



NEW VICTORY[®] SCHOOL TOOL[®]

RESOURCE GUIDE

inspired by...



merry
MAYHEM
Circus Oz



powered by
NEW
42

NEW VICTORY EDUCATION

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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 141 Partner Schools and 20,000 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2024-25 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

The NEW 42SM Youth Corps is 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 and Board Chair Henry Tisch, 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:

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Council on
the Arts

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



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

NEXT GENERATION LEARNING STANDARDS

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

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

Creating, Performing,
Responding, Connecting

BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections, Exploring
Careers and Lifelong Learning

Visual Arts: Art Making,
Developing Art Literacy,
Making Connections, Exploring
Careers and Lifelong Learning

inspired by...

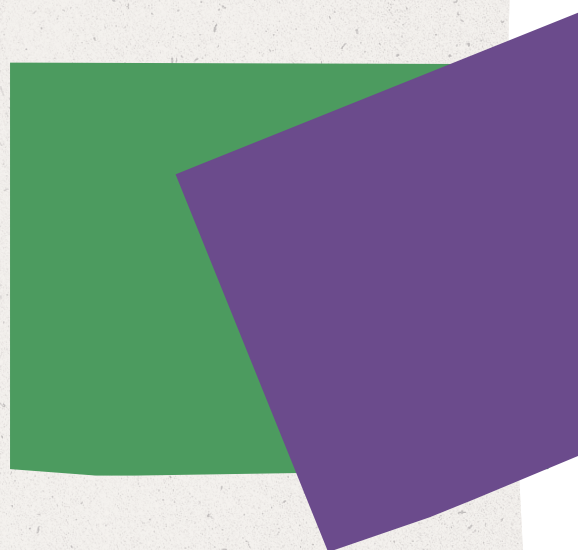
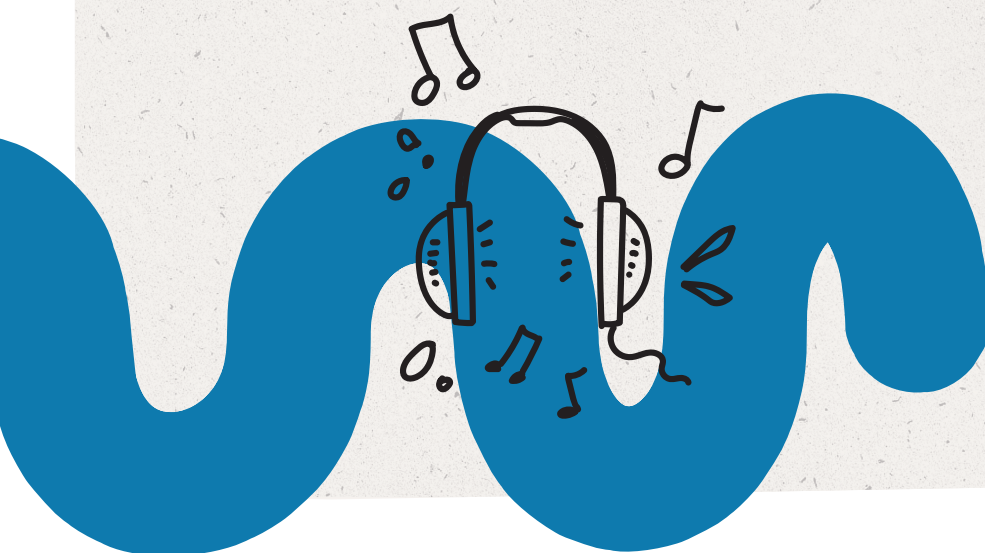
**mercury
MAYHEM**

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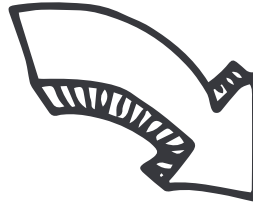
Learn and Engage



This section is an introduction to the artists, company, art forms and themes of the production that inspired this resource guide! It also contains unit plan brainstorms that provide teachers with longitudinal ideas that have curricular connections to engage their students in the cultural, thematic and artistic concepts of the production.



ART FORMS



Contemporary Circus

Circus is a centuries-old art form that originated from large tiered stadiums in the Roman Empire and spread to cultures around the world. Traditionally, circus consists of multiple acts, such as acrobatics, red-nosed clowns and animal routines presented in a ring and hosted by a ringmaster. However, traveling circuses, like those of American businessman P. T. Barnum in the 1800s, eventually paved the way for the modern evolution of circus, which focuses more on character, story and aesthetics, as opposed to traditional circus imagery.

