



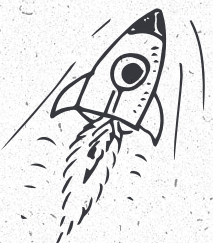
NEW VICTORY[®]

SCHOOL TOOL[®]

RESOURCE GUIDE



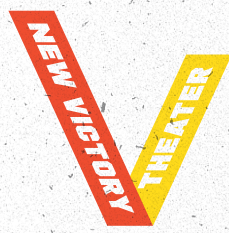
inspired by...



Manual Cinema



the MAGIC CITY



powered by
NEW
42

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 139 Partner Schools and 20,000 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2023-24 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 42SM 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.



What's in the guide:

✓ Learn and Engage.....p. 4

- Art Forms
- The Company, the Show and Info to Know
- Context to Consider
- Synopsis
- Unit Plan Brainstorm

✓ Discover and Create.....p. 11

- Activity: You're Gonna Flip Over This!
- Creativity Page: Your Dream Magic City
- Creativity Page: Your Dream Magic City's Characters

✓ The Arts at Home.....p. 15

- Resources for Families
- NEW VICTORY Arts Education Resource Library

✓ About the New Victory.....p. 17

- Trip Guide
- Building Spaces of Belonging
- Accessibility Supports

✓ Respond and Connect.....p. 22

- Reflection
- The Critical Thinker
- Activity: We Can Build a Beautiful City
- Creativity Page: See You on the Flip Side!

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...

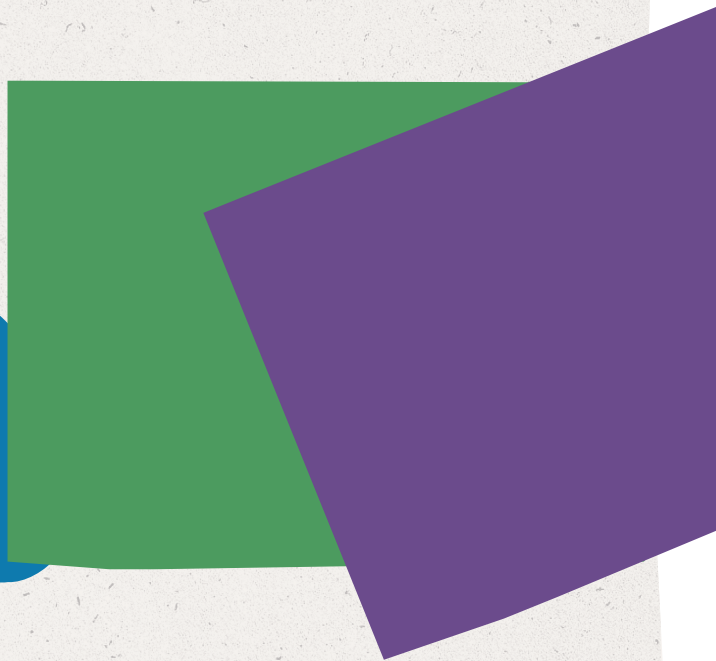
the
MAGIC
CITY

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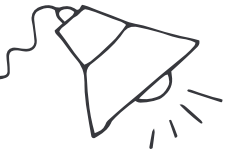
Learn and Engage



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.



ART FORMS



Storytelling

Storytelling is the art of creating a story with words and movement while encouraging the audience to use their imagination. This relationship between audience and storyteller is an ancient tradition, and what makes the art of theatrical storytelling so unique. Though typically associated with language and gesture, storytelling can utilize design elements like sets, music, sound effects and props to enhance the story, establishing the mood of the world and igniting the audience's imagination.

Puppetry

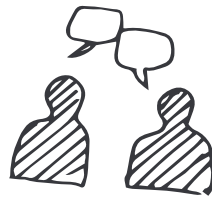
When an object is animated and manipulated by a performer, giving the illusion of independent movement, this is known as puppetry. Examples of puppetry include *Sesame Street*, *Club Mondo Kids* and the Broadway production of *The Lion King*. There are many kinds of puppets, such as marionettes, hand puppets, rod puppets and shadow puppets. In *The Magic City*, which utilizes paper puppets and shadow puppetry, puppeteers use their hands to manipulate puppets and other objects while music, sound effects, projections and lighting are used to help create the environment and action of the play.

Multimedia Design

Multimedia design combines various artistic mediums such as images, projections, sound effects, lighting design and live video into a theatrical performance. Not only do design elements need to be crafted with technique and artistic vision, but designers also layer them skillfully into the show, adding to the themes on stage. In *The Magic City*, live feed cameras are one of the main components of the design of the show. By using cameras to broadcast close-up shots of the actors, Manual Cinema presents two mediums of the show at the same time: one on screen and one on stage.

Page to Stage

This is a form of adaptation often used to bring literature, like children's books, to life. Through a collaborative design process, artists theatricalize the characters and storyline of the source material, adding in technical elements to effectively connect with audiences. Manual Cinema draws inspiration from Edith Nesbit's 1910 novel, *The Magic City*, and brings it to vibrant life on stage through a range of stage and film techniques.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

The Magic City tells the story of nine-year-old Philomena, whose great love is building miniature structures out of books, toys and other found objects from around her house. One day, her older sister (and only legal guardian) Helen announces that she is engaged to marry, and the two go to live at the mansion of Helen's fiancé, Brandon. Left alone in her vast new home and forced to make friends with her annoying stepbrother Lucas, Philomena secludes herself in the attic where she builds the biggest miniature city she's ever made. Later that night, Philomena wakes up to discover that her city has come alive. As she steps through the city gates, her adventure begins.

