announce the war's beginning and end.

- The British soldiers refer to German soldiers in a derogatory way as "Fritz." Listen for Major Nicholls when he says to Joey, "You'll need everything you've got for Fritz."

- The German nickname for British soldiers is "Tommy." Listen when Song Man sings about "Tommy" after the soldiers rescue Joey from "no man's land."

- Soon after the first battle, Billy shakes uncontrollably, a physiological response to trauma experienced by soldiers and known as "shell shock."

- Friedrich mercifully shoots the British horses that "hung on the wire" mortally injured after they charged into the razor sharp barbed wire on the battlefield.

Seth Numrich and David Pegram in a scene from *War Horse* at the Vivian Beaumont Theater. *Photo: Paul Kolnik*.

- Like most soldiers who fought on the frontlines in World War I, Albert and David wait for days in the trenches dreading the moment when they are commanded to go "over the top," out of the trenches and onto the battlefield.

NEW WAYS OF WAR AND WEAPONRY

The landscape of warfare shifted dramatically in World War I as advancements in weaponry made firepower faster, more efficient and more deadly. Militaries fought war in new ways by air, sea and land. Developments in the nascent field of aviation made it possible to bomb targets from aircraft, and U-boots (submarines), used mostly by the Germans, could attack and destroy ships with no warning. On land, soldiers used tanks for the first time in 1916. Developed in secrecy by the British, by the end of the war, these armored vehicles were capable of breaking through enemy lines, withstanding heavy gunfire and crushing barriers. Old methods of warfare came up against these new technologies. *War Horse* portrays this powerful dichotomy when Joey faces off with a massive looming tank.

At the beginning of World War I, some soldiers still used outdated weaponry such as single shot rifles and swords. Soldiers fought on foot and sometimes by horseback as they had in past conflicts. These outdated weapons and methods of war had tragic ends. In an early battle scene, *War Horse* portrays a British cavalry charging German soldiers armed with machine guns. The incident ends with a horrible loss of British soldiers and horses. This kind of slaughter happened repeatedly in World War I.

New weaponry gave soldiers on the ground greater fighting power but also forced them into trenches as they tried to protect themselves by creating physical defenses. Trenches led to prolonged warfare. Sides were often at a standstill as troops waited for the other side to advance. World War I battlefield soldiers used and encountered the following weapons depicted in *War Horse*:

BARBED WIRE: First invented in the United States in the late 1800s as a way to fence livestock, barbed (or "barb") wire was widely used in World War I to surround trenches and create protective barriers. The wire, with its razor sharp barbs, made deep cuts that caused major bleeding and infection.

LONG RANGE ARTILLERY: Large, long barreled guns - like the one that Topthorn and Joey must pull - made it possible to shoot mortar long distances allowing attacks from hundreds of yards away. The largest artillery used in World War I could destroy a target at a distance of twenty-five miles.

British soldier and horse wearing gas gear.
Photo: The Great War Primary Documents Archive.

MACHINE GUNS: First invented in 1884 by American-born British engineer Hiram Maxim, the 1914 edition of these automatic guns could shoot up to six hundred bullets a minute. A single soldier with a machine gun could kill dozens of men within seconds. The threat of machine gun fire kept many troops in the trenches and contributed to long standoffs.

POISON GAS: Used for the first time in World War I, poison gas ranged from tear gas that could temporarily or permanently blind to mustard gas that caused severe skin burns to chlorine and other chemical gas that was lethal. Combatants threw poison gas canisters at enemies from a distance releasing the gas on impact. Masks provided some protection.

