

NEW VICTORY[®]

SCHOOL TOOL[®]

RESOURCE GUIDE

inspired by...

THE
PRINCESS
AND THE
PEA



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 development 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.



NEW VICTORY® THEATER
NEW VICTORY® SCHOOL TOOL® Resource Guides
A NEW 42SM Project

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

NEXT GENERATION LEARNING STANDARDS

- Reading: 1; 2; 3
- Writing: 2; 3
- Speaking and Listening: 1; 2; 3; 4; 5; 6
- Language: 1; 2; 3

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

Creating, Performing, Responding, Connecting

BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

Theater: Theater Making, Developing Theater Literacy, Making Connections

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



inspired by...



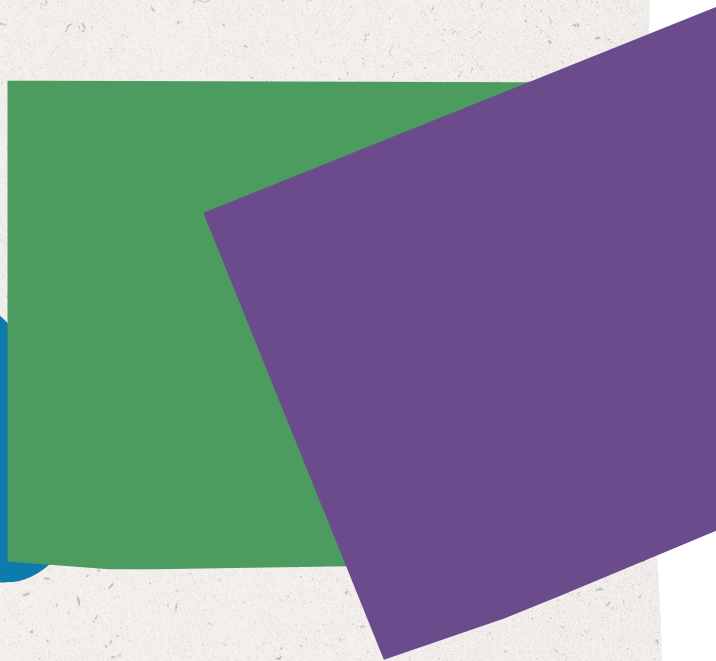
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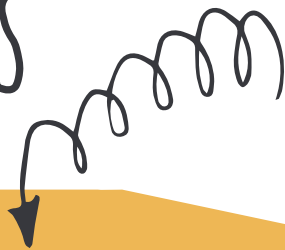
Learn and Engage



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



Acrobatics

Acrobatic performance entails feats of strength, agility, coordination and balance. Examples of acrobatics are when performers are seen climbing atop one another, flipping over each other and using each other as human counterweights. This type of performance dates back to the Minoan civilization around 2000 B.C.E., when everyday citizens would perform acrobatic feats on top of bulls, either for sport or ritual!

Commedia Dell'Arte

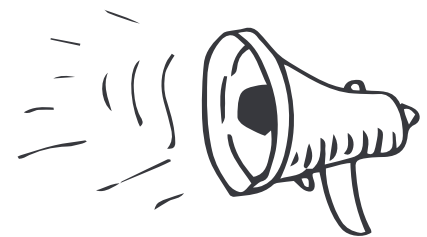
Commedia dell'arte (Italian for "comedy of professional artists") is an art form that flourished in Italy and across Europe in the 16th – 18th centuries. Its scenes rely largely on improvisation, although the basic plot structure follows classic scenarios involving forbidden marriages, mistaken identity and a great deal of slapstick humor. In fact, the term "slapstick" is derived from a commedia dell'arte prop which was used to create the sound of one character hitting another. Commedia dell'arte typically features defining masks, lazzi (or comedic physical "bits") and stock characters from three distinct categories: masters, lovers and servants or tricksters known as a Zanni.

Adaptation

Stage productions are often inspired by other forms of media, like books, movies and folklore. Adapting a story is a form of art in and of itself as the creators decide which aspects should stay, what new perspectives should be added and how to interact with the context of the original work. Some iconic adaptations include *Mary Poppins* (adapted from novel to film to stage) and *The Wonderful Wizard of Oz* (adapted from novel to silent movie to stage and movie musical).