Who Are the Creators?

Manual Cinema, an Emmy Award-winning performance collective, design studio and film/video production company founded in 2010, tells visually exciting stories through multimedia design. Their use of vintage overhead projectors, puppets, actors and live feed cameras crosses moviegoing with theatergoing, remaking the cinema experience with liveness and theatricality for the stage. Their ingenuity won them an Emmy in 2017 for *The Forger*, a documentary short made in collaboration with *The New York Times*.



A portrait of Edith Nesbit.
Image: Encyclopedia Britannica

The Magic City is based on a 1910 novel of the same name by Edith Nesbit.

Nesbit was a British author who primarily wrote children's literature at the turn of the 20th century. She wrote over 60 fiction books for young people, usually focused on ordinary children encountering magic or the extraordinary. Some of her other famous works include *The Wouldbegoods* and *Five Children and It*.

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:

How do you express yourself when you feel big emotions?

If you could travel to a magic city, what would you want it to be like? What sorts of things would you want to find or encounter there?

How do you define "home?"

CONTEXT TO CONSIDER



Lights, Camera, Action!

Manual Cinema is known for their overhead projections and live camerawork. In *The Magic City*, the audience watches the actors onstage operate projectors and create video shown on a large screen while a narrator tells the story. This transparency allows the audience to see the puppeteers and actors build the world of the show right in front of them.

This isn't the first time that theater and film have worked in conjunction with one another. From the very first motion pictures in the late 1800s, the two art forms have been linked. Many of the first silent films drew on theatrical melodrama and vaudeville. In fact, some vaudeville shows included short motion pictures as acts or "chasers" at the end of the show to empty the theater. These connections were evident in early films of the 1900s that had elaborate, theatrical lighting and set design.

With modern technology, many theatrical productions of the 21st century include **cinematography**. It's not uncommon for plays and musicals to include projections or live video, creating an exciting, cinematic experience for the audience. These visuals can influence or enhance what's onstage, adding another dimension to a live performance.

The multimedia nature of *The Magic City* allows for its characters to be represented in multiple creative ways. Philomena is first represented by an actor in full costume. Throughout the production, Philomena also appears as a silhouette and as an illustrated puppet. The same goes for other characters like Lucas and Helen. This use of shadows and puppetry allows the audience to observe the characters and locations through a range of scale and perspective.

Word to Know: cinematography

This refers to the visual art of telling a story through motion pictures. It includes everything in a camera frame, from the angles to the composition to the colors.



The character of Philomena is represented as a puppet, in silhouette and in person in *The Magic City*.

THE MAGIC CITY: A SYNOPSIS



Nine-year-old Philomena lives happily with her older sister, and only legal guardian, Helen. Philomena and Helen do everything together, like eat breakfast for dinner, watch movies and, most importantly, build miniature cities out of precious junk from their attic. Their greatest creation, Phil-Helen-ia, is a magic city just for the two of them.



Unfortunately, everything changes when Helen announces that she is engaged to her new fiancé, Brandon, and Philomena must move into his giant house. Even worse, Philomena must share everything with her annoying new stepbrother, Lucas. Convinced that Helen does not love her anymore, Philomena develops a rageful alter ego named Philomenazilla.

When Helen and Brandon go on their honeymoon in Paris, Philomena is left alone in the house with Lucas and his grandma. After Lucas accidentally shatters a special picture of Phil-Helen-ia that Helen gifted Philomena, Philomena decides to isolate herself and build the biggest city ever to keep everyone out—the Magic City. When she falls asleep, she realizes that she has accidentally transported herself into the miniature city she has just created!



In the Magic City, objects from Philomena's attic run amok, including shoes, toothbrushes and Mayor Hammer, the mayor who builds walls all around the city. Lucas has also followed Philomena into the Magic City, bringing the broken picture of Phil-Helen-ia as an apology. The two realize that Helen's gift is actually a map, and Phil-Helen-ia is a real place! Together, the two begin to travel from the Magic City in search of Phil-Helen-ia.



THE MAGIC CITY: A SYNOPSIS

At the Mountain of Junk, tragedy strikes. When Lucas tries to show Philomena a locket of his late mother, he accidentally makes Philomena drop the map to Phil-Helen-ia, and Philomenazilla explodes at Lucas. Afterwards, Philomena sees things from Lucas's point of view. She learns that Lucas's mom became ill and passed away, leaving him heartbroken. He tells Philomena that, when he learned she was going to be his little sister, he thought they were going to be best friends. Philomena is devastated at how rude she has been to Lucas, and she and Lucas part ways.



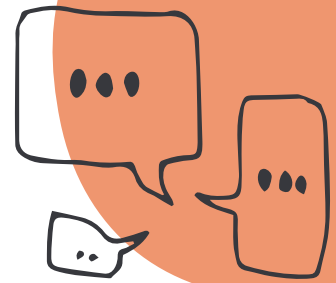
Philomena suddenly wakes up in Phil-Helen-ia. There, Philomena finds a dream version of Helen, who is not engaged, and they spend a week eating breakfast for dinner and fangirling over Patrick Swayze as if nothing has changed. As wonderful as it is, Philomena feels that something is off; she wants to invite Lucas into Phil-Helen-ia. However, this suggestion upsets dream-Helen and wakes up Philomenazilla, who doesn't want to share with anyone.



Lucas finds Philomena just in time to have an epic battle with Philomenazilla. Ultimately, Philomena realizes she needs to pull Philomenazilla aside for a talk. She explains that she might be angry because her world is changing, which frightens her. As she speaks, her inner "zilla" becomes a friendly giant, and Philomena and Lucas travel back to Brandon's house.