THE UNITED STATES

The U.S. did not enter World War I until three years after it began because President Woodrow Wilson had advocated a strong stance of neutrality. An Allied victory was in America's interest because U.S. banks, industries and merchants had lent large sums of money to the Allies. In 1915, when Germany sunk the British ocean liner Lusitania without warning and more than 120 American passengers perished, U.S. citizens called for war. To appease America, the Germans temporarily ceased unrestricted submarine warfare. In 1917, Germany resumed submarine warfare and severed diplomatic ties with the U.S. Meanwhile, the British intercepted a secret telegram from Germany, the "Zimmerman telegram" detailing Germany's plans to thwart American involvement in the war by inciting Mexico and Japan into attacking the U.S. Outraged, the American public

General Pershing at Chaumont, Oct. 1918. *Photo: The New York Public Library Photography Collection.*

U.S. Army Tank Corps recruiting poster. 1919. US Army Recruitment Poster. Source: The Library of Congress.

pressed President Wilson to action. At his request, Congress declared war on Germany on April 6, 1917. The U.S. did not formally join the Allied forces but fought alongside them.

Initially, the U.S. was unprepared to enter the war because it had a small army and lacked adequate supplies. Working quickly, the government appealed to business, labor and agriculture to redouble weapon and food production. In May 1917, Congress approved conscription requiring men between the ages of 21 and 30 to register for military service. Eventually, more than four million men served in the armed services during World War I. Under the leadership of General John J. Pershing who headed the American Expeditionary Force, more than one million U.S. soldiers deployed to the frontlines where 117,000 lost their lives and more than 205,000 were injured. The last living U.S. veteran of World War I Frank Buckles died on February 27, 2011 at the age of 110. He had lied about his age to be able to enlist at the age of sixteen.

While only a small number of women went to the warfront, primarily as nurses, millions of women played a central role on the homefront during World War I. With men called to fight, American women took on traditionally male jobs in offices, factories and doing manual labor to support their families and nation. This shift in gender roles happened at a significant time in the suffrage movement as women fought for gender equality. The Nineteenth Amendment granting women the right to vote was ratified in 1920.

World War I had great significance in American history because it was the first time American soldiers fought a major international conflict on foreign soil flexing its national identity in the global sphere. Although the U.S. entered the war from a stance of neutrality, America played a crucial role in the Allied victory and established itself as a major world power.

NEW YORK CITY

New York City was a major port for supply ships during World War I. Among the local troops that shipped out from New York City were the Fighting 69th Infantry Regiment and The Harlem Hellfighters, the first African American regiment to serve in World War I. Memorials and monuments to World War I are found throughout New York City. Follow this link to a partial list of local memorials. www.worldwar1.com/sfnycm.htm.

Members of the Harlem-based 369th Regiment. *Source: The New York Public Library.*

TIMELINE OF EVENTS IN WORLD WAR I AND WAR HORSE

The timeline includes actual events in World War I related to the play. Fictional events that happen in *War Horse* are in italics.

1912		*Albert's father buys Joey in an auction*
1914		
	JUNE 28	Archduke Franz Ferdinand is assassinated
	JULY	*Albert teaches Joey to plow*
	JULY 28	Austria declares war on Serbia
	AUGUST 1	Germany declares war on Russia
	AUGUST 3	Germany declares war on France and invades Belgium
	AUGUST 4	Great Britain declares war on Germany
		Albert's father sells Joey to the British army
		Albert's cousin Billy and other village men enlist in the British army
	AUGUST 23	Germany invades France
	NOVEMBER	*Joey arrives in France with Major Nicholls*
	DECEMBER	*Albert runs away to enlist in the British army and search for Joey*
1915		
	MARCH	*Albert arrives in France as a soldier in the British army*
		Joey and Topthorn meet Emilie on her farm
		The Germans capture Joey and Topthorn
1916		
	SEPTEMBER 15	British and French use tanks for the first time
	DECEMBER	*Joey and Topthorn are forced to pull artillery guns*
1917		
	FEBRUARY 1	Germany resumes unrestricted submarine warfare
	APRIL 6	America declares war on Germany
	JULY 31	Britain launches a major offensive on the Western Front
	NOVEMBER 20	British tanks win a victory at Cambrai
1918		
	AUGUST 8	Advance of the Allies is successful
	OCTOBER 4	Germany asks the Allies for an armistice
	NOVEMBER	*Topthorn dies and Joey wanders into "no man's land"*
	NOVEMBER 9	Germany's leader Kaiser William II abdicates
	NOVEMBER 11	Germany signs armistice ending World War I
		Joey and Arnold reunite and head home to the village
1919		
	JUNE 28	Treaty of Versailles is signed between Germany and the Allies