Sound Design

Sound design is the craft of world building and storytelling through audio for a piece of art, such as theater, film, television or music. Oftentimes, sound designers create underscoring with music to establish a mood or use ambiance to give a production a sense of time and place. In addition, they have individual cues for each audio effect that happens on stage. These elements all combine to create a sonic landscape that fits with the story.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

In a lavish palace, there lives a pampered Princess who has everything her heart desires. Each day, three loyal servants attend to her every wish and whim. But one dark and stormy night, she ventures beyond her palace walls and learns a lesson in humility. Breathtaking acrobatics, clowning and fairytale adventure combine in this funny and playful remix of Hans Christian Andersen's classic story.

Who's the Creator?

The Princess and the Pea is a collaborative project between Upswing, Unicorn Theatre and Staffordshire's New Vic Theatre, all of which are based in the United Kingdom. Upswing is a multi-award-winning contemporary circus company. Through their partnership with Unicorn Theatre and New Vic Theatre, they've created a retelling of *The Princess and the Pea* using acrobatics and physical theatre. These three companies have come together to push the boundaries of what circus arts and theater can be, to explore the intersection of circus with other art forms and work to combine elements of spectacle and story. By bringing a traditional fairy tale into the world of circus, they are relying on physical comedy and movement, instead of dialogue, to tell the story, making audiences view the classic tale in a new light.

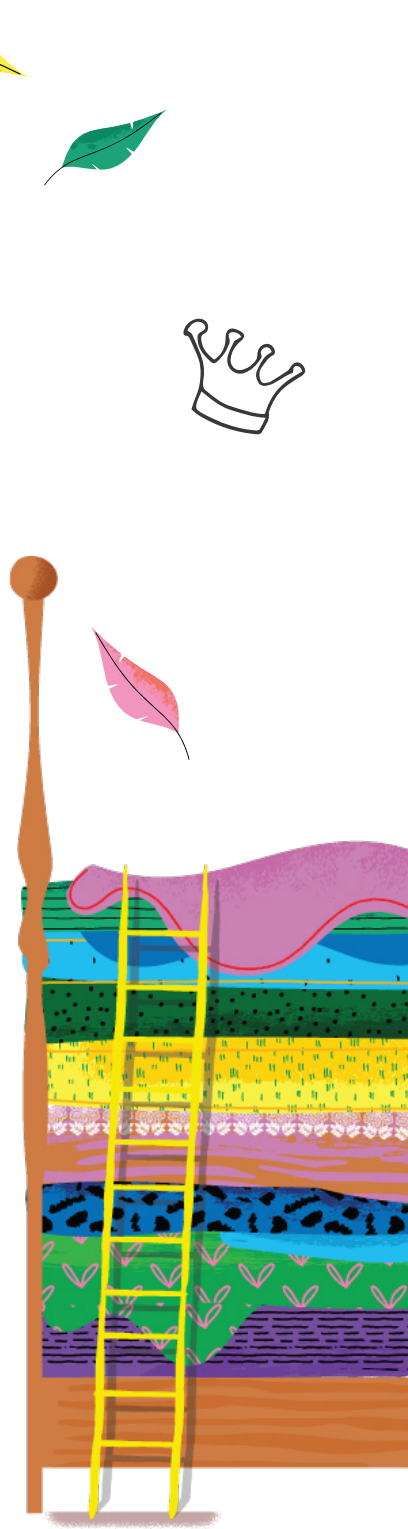
What do your students already know?

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:

Have you ever heard the story of The Princess and the Pea?

What is your favorite fairy tale? Have you ever seen, heard or read a different version of it?

Have you ever seen acrobatics before? How did it make you feel?



The Princess and the Pea Synopsis

The Princess and the Pea is a nonverbal physical theater piece. Because of this, only two words are spoken throughout the show: “princess” and “pea.” The rest of the story is told entirely through movement, acrobatics, slapstick and sound effects!

The show begins with a spoiled princess who lives in a polished castle. The princess has three servants, who wear green, yellow and blue, and who are all given peas for dinner. When one of the peas is completely inedible, the servants discard it.

Later, as the princess gets ready for sleep, she tosses and turns in her bed. Unable to get comfortable, she realizes that the stray pea from earlier is under her mattress! The next morning, she decides to go on a horseback ride while the servants sweep the castle. Unfortunately, the princess gets caught in a rainstorm and drenched in mud.