Back in the real world, Helen and Brandon have returned from their honeymoon. Except, when Philomena and Lucas go to show them the Magic City that they have created, they realize that Lucas's grandmother has cleaned and organized the attic. The city is gone and they can never return. The four of them decide to build a new city that they can all share, calling it Phil-Hel-Luca-Brandonia.

UNIT PLAN BRAINSTORM



What's in Your Attic? (Social Studies, English Language Arts, Visual Arts)

Don't let the things you love sit and gather dust! Inspire your class to create time capsules of the objects that bring them joy. First, prompt your students to collect memorabilia that holds special memories for them, like old drawings, ticket stubs or toys. Then, organize a giant craft day where each student brings these objects into school. Provide old Tupperware, shoeboxes or tissue boxes for each student to put their treasures inside of and create their time capsule. Afterwards, use glue, markers, paints and construction paper to decorate the outside of the capsules and label them accordingly. Once complete, ask each student to put their capsule somewhere safe. Throughout the year, ask everyone to periodically revisit their capsules and write down a memory that one of the objects brings up. At the end of the year, reflect on the capsules and the stories that they have generated. *What objects would you remove? What would stay the same?*

To support this unit, use the [Your Dream Magic City's Characters Creativity Page](#) in the Discover and Create section.

Your Inner Zilla: Creating a Calming Corner (Social Emotional Learning, Visual Arts)

Big emotions require lots of room, literally. Transform a corner of your classroom into a calming corner with your students' help. Start by asking your class what helps them relax when they get overwhelmed or frustrated. Record their responses on a white board or a large piece of chart paper. Next, provide a large piece of butcher paper and let each student draw pictures of the things that keep them calm, using the list you just created as a reference. By the time you're done, you'll have created a large mural of your class's favorite things. Hang this mural on the wall of a quiet corner of your classroom. This corner can be where your students can go if they feel overwhelmed, frustrated or just need a moment alone. Include materials like markers, paints and crayons in the corner, so students can continue to draw on the mural and channel their feelings into creativity. Conclude this unit with a talk about how to use the space and process big emotions, utilizing the calming corner as a tool throughout the year.

To support this unit, use the [See You on the Flip Side! Creativity Page](#) in the Respond and Connect section.

Scavenger Hunt Bonanza! (Visual Arts, Social Studies)

Some small objects have big meaning! In this activity, students will find objects in their own community and bring them to life using their imaginations. Start by providing your class with a scavenger hunt checklist for fun, small items that students can find at home or school. This handout may include items like: "something round," "something colorful" or "something that makes you laugh." Give your students a week or two to collect an assortment of fun items and bring them into class. Once they have their objects, ask them to imagine what these objects would be like if they were all brought to life: *Where would they live? What would they say to one another? What adventures would they go on?* Have each student come up with a story based on their special objects and write it down so they don't forget. To culminate, host a gallery show where each student introduces their objects to the rest of the class and tells the story that their collection inspired!

To support this unit, use the [We Can Build a Beautiful City Activity](#) in the Respond and Connect section.

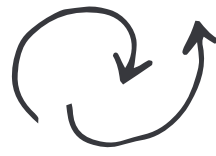
Discover and Create



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!



You're Gonna Flip Over This!



Use the activity below to explore cinematic storytelling by creating flipbooks, writing stories, and exploring character and emotions through movement.

Materials Needed: small stacks of paper (post-its, index cards, etc.), pencils, journals, speaker, open space

1. Begin by introducing your students to the idea that movies are made up of still pictures that move so fast, our brains see them as one continuous action. Show them a simple flipbook (or a short animated clip) and ask questions like: *How do these drawings or pictures seem to “move?”* Let them know they're going to create a flipbook! **Note:** You can demo the idea by quickly sketching a stick figure on two or three index cards, slightly changing its position each time. Then flip through the cards to show how movement is created!
2. Ask them to think of a character. Then think about a basic emotion (excited, nervous, surprised, etc.) and a basic action (jumping, waving, falling, spinning, running, etc.) for that character.
3. After they've chosen an emotion and action, have them think about the beginning, middle and end of that action, imagining or drawing each small movement as its own picture.
4. Before they start drawing, ask students to step into their stories. Invite them to become their flipbook character and physically try out their action and emotion. Guide them with questions like: *How would your character physically show emotions—without words? Can you “pause” and “rewind” your actions just like a flipbook?* Pair students up and have them perform their character's action and emotion for each other. **Note:** For students who may want to participate in a different way, they can narrate their story while someone else acts it out!
5. Now, it's time to create! Pass out small stacks of paper (post-its, index cards or cut-up pieces of paper stapled together work great) and guide them with these helpful hints:
 - **Gotta start somewhere.** This is the “beginning” of the action
 - **Making small changes.** Tiny shifts in movement or expression in each drawing will make the animation smoother
 - **The more the merrier.** 10 – 12 pages (or more) will help make the motion more fluid
 - **Flip it to test.** Encourage students to try flipping through their stories and keep adjusting their work until it feels right to them
6. Now that students can see their characters in action, it's time to put them into words! Ask them to write what's happening in their flipbooks in full sentences and encourage them to include:
 - sentence describing their character and setting
 - what action happens and how it changes over time
 - how their character feels at different points in the story
7. Now for the big finale! Invite students to share their stories using all three elements: flip through their flipbooks, read or narrate their written story, and act it out with movement and emotion. Some students might want to perform alone, while others might pair up or even turn their stories into group performances.