MAP RESOURCES

www.pbs.org/greatwar/maps

Visit these online resources to access maps related to World War I.

www.firstworldwar.com/maps/index.htm

The animated maps with on screen text narration clearly describe how the war unfolded.

www.the-map-as-history.com/maps/ 6-first-world-war.php

*Large-scale maps of the key battles and offensives on all fronts of the war 1914-18.*

www.cyberlearning-world.com/lessons/ ushistory/ww1/preww1.htm

A series of twenty animated maps related to the war with voice over narration. The first "Europe Plunges into War" is free. The rest in the series requires a membership fee.

www.worldology.com/Europe/world_war_1_imap.htm

An interactive map that shows the map of Europe before and after the war.
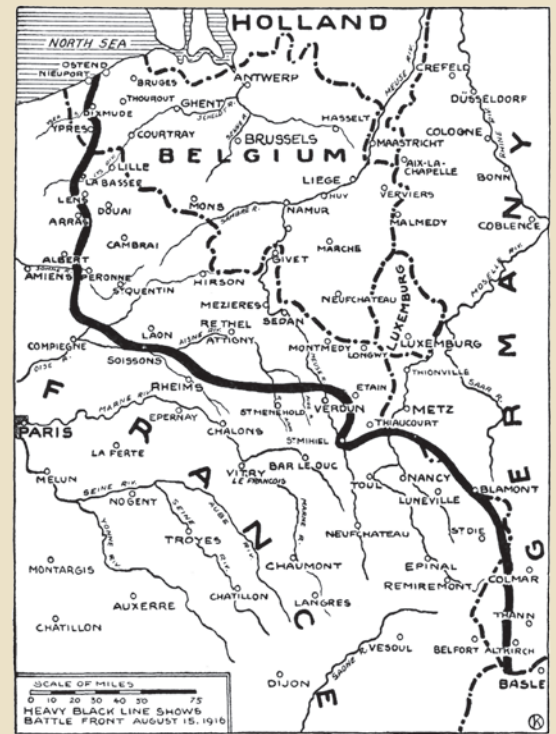
Western Battle Front, August 1916.
Source: The Story of the Great War, Volume V.

RESOURCES

Websites

These excellent websites have multimedia resources including articles, interactive maps, timelines, photographs, primary documents and lessons related to World War I.

Imperial War Museum: **www.iwm.org.uk/index.php**

Multimedia History of World War I: **www.firstworldwar.com**

Trenches on the Web: **www.worldwar1.com**

Great War. Public Broadcasting Service: **www.pbs.org/greatwar**

World War I. British Broadcasting Corporation: **www.bbc.co.uk/schools/worldwarone**

Books

Myer, Walter Dean and Bill Miles. *The Harlem Hellfighters: When Pride Met Courage*. Armistad. 2005.

Freedman, Russell. *The War to End All Wars*. Clarion Books. 2010.

Remarque, Erich Maria. *All Quiet on the Western Front*. 1928. Ballantine Books edition. 1987.
A novel that follows a young German soldier through World War I.

Tuchman, Barbara. *The Guns of August*. 1918. Ballantine Books edition. 1994.
A military history that dramatically recounts the first weeks of World War I.

HORSES

" History was written on the back of the horse. "

Inscription on a monument at the Kentucky Horse Park in Lexington, Kentucky.

HUMANS AND HORSES

More than any other animal, the horse has contributed immeasurably to human civilization. Since people first domesticated horses more than 5,000 years ago, horses have played an essential role in travel, trade, agriculture, livestock, hunting, sport, recreation, entertainment, therapy, military and security. Horses have made it possible for humans to do more and to go farther and faster. Human progress before 1900 can be linked directly or indirectly to the horse. Over the last century, with the mechanization of society and technological advances, reliance on the horse has diminished although horses still feature in human culture.