When the princess returns, the servants fail to recognize her because of her disheveled appearance and mistake her for a stranger. Though the servants resist at first, they finally accept the princess into the castle and allow her to sleep in the princess’s bed. The only problem is that the princess once again has trouble falling asleep! To make her bed more comfortable, she steals all the mattresses from the servants, leaving them to sleep on the floor.

Calamity ensues as the princess and the servants tumble all over the room, trying to fall asleep, until the princess once again discovers that there is a pesky pea lying underneath all of her bedding. Realizing that this stranger could feel the pea underneath her mattresses, the servants recognize that it must have been the princess all along. Having grown kinder now, the princess distributes all of her mattresses evenly amongst herself and the servants, sleeping on the floor with them in a big slumber party!

Now that you've read the synopsis of Upswing's *The Princess and the Pea*, take a look at the original by Hans Christian Andersen, translated from Dutch to English by Jean Hersholt.



The Princess on the Pea by Hans Christian Andersen,
as translated by Jean Hersholt

Once there was a Prince who wanted to marry a Princess. Only a real one would do. So he traveled through all the world to find her, and everywhere things went wrong. There were Princesses aplenty, but how was he to know whether they were real Princesses? There was something not quite right about them all. So he came home again and was unhappy, because he did so want to have a real Princess.

One evening a terrible storm blew up. It lightened and thundered and rained. It was really frightful! In the midst of it all came a knocking at the town gate. The old King went to open it.



Who should be standing outside but a Princess, and what a sight she was in all that rain and wind. Water streamed from her hair down her clothes into her shoes, and ran out at the heels. Yet she claimed to be a real Princess.

“We’ll soon find that out,” the old Queen thought to herself. Without saying a word about it she went to the bedchamber, stripped back the bedclothes, and put just one pea in the bottom of the bed. Then she took twenty mattresses and piled them on the pea. Then she took twenty eiderdown feather beds and piled them on the mattresses. Up on top of all these the Princess was to spend the night.

In the morning they asked her, “Did you sleep well?”

“Oh!” said the Princess. “No. I scarcely slept at all. Heaven knows what’s in that bed. I lay on something so hard that I’m black and blue all over. It was simply terrible.”

They could see she was a real Princess and no question about it, now that she had felt one pea all the way through twenty mattresses and twenty more feather beds. Nobody but a Princess could be so delicate. So the Prince made haste to marry her, because he knew he had found a real Princess.



As for the pea, they put it in the museum. There it’s still to be seen, unless somebody has taken it.

There, that’s a true story.



CONTEXT TO CONSIDER



A New Pea... OV

The story of *The Princess and the Pea* was written by Danish author Hans Christian Andersen in 1835. Published in his very first story collection for children, the fairytale is said to be inspired by folklore Andersen heard when he was a child. Since 1835, this story has undergone many adaptations including a German opera, an episode of *Faerie Tale Theatre* starring Liza Minnelli and the Broadway musical *Once Upon a Mattress*, featuring actresses like Carol Burnett, Sarah Jessica Parker and most recently Sutton Foster playing the princess.

The original tale perpetuating the stereotype of princesses being incredibly “fragile” is something that has been reworked in many adaptations, including this production of *The Princess and the Pea*. In this version, rather than needing to prove herself worthy of marriage, the princess experiences a simple case of mistaken identity. This update lets the production focus instead on themes of social status, caring for others and taking responsibility for one’s actions.

HCA, Who R U?

Get to know Hans Christian Andersen, or HCA, the Danish author of *The Princess and the Pea* who revolutionized children’s fairytales in the nineteenth century!



Not only did Hans Christian Andersen write *The Princess and the Pea*, he also wrote *The Little Mermaid*, *The Emperor’s New Clothes*, *Thumbelina* and *The Ugly Duckling*.

Hans Christian Andersen was not afraid of an unhappy ending, and many of his stories ended tragically, which is perhaps one of the reasons for his popularity.



In Central Park sits a statue of Hans Christian Andersen with a duckling at his feet. It was erected in 1956 to commemorate his 150th birthday.