Teacher Tip

Use these how-to video examples to guide your flipbook making!

- [How to Make a Flipbook](#)
- [How to Make a Flipbook Animation](#)



Reflection Questions:

What did you learn about how a character moves by making your flipbook?

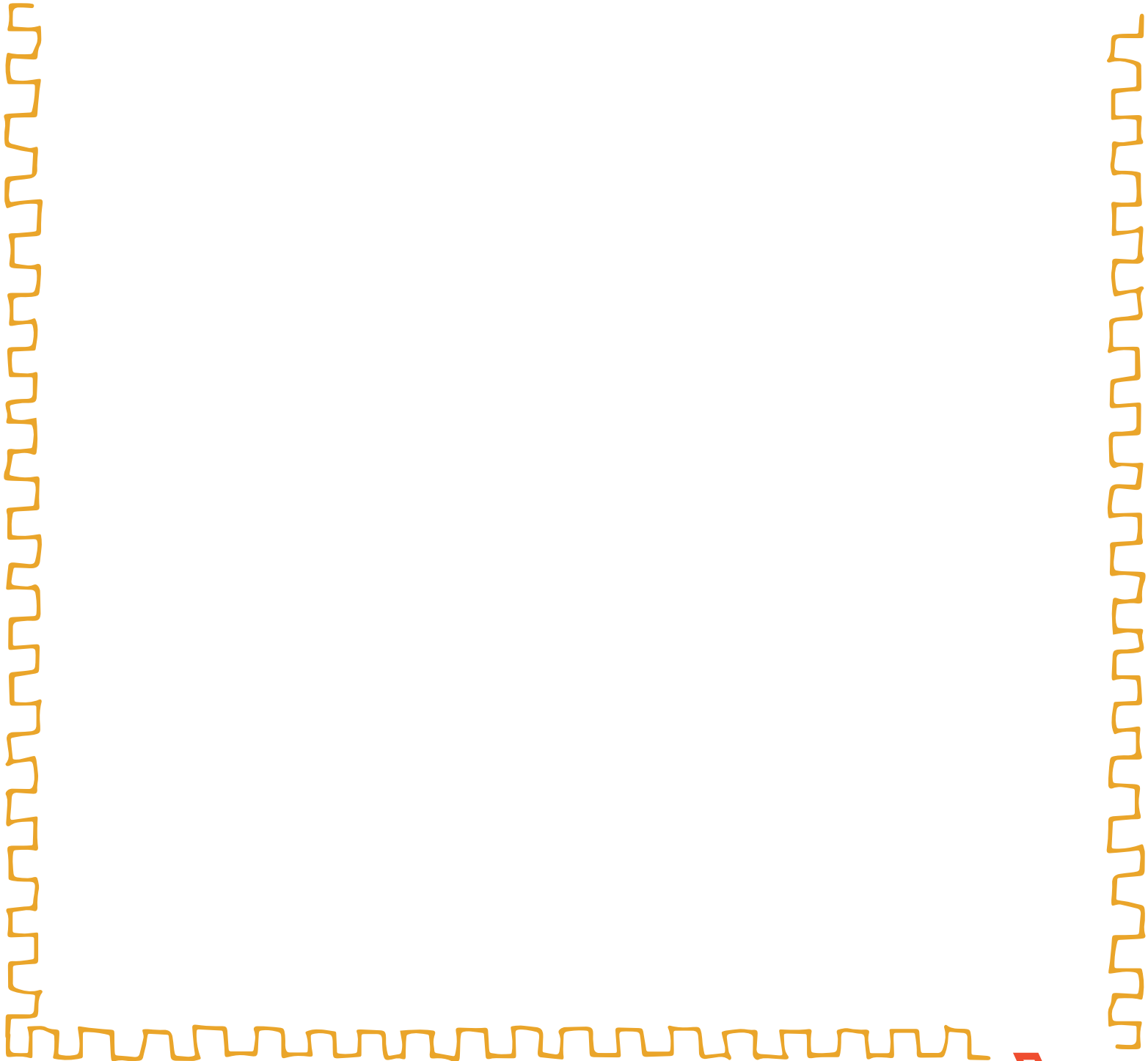
How is a flipbook like a movie? How is it different?





YOUR DREAM MAGIC CITY

Imagine a city where anything is possible—where rivers sparkle, parks bloom, and buildings stretch in all shapes and sizes! Will you add towering castles, rainbow bridges or playgrounds that float in the sky? What would your city need for it to be magical? Who lives here? What is life like in your dream city? Grab your crayons and markers and design a city that only you can imagine!





YOUR DREAM MAGIC CITY'S CHARACTERS

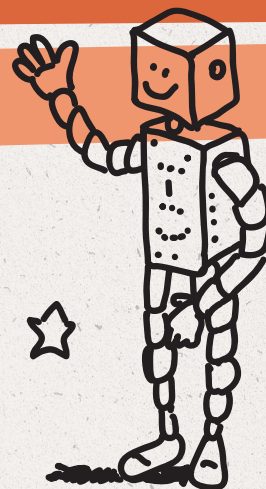
Now that you've designed your dream city, it's time to fill it with characters and stories! Start by designing and drawing characters who live in your city—think about who they are and what adventures they might have. Is your city peaceful, or is there a shared problem they need to solve? What makes their stories exciting, funny or magical? Imagine them exploring hidden corners, solving mysteries or celebrating special events. Once you have your ideas, bring your city to life by using the space below to illustrate up to four different characters as they journey through your dream city. Then, share their stories with friends and family!