THE NATURE OF HORSES

Horses are especially suited to serve the needs of humans because of their size and strength but also because their intelligence makes them trainable. Horses naturally like close relationships with people and other animals and can provide humans with companionship. It is common for humans to develop a deep bond with these sensitive, beautiful creatures. Approaches to training vary widely but experts argue that successfully training horses requires working with their natural instincts rather than forcing them to obey. In *War Horse*, Albert's

Scene in a German battery. From a painting by Oskar Merté, 1924. *Source: The Library of Congress.*

bond with Joey and gentle way of training him is an example of how a human and horse can work together. During rehearsals for the London production, the actors met with internationally renowned horse trainer Monty Roberts, known as the "the man who listens to horses," who gave them tips about understanding horse behavior.

HORSES ON THE FARM

Horses have been essential to agricultural life. Farmers relied on horses for plowing, harvesting, hauling, herding and a plethora of other farm-related tasks. Horses made it possible for a single farmer to work a large area, and for farmers to transport their crops to market to sell. In *War Horse*, when Joey must plow a field to win a bet, it takes a special kind of training by Albert. Joey is not a workhorse but a hunter bred for speed not for brute strength that makes his ability to plow surprising.

HORSES ON THE BATTLEFIELD

Humans have used horses in warfare for centuries. On horseback, soldiers had speed, height and agility, a huge advantage over enemies on foot. Prior to and during World War I, armies included cavalry divisions of highly trained horses and soldiers who fought on horseback with guns and swords and were crucial in battlefield enounters. At the start of World War I, most people believed horses would again play a major role on the battlefield. More than six million horses served in World War I in combat, supply, and reconnaissance jobs including nearly one million horses supplied by the United States. But, the barbed wire, machine guns and tanks that were widely used in World War I marked the beginning of the end of cavalry units. The horses and riders simply could not compete with the modern, deadly weaponry and cavalry became obsolete. Historians estimate that most of the horses in World War I died horrible, painful deaths as innocent victims of the war. The astounding numbers of horses lost in World War I depleted the equine population in the U.S., England and across Europe and had a debilitating effect on farms and villages that relied on horses. Follow this link to the International Museum of the Horse to find out more about horses in World War I. www.imh.org/legacy-of-the-horse/the-horse-in-world-war-i-1914-1918.

RESOURCES

Website: **www.history.co.uk/shows/real-war-horse/about.html#bottomOfHeader**
"The Real War Horse." History Channel UK online. Resources related to the television series.

Website: **www.montyroberts.com**
"The Man Who Listens to Horses." Monty Roberts online. 2011

Website: **www.amnh.org/exhibitions/horse**
"The Horse Exhibition." American Museum of Natural History online.
Resources from the museum's exhibition. 2009.

Website: **www.pbs.org/wnet/nature/episodes/horses/introduction/3153**
"Nature: Horses." Public Broadcasting Service. Resources related to the PBS series. 1991

Book: Hill, Cherry. *How to Think Like a Horse*. Storey Publishing. 2006.

CLASSROOM ACTIVITIES

In this section you will find activities related to the novel and author, the production and puppetry, World War I and horses. Within each topic area are ideas for engaging students in further learning and links to lesson plans on external websites. Most of the activities can be done either before or after the performance. Those specifically designed as pre-performance are marked with an asterisk.

* = pre-performance activity

THE BOOK AND THE AUTHOR

Author Study of Michael Morpurgo

Conduct a class author study of Michael Morpurgo to explore how his life experiences influenced him in writing *War Horse* and his other books. Have students research his life and present or write about it. As a class, read *War Horse* or form small groups or "book clubs" that each choose a different Morpurgo book to read and discuss. Have students find examples of his signature writing style and list the common themes in his work. As a culminating activity, have groups devise and share a short dramatic scene from the novel - like a movie preview - that would inspire someone to read the book.