Slapstick

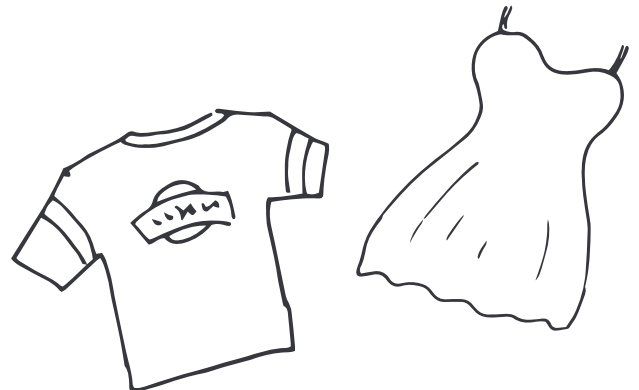
Slapstick is an exaggerated type of physical comedy where performers often mime over-the-top mishaps, whether that be through pratfalls, collisions or, of course, slaps! The term “slapstick” is derived from a harmless commedia dell’arte prop made out of two paddles of wood, which, when struck, create the sound of one character hitting another. Though its origins date back to 16th-century Italy, slapstick comedy became quite popular among vaudeville and silent film stars of the early 1900s, like Charlie Chaplin.

Acrobatics

Acrobatic performance entails feats of strength, agility, coordination and balance. Examples of acrobatics include performers climbing atop one another, flipping over each other and using each other as human counterweights. Acrobatics often utilize gymnastics and tumbling techniques and can involve apparatuses like trapezes or ropes. This type of performance dates back to the Minoan civilization around 2000 BCE, when everyday citizens would perform acrobatic feats on top of bulls, either for sport or ritual!

Costume Design

Costume design is the art of selecting and, often, creating the clothes and accessories of a performance to visually tell a story. Every garment someone wears on stage, from the shape and color to the texture and silhouette, conveys pivotal information to the audience about the characters and mood of the piece. Whether created, sewn or sourced, a costume can range from a simple t-shirt to an embellished gown, but it’s always handpicked by a designer to enhance the performance.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Pow! Crash! Oi! The uproar from Down Under, Circus Oz is here to unleash some *Merry Mayhem* in a zany acrobatics extravaganza. Exploding onto the stage in a rascally rainbow of high-flying frivolity, this multi-generational, muscle-bound ensemble tumbles, tussles and trapezes to the beat of a live band! Can an archer hit her target held by the clumsy assistant? Can a daredevil granny survive the dive of death? Can an aerialist reach the ceiling in his satin gown? Embrace the holiday frenzy and buckle up for a uniquely Aussie celebration of subversive circus fun.

Who Are the Creators?

Circus Oz has been touring the world since 1978 when it pioneered contemporary circus. From Papua New Guinea to the Pitjantjatjara lands to 42nd Street, NYC to Bogotá, Colombia, Circus Oz has been wowing audiences, engaging communities in the art of circus and pushing the boundaries of what the human body is capable of doing. Through acrobatics, comedy, clowning, slapstick, satire and with live music, Circus Oz creates entertainment for the masses that inspires the everyday person. Circus Oz continues to be at the forefront of international contemporary circus with performances that are as distinctive and dynamic as their touring history. With an unwavering commitment to creativity, diversity, social justice, irreverence, community engagement and self-determination, Circus Oz is an iconic and enduring presence in the world of contemporary circus and physical theater.



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:

If you had to showcase a special skill as a circus act, what would your act be and why?

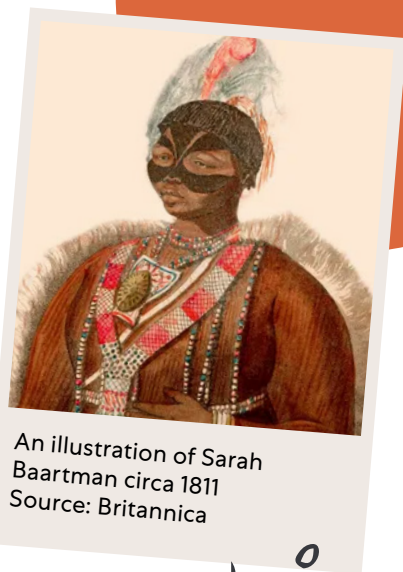
What comes to mind when you think of the word "slapstick?"