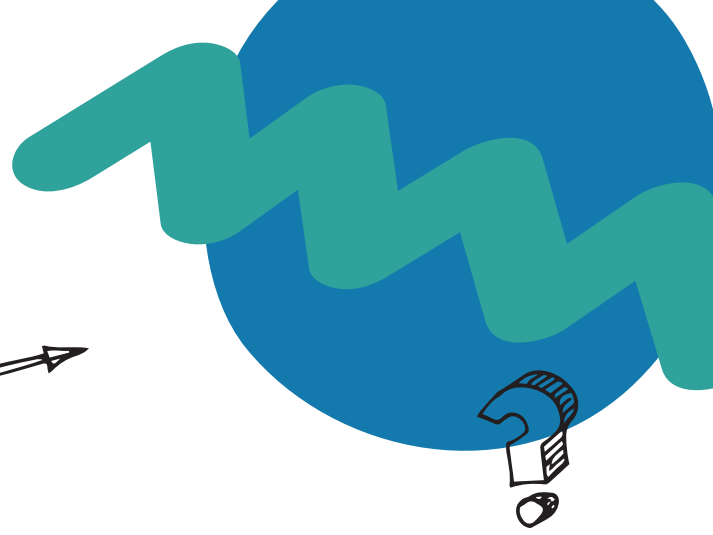
The Arts at Home



To bring the arts home, share this section with families. The NEW VICTORY Arts Education Resource Library supports family engagement with video and print activities for the whole family!



Be a part of your kid's viewing experience!



Ask

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

- ▶ *Have you ever seen a stage play that combined live action and movie-making?*

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

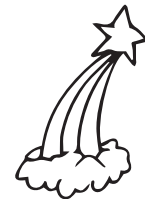
- ▶ *What emotions did the story make you feel?*



Watch

Now, [watch the trailer for *The Magic City*.](#)

Engage



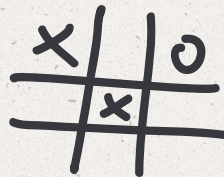
[Visit the NEW VICTORY Arts Education Resource Library](#) to bring exciting art-making experiences into your home!



About the New Victory



Provide this section, which has information about how to get to the theater, what to expect when attending a live performance and accessibility supports, to any teachers, chaperones or other adults attending the show.



Trip Guide

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

The Magic City will be performed
at the New Victory Theater,
209 West 42nd Street, New York, NY

Before you leave school

Bags will be collected by NEW VICTORY staff and stored during the performance when you arrive. We advise you to **leave all bags and lunches at school** if possible.

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

Arrival

When you reach the venue, a member of the NEW VICTORY Front of House (FOH) staff wearing a green vest will check in with the School Trip Leader. Upon arrival, please have ready the exact number of students and chaperones count. One chaperone in your group should act as the transport point of contact who has the bus driver's contact information and bus number.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students. It is important to wait until our staff checks with the School Trip Leader and bus driver before unloading the students. They will record the bus number and give the School Trip Leader and the bus driver correlating tags. If you are unable to be dropped off near the theater, please record the bus number for our FOH staff. Please remember to have the School Trip Leader and the bus driver exchange cell numbers. Upon arrival, one of our staff members will give you a lanyard that corresponds with a school bus tag. If you are arriving by subway or other public transportation, please form a line outside the theater when you arrive, and wait to check in with a FOH staff member before entering the theater.

The question of lunch

The New Victory Theater is not equipped to host lunch/snacks. No food or drink is allowed in the building at any time.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets ahead of time. NEW VICTORY Education staff carefully assign seats in advance of each performance, factoring in grade, group size and special circumstances. We are not able to honor specific seating requests with the exception of requests required for accessibility. For safety and group traffic flow, we ask that your group remain seated after the show. As soon as we are able to escort you to your bus or the subway, a NEW VICTORY Usher will come to you. If you have any questions, please contact the Education Department at Education_Tickets@NewVictory.org.

Accessibility **AD** **SF**

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket reservation, and is subject to availability.

Assistive listening devices: Assistive listening devices are available for patrons who are d/Deaf, hard of hearing or experience hearing loss. We suggest you request this service in advance.

Sign interpretation and audio description: Designated performance dates are available with American Sign Language and audio description. If you plan to utilize these services, please let us know in advance by contacting Education_Tickets@NewVictory.org.

Sensory-Friendly: NEW VICTORY Education offers Sensory-Friendly performances for certain shows. There are additional staff members on site to support audience members. The sound will be adjusted to lower levels and the house lights will be left at half. Fidgets are available as needed at every NEW VICTORY performance; please ask a staff member if you need one during your next visit.



Trip Guide

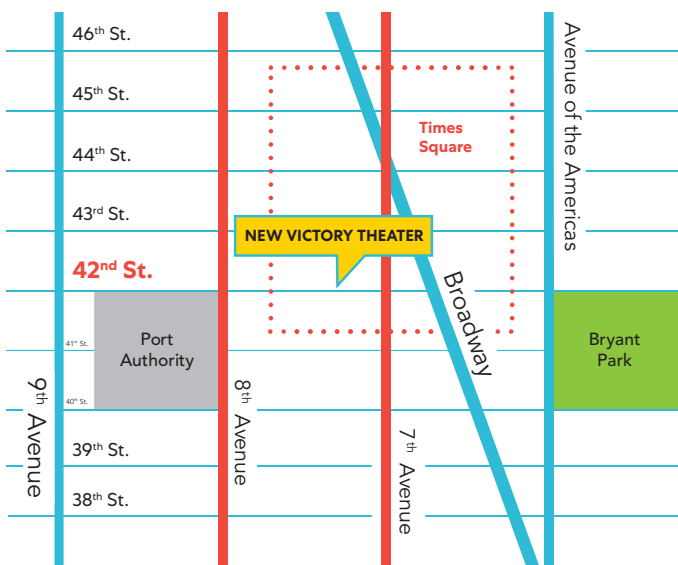
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 West 42nd Street

BY SCHOOL BUS

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



BY MTA, SUBWAY OR BUS

1/2/3 N/R/Q/W/7 to Times Square—42nd Street

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. The performance venue is west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at the performance venue.