Listening to Language

Michael Morpurgo told a reporter from the London Observer, "Once the book is finished in its first draft, I read it out loud to myself. How it sounds is hugely important." Have student volunteers read brief excerpts aloud from *War Horse* or download an audiobook version of the novel. Ask the class to listen carefully to the reading and answer these questions: What was the mood of the passage and how did the language create that mood? What words did the author use to express the characters' emotions? How does the author use description to create setting? How does the first person narrative present Joey's personality?

Shifting Perspective

Have students rewrite a scene in the book from the perspective of one of the human characters. Have students work in pairs and tell their rewritten stories in character to their partners. For example, a student who has rewritten the plowing scene from Albert's perspective tells the new story to his or her partner speaking as Albert. Encourage students to add vocal expression to make their story compelling. Stories should be told from memory.

An Animal's Viewpoint

Have students write an original story from the point of view of an animal. It could be a pet, a zoo animal, a farm animal or even an animal found in the city like a pigeon, rat or cockroach. The story should reflect the style of *War Horse* and include setting, other characters and events.

Community Research

Michael Morpurgo's message in *War Horse* is that war is terrible for everyone. As a class, conduct a community research project to find out how war has affected the people in your lives. Have class members survey fellow students, family, and community members and collect personal stories. Research the wars that are happening now around the world and the impact of those wars on the people involved. Share your findings on a bulletin board or other school display.

Image as Inspiration

Michael Morpurgo was inspired to write *War Horse* by a painting of a World War I cavalry charge and horses felled by gunfire and barbed wire. Visit the website of the Imperial War Museum www.iwm.org.uk or The World War I Image Archive www.gwpda.org/photos/greatwar.htm and select a powerful painting or photograph to share with the class. Ask students to write a short story inspired by the image. The moment captured in the image might feature within the story. Share stories with a partner or the full class.

THE PRODUCTION

Exploring Adaptation *

Visit the NT Scheme War Horse 08 Scheme of Work.pdf (pages 17 to 19) for lessons that ask students to rewrite the novel as a play and to rewrite the script as a novel. They will uncover ways that writers and dramatists use different devices for storytelling.

Staging Complex Scenes *

The production team had to find ways to stage the channel crossing and cavalry charge in Chapter 6 that are major events in the novel. In small groups, have student choose one of these scenes and brainstorm ways to stage it that is both theatrically compelling and practical. Read the scene directly from the novel or use these brief descriptions.

- The **channel crossing** depicts the horses and soldiers leaving England aboard a ship and traveling across the English Channel and arriving in France. During the journey, the sea is rough and the men and horses are grimly anticipating the war.

- The **cavalry charge** involves British soldiers on horseback led by Captain Nicholls riding Joey. As they burst across the battlefield, they run into enemy machine gunfire. Many of the men and horses are killed. Captain Nicholls dies. Joey survives.

After seeing the production, discuss how the scenes were staged. What theatrical conventions were used? How were the scenes effective?

Imagining Production Design Elements *

The *War Horse* designers (set, lighting, and sound) created two distinct worlds - the bucolic farm community of Devon where Joey is raised by Albert and the terrifying battlefields of the war. As a class, brainstorm vivid

words that could be associated with these two very different places. Working with a partner, have students sketch or use words to describe how these two settings could be depicted differently onstage through set, lighting and sound. Ask students to notice how these production elements are used in these two settings in the performance. After the show, have a class discussion about set, sound, and lighting and the choices made by the production designers.

Essential Elements of Music and Song *

Before the performance, have a class discussion about the role of music and song in stage plays. How does music influence our experience of the dramatic action occurring onstage? How is music used in theater and in film to create setting and mood? In *War Horse*, the production uses song as a central element. How do songs connect us?