*When was the last time you laughed so hard your stomach hurt?
What did you find funny?*

CONTEXT TO CONSIDER

Rewriting Circus History

Circuses are typically a place of joy, wonder and entertainment, though they weren't always that way for everyone. Circus culture has a sinister background of exploitation and colonization that Circus Oz is working to rewrite. Starting in the 1830s, circus pioneer P. T. Barnum began to incorporate "human oddities" into his circus, popularizing the concept of the "freak show." These sideshows capitalized on disabled, Black and other oppressed performers, displaying their bodies as abnormal attractions for the audience. One of the most famous disabled performers was Charles Stratton, a little person who performed with Barnum under the pseudonym "General Tom Thumb." Stratton was just one of countless performers whose race, age and gender were sensationalized by the circus for financial gain. Barnum's exploitation traces back to Sarah Baartman, an enslaved Khoekhoe woman who was exhibited throughout Europe and repeatedly assaulted, and Afong Moy, a Chinese woman who was sold to tour in America for her small feet. Today, Circus Oz works to celebrate diversity, empowerment and joy through their performances, including a diverse cast across race, age and gender. With all their performers in sparkly dresses and a 67-year-old stunt performer, Circus Oz proves that the circus is a place for everyone!



An illustration of Sarah Baartman circa 1811
Source: Britannica

Warning: Do Not Try This at Home

While the chaos and roughhousing of slapstick is meant to be light-hearted and funny, it's important to note that slapstick performers are experts at what they do. Slapstick routines are impeccably choreographed by professionals and utilize carefully-curated techniques to make sure that everyone stays safe and that any mishaps or violence depicted on stage is purely for show. In fact, many performers have fight calls before each performance, where they rehearse the specific timing of such routines. While the comedic violence on stage may appear fun, it's not an invitation for anyone to mimic violence in the real world.



ACT LIST

Discover how the acts of *Merry Mayhem* will unfold below:

Solo Trapeze

A solo performer opens the show with a static trapeze act.



Opening Acrobatics

The performers tumble, fall, flip, trip, climb and balance in a group acrobatics and human pyramids act.



Chairs

The performers sit on, fall off of, throw and catch chairs.

Intro

The performers say hello to New York City!

Archery One

Two comic performers—an archer and an assistant—deliver an archery act where they attempt to pop a balloon by firing an arrow across the stage.



Balloon

One performer creates a poodle out of a balloon. When he accidentally pops it, a chase ensues.

ACT LIST (CONTINUED)

Knockabout

All the performers chase each other, sliding across the table and creating lots of zany slapstick.



Juggle

A juggler performs a very quirky ball juggling act on the table, catching balls from the roof and manipulating them.

Duet

In this duo acrobatic act, one acrobat continually attempts to jump and climb on the other.



Archery Two

Two comic performers reappear and attempt to pop the balloon held by the assistant. This time, the archer misses again and the arrow hits the clumsy assistant's leg.



Straps

An aerial artist performs a beautiful act with only two thin strips of fabric.

ACT LIST (CONTINUED)

Special Roberta

This 67-year-old daredevil attempts to fly across the stage from a high platform to land in a chair situated on a pole held by her great-great-great-grandson.



Archery Three

Two comic performers attempt, for a third time, to pop a balloon with an arrow. This time the archer is blindfolded... will she hit her target?



Flying Trapeze

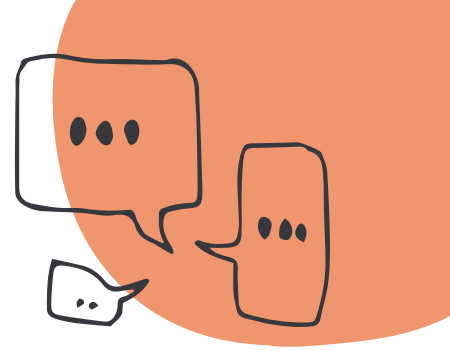
The performers ascend a flying trapeze and do incredible tricks.



The End

The show ends with a final goodbye and thank you.