B/D/F/M to 42nd Street—Bryant Park

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

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

During the show

42nd Street is extremely congested and has a high volume of traffic. **According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission.** NEW VICTORY staff will direct buses to line up on 42nd Street where they will be permitted to stay parked for the duration of the performance. After the performance, NEW VICTORY staff will escort groups to their bus.

Possible parking locations

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

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

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 15 minutes prior to the return time given by the Front of House (FOH) staff. FOH staff will also help find a spot on 42nd Street to safely load your student group after the show has ended. For safety purposes, once FOH staff have verified that your bus is in a secure location for pick up, your school group will be escorted to load up.



Building Spaces of Belonging



COMMUNITY AGREEMENTS



Thank you for being our Partner and making the performing arts a priority for your students! We're excited to spend time together at the New Victory Theater, a place where everyone belongs. Let's take care of each other by following these shared agreements:

Belonging and Access: Help us cultivate a space in which everyone is valued, ensuring an inclusive environment where everyone can participate without limitation, barriers or judgment.

Respect: We invite you to respectfully interact with NEW VICTORY staff and ushers, who are committed to helping you feel welcome, safe and supported while you're here.

Empathy: Please extend kindness and patience to all NEW VICTORY staff and fellow audience members, recognizing that each person brings their own experiences and emotions to this shared space.

Community: We encourage thoughtful conversations and reflections about the performance, fostering community and perspective-sharing with fellow audience members.



NO HUSH ZONE: OOHS, AAHS AND APPLAUSE

Everyone is welcome to show appreciation for the performers. New Victory prides itself on presenting performing arts that make young people (and adults) exclaim, dance, scream, laugh and giggle! We love when audiences vocally and physically respond to what they're seeing on stage. In fact, many of the visiting artists tell us that their favorite part of performing at the New Victory is the real-time, honest reactions from the young people in the audience. We ask you and your fellow teachers to help us by making the New Victory a "no-hush zone." Of course, we ask for your help in managing respectful behavior to avoid distractions that are not directly related to the action on stage. Additionally, please ensure that you, your colleagues and students follow the directions of the NEW VICTORY Ushers and other theater guidelines such as no electronic devices, unless they're being used for access, as well as no eating and drinking in the theater. Remember that NEW VICTORY Ushers—New York City students gaining professional experience—are present to help audiences and help keep everyone safe.

Accessibility Supports

New Victory is committed to making our programs, shows and spaces accessible for everyone. If you have questions, need assistance or need an accommodation not mentioned, please contact Asha John, Senior Education Programs Manager, at **646.223.3090** or **AJohn@New42.org**.

Speak to a House Manager when you arrive to borrow any support items needed:

Sensory fidgets

Foam earplugs

Ear defenders

Light-sensitivity sunglasses

Assistive listening devices

Induction neckloops

Bariatric or standard wheelchairs

Some support items may require an exchange of a government-issued identification to borrow; it will be given back when the item is returned.





Respond and Connect



Use this section to engage in reflection on the show's art forms and themes. The activities and creativity pages invite young people to reflect on the experience of seeing a live show 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 were your favorite parts of the show?

What did you think of how the story was told (puppetry, illustrations, narration, etc.)?

How did the show make you feel?

What questions do you still have about the show?



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...)

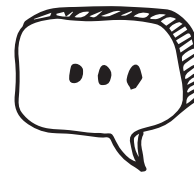


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



The Critical Thinker



Answer the questions below, using words or drawings, to help you think critically about the show.



The part of the show that grabbed my attention the most was...

One thing I saw on stage during this show that I've never seen before was...

The show made me think about...

A question I have about the show is...



Before seeing this show, I didn't know that...



If I were the director, one thing I would change about the show is...

Overall, the show made me feel...



WE CAN BUILD A BEAUTIFUL CITY

Use this activity to explore storytelling through visual design, soundscaping and shadow play—essential elements of theater and film.

Materials Needed: chart paper, cardboard boxes, classroom objects, markers, flashlights, objects for sound creation (paper, water bottles, wooden blocks, etc.), phone or tablet for recording



1. Tell students that they are going to construct their very own magical city in the classroom! Before getting started, ask some guiding questions like: *What kinds of people or things are in your city? What qualities or elements would your city need to be magical? What is life like in this city? Are there festivals? A secret underground lair or hidden portal to another world?* You can have students discuss as a class or begin to draw or write out their ideas.
2. Using repurposed boxes and classroom objects, begin constructing a city! Students can work in small groups to design and build different areas: homes, bridges, rivers and other outdoor spaces, and fantastical elements like floating towers or glowing magical gardens.
3. Then, introduce the concept of soundscapes and foley (the art of creating sound effects using the everyday objects). Ask questions like: *What sounds will help bring this city to life?* Experiment with different materials: crinkling paper for the wind, tapping pencils for footsteps or playing around with a container of water to create the sound of a river or rain. Layer the sounds together to create the sound of the city.
4. Now, layer in light and shadow play. Using flashlights, cast shadows onto the city and explore how different angles change its look and mood. Create a sunrise, a thunderstorm or a mysterious moonlit nightscape.
5. Finally, gather as a group and reflect on the world you've built!