You can visit the NT Scheme War Horse 08 Scheme of Work.pdf (page 8) to find classroom activities exploring war songs. Play an excerpt from the *War Horse* soundtrack or visit the website of *War Horse* composer Adrian Sutton to listen to excerpts "Devon at Peace" and "Charge" www.adriansutton.com/index.php?option=com_content&view=article&catid=40%3Atheatre&id=53%3Awar-horse&Itemid=64. Ask students to describe the mood evoked by each piece of music. How do particular instruments (trumpet, violin) create certain moods. After attending the performance, ask students to discuss how the music and song expressed the story, themes and mood.

A scene from WAR HORSE at the Vivian Beaumont Theater. *Photo by Paul Kolnik*.

WAR HORSE PUPPETS

Being a War Horse Puppeteer

Have students research the requirements for puppeteers cast to operate the massive *War Horse* puppets. Visit the LCT blog www.lct.org/showBlog.htm?id=199 and the NT Education Pack WarHorse_EduPack_v1.pdf (pages 8 and 9) to find out more the puppeteers and their skills. Ask students to create a list of challenges faced by the puppeteers.

Joey's Transformation *

Before the performance, ask students to pay special attention to how Joey the colt moves and to notice if that changes when he transforms into Joey the grown stallion. Have a post-performance class discussion about the character of Joey. How were the movements of each puppet different? Was there anything remarkable about the theatrical transition from colt to stallion? How did the transition move the audience to accept the puppet as a believable character?

Animate an Object

In a recent New York Times article, Basil Jones explained what a *War Horse* puppeteer must be able to do, "It's really who can turn an object into a verb. It's also channeling yourself into a prosthetic object, which is sort of an extension of your emotional self." Ask students to chose a small object, something as simple as a pencil or a hairbrush, and to play with the idea of animating it as a puppet. Have students work in pairs to create puppet conversations and explore how simple movement can give a puppet life. Ask students to describe what it takes for an audience to accept a puppet as a character.

The World of Puppets

Have students attend another production that includes puppets and write an essay that describes how the puppets were used. Visit the Jim Henson Foundation website www.hensonfoundation.org for an up to date listing of productions that include puppets.

WORLD WAR I

Webquests: War Art & Mud and Memory

Follow this link to the British National Museum Online Learning Project that has a catalog of Webquests, online activities designed for students to learn through accessing the collections of museums: nmolp.iwm.org.uk/webquests Use the websites search feature to access "War Art" and "Mud and Memory" that were designed with the Imperial War Museum (IWM). Be patient for the program to load. Once loaded, the program will take you and your students to exciting materials from the IWM collections.

Three Dimensional Maps

Understanding the outbreak of World War I can be confusing and visual examples can help. Turn your classroom into a three-dimensional map. Using hand held signs, have students represent individual nations and sit in the room to represent the world map prior to World War I. Have students hold their signs so everyone can see them. Narrate the timeline of World War I related to how each nation became involved and have students reflect their nations' actions. When nations declare war, have them stand up. When they invade or go to the front lines, have students move. Before or after the map activity, have students research the nation they represent and find out its involvement in World War I.

U.S. Entry in World War I

Visit the National Endowment for the Humanities website for educators that includes lessons related to World War I. Follow this link to a lesson that has students reconsider the events leading to U.S. entry into World War I through the lens of archival documents available online such as Woodrow Wilson's Presidential Proclamation declaring war against Germany. www.edsitement.neh.gov/lesson-plan/united-states-entry-world-war-i-documentary-chronology-world-war-i.

A scene from *War Horse* at the Vivian Beaumont Theater. *Photo by Paul Kolnik.*

Rally Cry

Major Nicholls must rally his troops before they charge into battle against the enemy. Ask students to write and deliver a rally cry spoken by an officer to his or her troops before a battle. For an example of an excellent rally cry, watch Kenneth Branagh's performance of the St. Crispin Day's speech in William Shakespeare's Henry V. Follow this link to the film clip on YouTube www.youtube.com/watch?v=OAvmLDkAgAM

World War I Poetry and Prose

Visit www.firstworldwar.com and its comprehensive archive of World War I poetry and prose. Ask students to read a poem such as "The Sleep of Death" by Harley Matthews: www.firstworldwar.com/poetsandprose/mia_sleepofdeath.htm or prose such as Arthur Conan Doyle's account of the Battle at Cambrai: www.firstworldwar.com/source/cambrai_conandoyle.htm. Have a class discussion of the ideas that emerge in these writings. Have students write their own poem or prose that reflects World War I.