UNIT PLAN BRAINSTORMS



Traveling Circus (Theater, History)

The traveling circus is in town, and the next stop is... all over the world! With your class, explore the history of circus across various cultures and regions. Start by sourcing what your students know about circus and if they've ever seen one before. As they share, you may want to pull up imagery and videos of traditional circus elements (a big top or acrobatics) to give the class a reference point for what circus is. Then, break your students up into six different groups—one for each continent. Explain that each breakout group will research the history of circus in that region and what it looks like today. This may be discovering an ancient clowning tradition or watching a video of a contemporary circus company. Some international circus companies to look into are Phare Circus from Cambodia, Circus Abyssinia from Ethiopia or Circolombia from Colombia. Afterwards, prompt each group to learn one move or trick from their research and prepare to perform it in front of the class. To culminate, each group will share their learnings, complete with their very own circus trick. Afterwards, compare and contrast the many forms that circus takes across the world and what you enjoyed about each of them.

Slapstick Study (Theater, History)

Your class will be rolling on the floor laughing, literally, as you discover the joys of slapstick comedy! First, define what slapstick comedy is with your class and discover where it came from, investigating the Italian Harlequin character from commedia dell'arte. Next, get inspired by the Tom and Jerry cartoon Johann Mouse or A Bird in the Head starring The Three Stooges to show your students how slapstick has permeated pop culture and how the art form has evolved since its inception. Once your class has an understanding of what slapstick is, challenge your students to find slapstick in their daily life. This may be a funny video they see on social media, an SNL sketch or a silent film. Once everyone has their slapstick clip, ask them to bring it in and play it for the class in your own mini-festival of comedy. Now, you'll really make 'em laugh!

Circus Couture (Theater, History, Visual Art)

Circus is all about presentation, and what better way to make a showy entrance than in a fabulous costume? Research circus costumes through history, noting how they have evolved over time. A great place to start is looking at archival circus costumes from the "Circus Fashion" exhibit at Cornell University. You also may want to take a look at a contemporary circus company like Cirque du Soleil to notice what they wear and how it enhances their performance. Ask your students: *How does a performer's act inform what they wear? What materials do they wear?* and *How does a circus costume differ from a costume in a play or movie?* Next, prompt each student to choose a circus act, such as juggling, trapeze or archery, and design a costume to accompany it. Students can begin by drawing their idea on paper and then bringing it to life using found objects or items they have in their own closet. To culminate, walk the runway and put on a circus fashion show for another class. These costumes will really make the audience flip out!

Discover and Create



This section contains ready-to-facilitate activities and student-centered creativity pages which provide opportunities to delve a bit deeper into the themes and artistry of the show.



The Art of the Mishap

Use this physical comedy activity to explore the art of slapstick (safely) while learning a theater-based technique that makes audiences guffaw!

Materials Needed: an open space for movement

1. Tell students: "Slapstick is a style of physical comedy! The word 'slapstick' comes from a device used long ago in Italian comedy. It was made of two wooden slats that, when one actor hit another actor with it (using very little force, of course), it made a loud SLAP sound effect. It was all about the illusion of pain and chaos." As an example, screen three short video clips that demonstrate clear slapstick techniques (see video suggestions on the next page). After watching, ask students questions like: *What made those clips funny? Where did you see slapstick?*
2. Teach and practice one of slapstick's foundational techniques: the trip. Lead the full group, practicing slowly first, then adding a bit of speed by saying, "Walk forward confidently, then catch your toe on an imaginary obstacle. Let one leg shoot forward while your arms windmill for balance. Practice the exaggerated reaction and 'freeze frame' at the moment of impact, never actually falling to the floor." Students may choose to add accompanying foley (or sound effects). In pairs or small groups, ask students to practice this technique multiple times. **Note:** *To support this exploration, watch [How to Learn Slapstick: Trips and Wobbles](#), featuring Joe Dieffenbacher.*
3. Explain that slapstick takes ordinary activities and turns them into extraordinary events. Brainstorm a list of everyday activities together, such as making a sandwich, getting dressed, walking the dog, watering plants or doing homework.

Words to Know:

Slapstick is a style of physical comedy based on exaggerated actions, mishaps and harmless violence carefully choreographed to be safe.

Foley refers to sound effects created live to match the action on stage or screen, named after sound effects artist Jack Foley.