Reflection Questions:

What choices did you make to bring your dream city to life, and how did they change once we built it together?

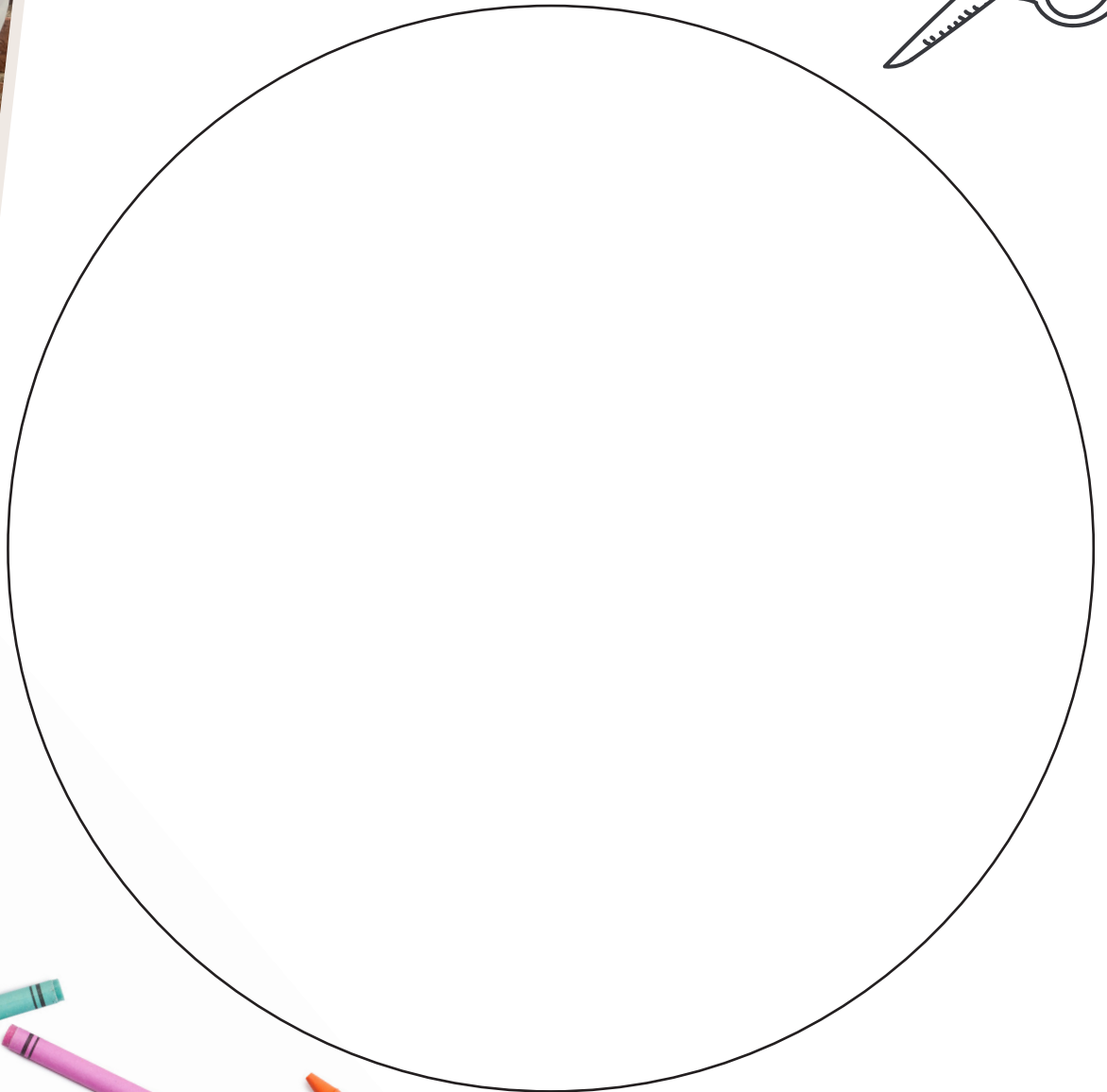
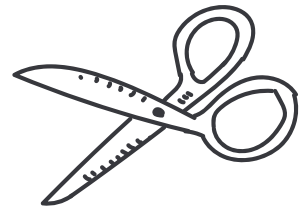
How did using sound and shadow transform the way you experienced the city?

If you could step inside this city for a day, what would you do first, and why?