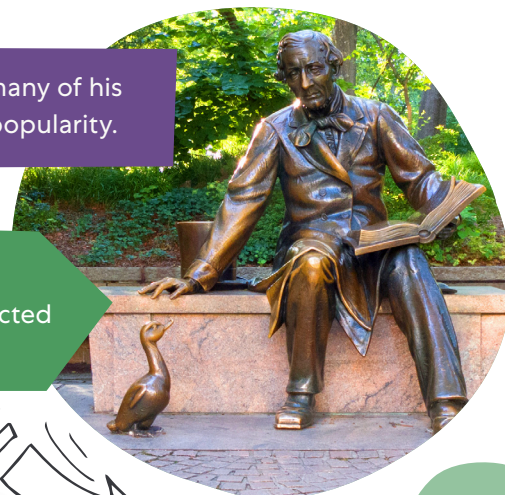


Photo: centralpark.org

Hans Christian Andersen didn’t just write children’s books! He also wrote many plays, novels and travel guides, though they didn’t receive as much widespread acclaim as his fairy tales.



UNIT PLAN BRAINSTORM



Line, Please! (English Language Arts, Theater)

An adaptation doesn't always have to match its source material word-for-word. Challenge your students to adapt and act out a fairytale, minus the dialogue! Start by picking a fairytale that your whole class knows, or read one together, like *Cinderella* or *The Ugly Duckling*. Then, put it on its feet! First, name all of the characters in the story and have your students create physicalities for each one, letting them discover how each character moves and presents themselves. Then, zoom in on certain moments from the story, going from scene to scene, to create frozen tableaux for each plot point, introducing the idea of a stage picture and physical relationships. Finally, try to put the whole thing together using only miming and letting the movements drive the action of the story. Voilà, you've got a show! Perform your fairytale adaptation for another class at school and see if they can guess which tale it is without knowing any of the dialogue! For an extra challenge: choose a singular word as a class that you think embodies the essence of the fairytale and incorporate that word *and only that word* throughout your piece. Have fun saying this word in as many different ways as possible and letting it supplement your movements. Now, you've really let the story speak for itself!

To support this unit, use the [Sound Asleep Activity](#) in the Discover and Create section.

Moral of the Story (English Language Arts, Social Studies)

Fairytales aren't all magic and glamor; they also have very real lessons and morals to teach us. Use the themes in classic fairytale stories to inspire your own classroom's tenets or community agreements. First, have a classroom discussion about the fairytales your students know or your favorite books that you read aloud in class. For each one, unpack the lessons of the story and write them down somewhere visible, creating a list of potential community agreements for your classroom. For example, your class may be inspired by the idea of not judging someone by their appearance after reading *The Princess and the Pea*, which may inspire a classroom agreement to always assume the best in others. Each week, focus on one lesson that you want your students to remember, and together, brainstorm ways to embody this fairytale's moral in your community. Other agreements may be to always lead with honesty (inspired by *Pinnocchio*) or to treat everyone with equality and respect (inspired by *Mulan*). After you've reviewed all of the fairytale lessons, select your favorites to be community agreements for everyone in your classroom to follow. Write these agreements on chart paper and have your students decorate it with colors, stickers and anything that makes them feel joyful! Now, your class can reference your agreements all year long, working toward their own "happily ever after."

To support this unit, use the [Pea is for Ponder Creativity Page](#) in the Discover and Create section.

Clowning Around (Theater)

Time to get down to business... funny business! Explore the world of clowning with your students by playing with physical comedy and characterization! First, introduce the concept of a clown to your classroom by asking questions like: *Have you ever seen a clown? What makes them silly?* Explain that many clowns are larger than life and use exaggeration to find comedy. Have your class practice doing everyday activities in exaggerated ways—the more ridiculous and over-the-top, the better! They can play with their physicality, like the way they stand, walk or wave, and with their emotions, reacting in surprising and dramatic ways to regular events. With these elements under their belts, have each student brainstorm their very own clown character, picking a few characteristics that they explored earlier to be the basis of their clown's identity. Then, have them pick out an absurd outfit to accompany their new character, like wearing all their clothes backwards or a ball of yarn as a wig—bonus points if they craft it themselves! Finally, host a clown parade for another class so your students can show off their physical comedy skills, and make 'em laugh!

To support this unit, use the [Two Peas in a Pod 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!





Sound Asleep

Use the activity below to explore students' nighttime routines while exploring movement, emotions and sound!