4. Ask each group to choose an everyday activity from the scribed list and explore how to turn it into a slapstick scene by adding in "the trip," reminding them that their scenarios should consist of three parts:
 - Entrance:** A character enters and starts their activity with confidence.
 - Mishap & Escalation:** Things go wrong, getting progressively sillier as they use the slapstick technique they practiced.
 - Exit:** The character either succeeds despite the chaos or gives up in exaggerated defeat, then exits.
5. Remind groups they can assign roles like performers, foley artists or directors. Give groups 10 – 15 minutes to rehearse their scenes, building from their everyday activity into a structured comedic moment.
6. Finally, invite each group or volunteers from the class to perform their slapstick scene. After each performance, lead applause and celebration of their comedic chops.

Reflection Questions:

*What surprised you about performing slapstick?
Was it harder or easier than you expected?*

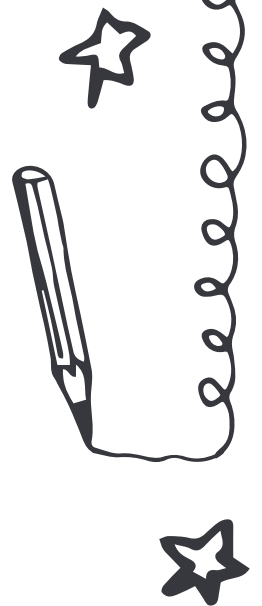
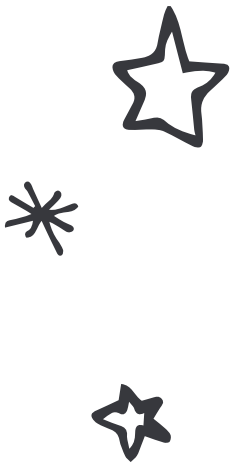
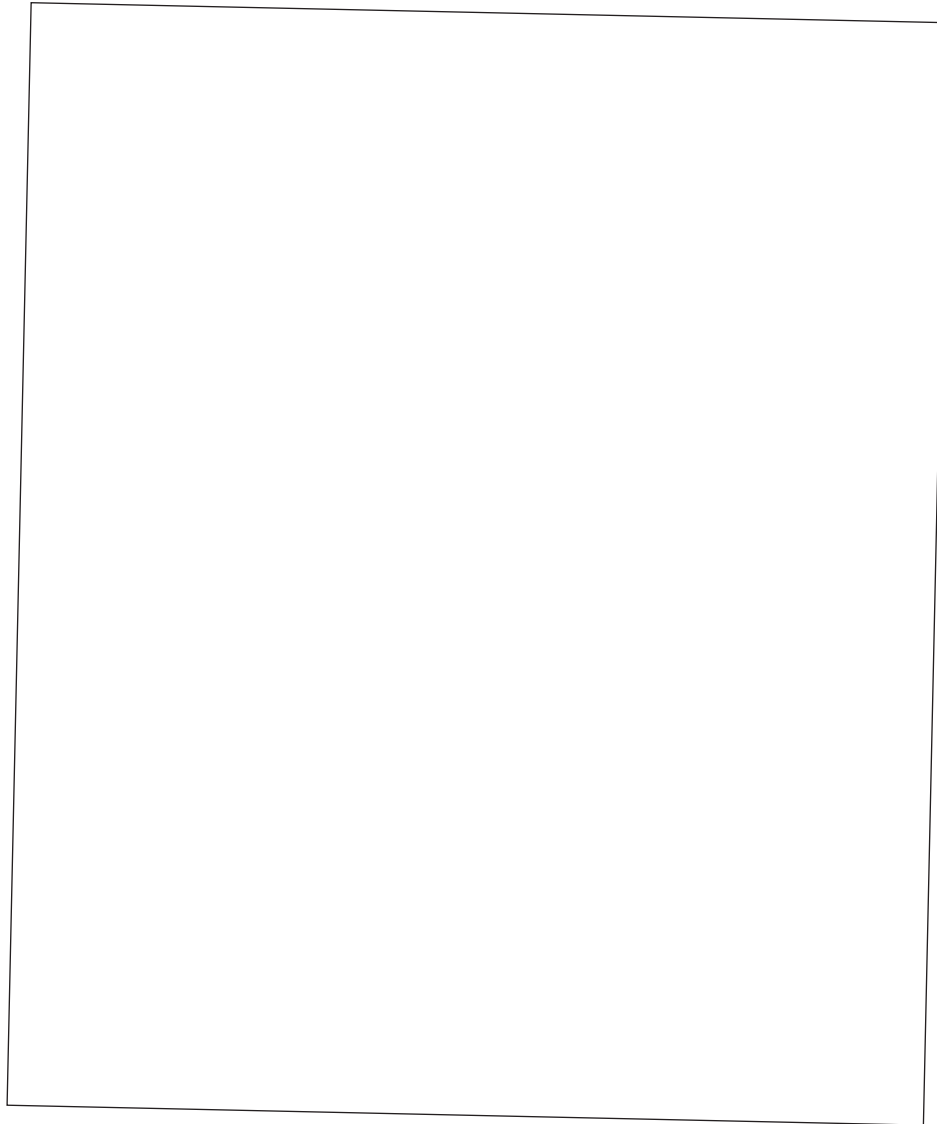
How did timing and exaggeration help create the comedy in your scene?