Memorial and Monument Scavenger Hunt

Create a list of World War I memorials in New York City. Visit these websites for lists of some of the local sites: www.worldwar1.com/sfnycm.htm and www.nycgovparks.org/sub_about/parks_history/veterans.html#World%20War%20I%20Monuments. Have students play detectives and hunt down and take photos of as many as they can. Discuss the purpose and role of memorials in our culture. What themes are depicted in World War I memorials? How do they differ from more contemporary memorials?

Re-enacting The Christmas Day Truce

Give students copies of this article about the Christmas Day Truce: www.firstworldwar.com/features/christmastruce.htm After reading the story aloud, enact it in your classroom as a dramatic scene. Cast students as soldiers in the trenches. Dramatize the scene by adding improvised dialogue and sound. Turn the entire classroom into the set by placing desks on each side to signify the trenches. Decide what the soldiers are doing before the truce begins, e.g. sleeping, playing cards, cleaning their weapons, trying to keep warm? Add details as you rehearse. Add simple narration as needed. Involve the entire class in making staging decisions.

My Boy Jack

Rudyard Kipling's famous poem "My Boy Jack" www.kipling.org.uk/poems_jack.htm is about his son missing in action and later declared killed in World War I. A 1997 play based on the poem was adapted for television in 2007 starring Daniel Radcliffe. Follow this link to an excellent detailed lesson exploring the poem and film by The Center for Puppetry Arts in their study guide for *November Day*, a puppet play about World War I: www.puppet.org/pdf/SG_NovemberDay.pdf.

The Harlem Hellfighters

Show students images of the Harlem Hellfighters, the 369th Infantry Regiment, the best known African American infantry of World War I based in New York City. You can find basic information about the Hellfighters at this link: www.blackpast.org/?q=aah/369th-infantry-regiment-harlem-hellfighters.

Follow this link to a lesson at the National Archives website about using online primary documents and photographs to teach about the Harlem Hellfighters: www.archives.gov/education/lessons/369th-infantry/activities.html.

No One Spared

Follow this link to a lesson the PBS website for the series "World War I and the Shaping of the 20th Century" that explores how World War I devastated impacted the lives of millions of people: www.pbs.org/greatwar/resources/lesson3.html.

HORSES

Watching Horses Move

Urban young people rarely see horses. Ask students to spend some time on YouTube watching clips of horses so they become familiar with the characteristics of horse behavior and movement. Ask students to select two videos that have the best examples of horses moving. Or, share these clips in class:

- Farm Horses: www.youtube.com/watch?v=aauVlNjg2Kk&playnext=1&list=PLB89172B39E1CFDE6
- The Real War Horse: www.history.co.uk/videos.html?bctid=58486103001&The-Real-Warhorse:-Preview
- Horses Galloping:www.youtube.com/watch?v=FLExqq9HNY8

Ask students to describe in detail the movements of the horses. After the performance, have a class discussion about the horse puppets. How did their movements mimic real horses?

Creating the "Perfect" Horse

Follow this link to a lesson on the PBS Nature series website focused on the horse. Use the first two lessons of the seven lesson unit to engage students in learning about horse breeds and characteristics: www.pbs.org/wnet/nature/lessons/creating-the-perfect-horse/lesson/851.

Treatment of Horses

Follow this link to the History Channel - UK website and an article about how horses were used and mistreated during World War I and share it with students: www.history.co.uk/shows/real-war-horse/history.html#bottomOfHeader.