Materials Needed: chart paper, markers

1. Ask students to think about their nightly routine. Ask them questions like: *What do you do to get ready for bed? What do you need to feel comfortable and ready to sleep? Does anyone help you during your nighttime routine?* As students respond, write their answers on the board or large chart paper.
2. As a group, have students physicalize some of the bedtime routines and activities they shared above. Prompt and model this by asking questions and offering prompts like: *Show me what it looks like when you brush your teeth at night. Can we all yawn and stretch together? What does it look like when you're reading a bedtime story?*
3. Encourage students to make strong physical choices. You can also introduce a 1 – 10 movement scale to play with the range and scale of their movements. For example, *"On a scale of 1 to 10, your yawns are currently at a 3. Can you try them at a 7? Or maybe do the biggest yawn you can possibly do, at a 10?!"* Finally, put students' nighttime routines in sequential order in preparation for the next few steps.
4. Now that you've physicalized students' nighttime routines, it's time to further theatricalize them by adding sound. As a group, go back through the sequence you've made and create a sound associated with each activity (e.g., brushing teeth, washing face, drinking water, etc.).
5. Now, have volunteers show the class their nightly routine using only movement and sound! Students

can share individually or you could ask half of the class to do the movement while the other half provides the sound. Have fun with it!

6. Finally, have a group discussion about the similarities and differences between everyone's nighttime routines.



Reflection Questions:

What was your favorite part of this activity?

How did it feel to act out your nightly routine in your classroom?

What did you learn about your classmates' nighttime routines?



Pea is for Ponder

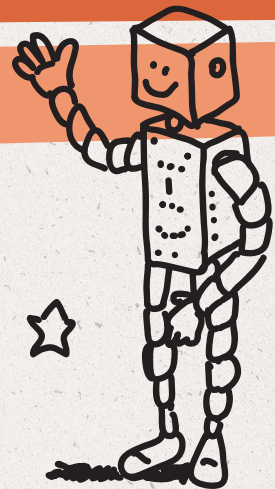
In the story *The Princess and the Pea*, the title character is kept awake by the smallest thing—a little ole pea! Sometimes, in life, the teeny-tiniest things can be the most bothersome and keep us awake at night. What keeps you awake at night? What is your “pea?” Is it a tricky math problem, a spooky shadow at the window or something else entirely? Use the blank space below to draw your “pea,” then, next to it, draw something that can help you conquer it and get to sleep! After you draw, share it with a friend and see if they have any more ideas to help you conquer your “pea.”

A large, blank white rectangular area designed for drawing. It is framed by a light blue border and is part of a spiral-bound notebook layout, with the spiral binding visible on the left side. The drawing area is intended for students to illustrate their 'pea' and a solution to it.

Arts Break @ Home



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



Be a part of your kid's viewing experience!



Ask

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

- ▶ Do you know the story of *The Princess and the Pea*?

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

- ▶ What surprised you about this version of *The Princess and the Pea*?
- ▶ How did the performers tell the story without words?

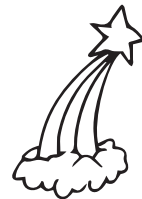


Watch

Now, [watch the trailer for *The Princess and the Pea*](#).

Engage

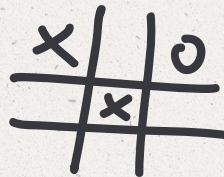
Bring exciting art-making experiences home with [NEW VICTORY ARTS BREAK](#) activities and videos.



About the New Victory



Provide this section, which has information about how to get to the theater and what to expect when attending a live performance, 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 Princess and the Pea 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 anytime.

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

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 have hearing impairments. 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 onsite 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

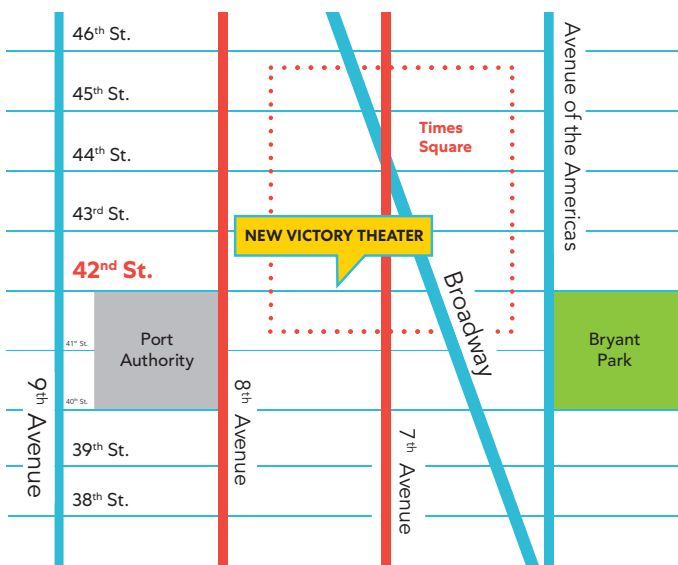
If you are traveling by bus, please also share this important information with the bus driver.