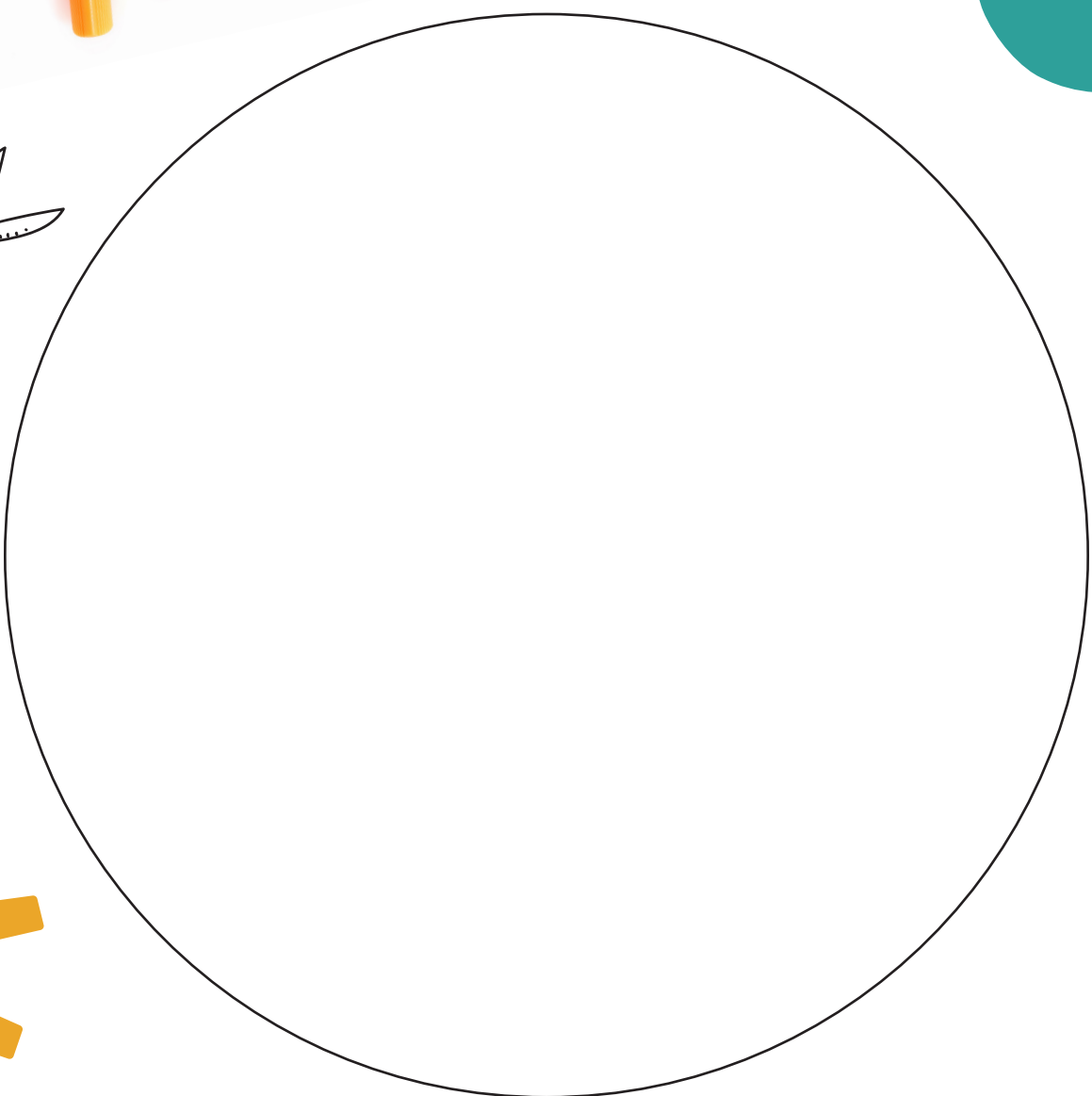
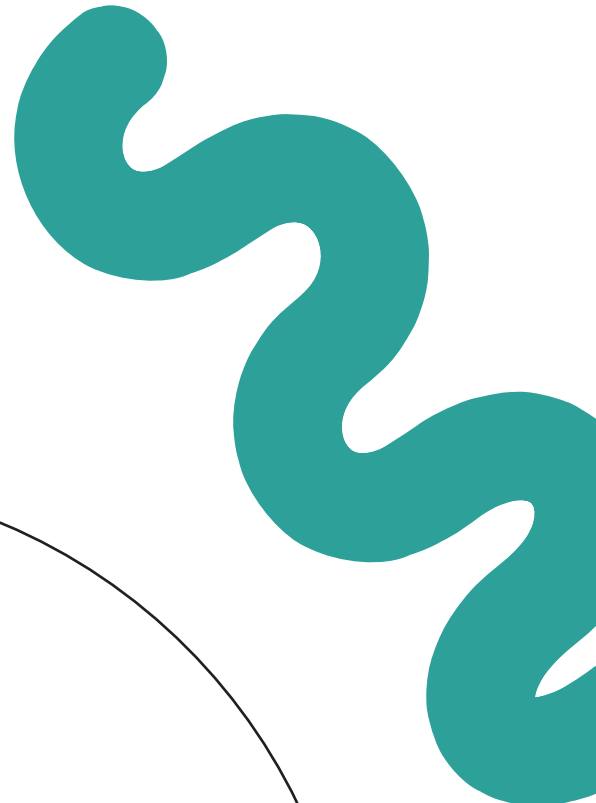
See You on the Flip Side!

How are you feeling today? Happy? Excited?! Maybe a little grumpy or sleepy? In the circle below, draw a face that shows the emotion you're feeling right now. But wait—every emotion has a flip side! What's the opposite of how you feel now? On the next page, you'll find another circle. In that circle, draw the flip side of your current emotion. When you're done, cut out your two circles, glue them to both sides of a paper plate and tape or glue them to a stick. Now you have an emotion puppet! Use it to show others how you're feeling or to help tell a story all about your full range of emotions. Use the photos below as inspiration for your puppet!



Smiley and frowny puppet examples by Oscar, age 4





Sources

COMPANIES

[Manual Cinema](#)

CONTENT & THEMES

[E. Nesbit | Britannica](#)

[Early History of Motion Pictures | PBS](#)

[The Pioneering British Socialist Who Revolutionized Children's Literature | The New York Times](#)

[Vaudeville and the Movies | USC.edu](#)

PRODUCTION PHOTOS

Chuck Osgood



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 the many Nations who continue to act as stewards of the land, and we encourage you to learn more about these vibrant communities.



Photo: Mark LaRosa