Have a class discussion about animal rights. Is animal suffering during wartime acceptable? What rights do horses deserve? Have students visit websites to learn about what people are doing today to protect horses. Encourage student to find out about the controversy surrounding the carriage horses in Central Park.
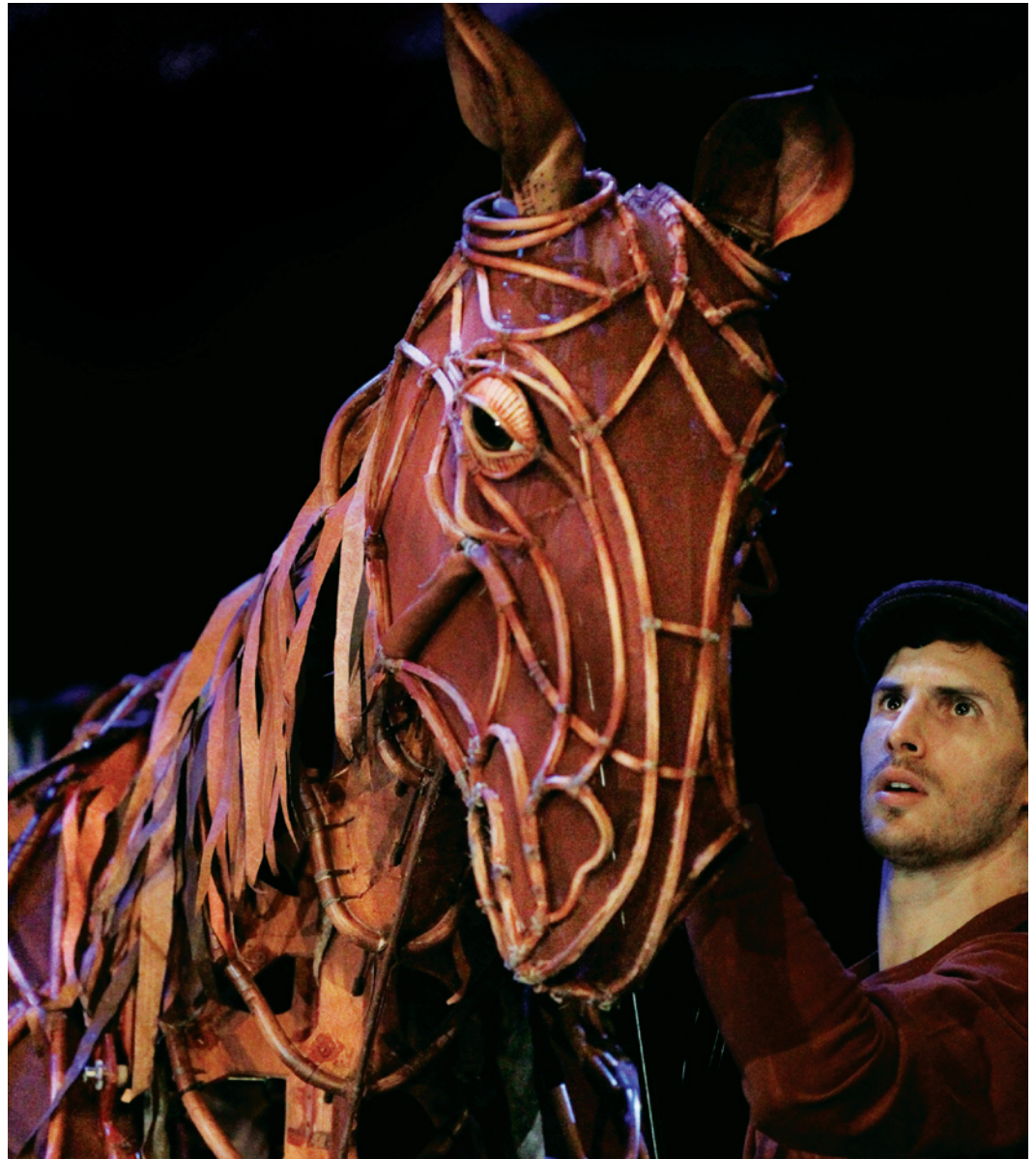
Ariel Heller in a scene from *War Horse* at the Vivian Beaumont Theater.

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