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 New 42 Studios.

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 busses 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. Front of House 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 pickup, your school group will be escorted to load up.



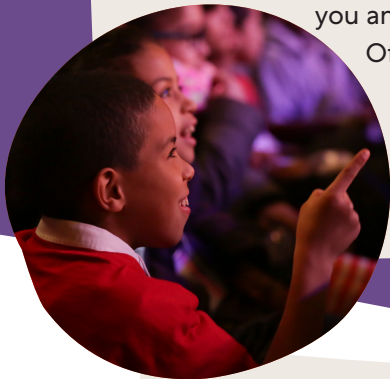
What to Expect at the Theater



NO HUSH ZONE: OOHS, AAHS AND APPLAUSE

Thank you for being our Partner and making the performing arts a priority for your students! New Victory prides itself on presenting performing arts that make kids (and adults) exclaim, dance, scream, laugh and giggle! We love when kids 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 kids in the audience. Therefore, 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 or eating and drinking in the theater.



ACCESSIBILITY SUPPORTS

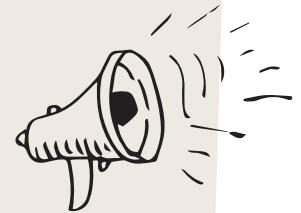
New Victory is committed to making our programs, shows and spaces accessible for everyone. If you have questions, need assistance or need an accommodation not mentioned, please contact Asha John, Senior Education Programs Manager at **646.223.3090** or **AJohn@New42.org**.

Speak to a House Manager when you arrive to borrow any support item 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.



LOVE

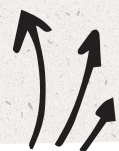




Respond and Connect



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 was the story about?*
- In what ways was the story told?*
- Who were the characters?*
- What were your favorite parts of the show?*
- How did the show make you feel?*



Teacher Tip

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

Describe (I noticed...)



Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



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...



Activity

TWO PEAS IN A POD

Use the activity below to begin to explore simple circus tricks.

Note: Because this activity asks students to make direct physical contact with one another, we suggest beginning each part of this activity with an ask for consent to do so.

Materials Needed: none

1. To begin, have students partner up! Ask partners to stand facing each other, with their toes touching, holding each other's wrists in a **catcher's lock**.
2. Ask students to keep their bodies stiff as boards as partners lean back, still toe-to-toe, until their elbows are completely extended. The partners should look like a "V" shape if done correctly.
3. Once partners establish their balancing point, encourage them to release their outside hands, rotating their shoulders outwards and **style** with the free hand.
4. Have partners return their open arms to catcher's lock position, safely pull themselves back to an upright position and step out of their pose safely.
5. Celebrate students' newfound circus talents by encouraging volunteers to show off their skills!

Words to Know:

Catcher's Lock: A move used by trapeze artists in which one partner holds the other partner's forearm, just above the wrists, to create a strong lock between the two. This is to keep each other safe.

Style: Circus performers end each trick or act with a "style." This is a pose of one's own choosing that lets the audience know when to applaud!

CATCHER'S
LOCK →



STYLE



Reflection Questions:



What did you find most challenging about this weight-sharing activity?

How could this activity help build trust and community?

Why do you think performers might do this type of activity in preparation for a performance?

A Royally Silly Design Idea

Create a royal bedroom fit for a king or queen. Here's the fun twist: you can only use three colors! Will you choose bright pink, cool blue and sunny yellow? Or maybe you'll mix things up with green, purple and red!. Let your imagination guide you and use the blank space below to design the silliest, coziest, most vibrant royal bedroom ever!



Sources

COMPANY

The New Vic Theatre

Unicorn Theatre

Upswing

CONTENT & THEMES

Biography - Hans Christian Andersen

Britannica - Commedia dell'arte

Britannica - Hans Christian Andersen

Dickens Museum - Hans Christian Andersen: The Eccentric House Guest

The Met Museum - Commedia dell'arte

Scandinavian Festival - Hans Christian Andersen

PRODUCTION PHOTOS

Foteini Christofilopoulou



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