Why do you think physical comedy is so popular?



STEP RIGHT UP!

Everyone has a talent worth celebrating! Whether you can juggle, tell jokes, do amazing skateboard tricks or make the perfect paper airplane, your talent deserves a spotlight. In circus, performers use colorful posters and exciting barks (that's circus-speak for announcements!) to get the audience pumped up. Now it's your turn to be the star of the show! First, design an eye-catching circus poster that puts your talent front and center. Use the space below to draw and design your masterpiece. Then, create a bark that sells your talent like a ringmaster introducing the greatest act on earth. Make it bold, make it exciting and make sure everyone knows why your talent is the main event.



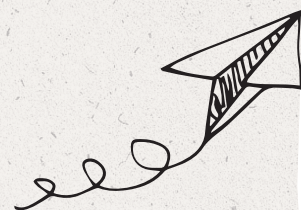




Respond and Connect



Engage in activities and creativity pages that 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.



Full-Group Reflection

Use Role on the Wall to Reflect

Have an active, hands-on conversation with your students to help them process their thoughts and feelings about the show, and the experience of seeing live theater.

1. First, on a large piece of chart paper, draw the outline of a person (see visual example).
2. On the outside of the outline, have students write or draw their favorite moments from the show.
3. On the inside of the outline, have students write or draw their own feelings about the show and what emotions they felt while watching it.
4. Once you've completed the Role on the Wall exercise, use some of the questions below to lead students in a full-group discussion:



What is something you will remember about this show?

What emotions did the show make you feel?

If you could change one thing about the show, what would it be?



Teacher Tip

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

Describe (I noticed...)

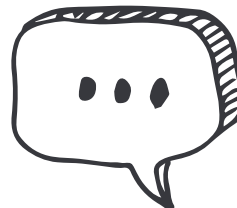


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



Be a Critic



Headline: _____

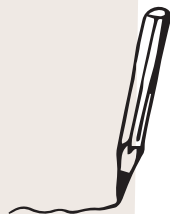
What I noticed and
what surprised me:

How the show made me feel:

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

My Opinion:

What did you like about the show? What do you have questions about?
If you were the director, what would you change?





SLIP-STICK COMEDY

Physical comedy is a theatrical art form that uses exaggerated movement and visual humor to entertain audiences. Use this activity to guide students through an exploration of physical comedy techniques and clowning fundamentals!

Materials Needed: one chair per student

Space Setup: This activity works best with chairs arranged in a circular formation, though it can be adapted for students seated at desks.



1. To begin, invite students to take a seat. Explain that you'll be facilitating an exploration of physical comedy and clowning techniques. Tell students that they are now amateur clowns who are about to find themselves in a very slippery (and sticky) situation!
2. Guide students through a slapstick scenario by saying, "Sit upright in your chair. Plant your feet firmly on the floor and rest your hands on the sides of your chair. Suddenly, you notice your chair has become unusually slippery! Begin to slide slowly from your seat, gradually descending all the way to the ground until you land on your bottom. When you attempt to sit back down in your chair, the same thing happens again!"
3. Then ask students: *How does your clown character respond to this situation? What emotions or reactions does this predicament inspire?* Allow time for students to explore various reactions to their slippery chair predicament. **Note:** Consider modeling this and subsequent steps before inviting students to explore independently.
4. Next, mime retrieving an imaginary container of glue and a brush. Encourage students to do the same, pantomiming the careful application of glue across their chair's surface. Once finished, turn to your students and, using only gestures, demonstrate that you've successfully coated your chair. Invite students to stand in front of their chairs, extend their hands forward, sit down and place their hands in their laps. Now it's time to discover just how sticky that chair has become!
5. Tell students, "Without using your hands for leverage, reach forward and attempt to stand. You're unable to! Try again—still stuck! On the third attempt, place your hands on the sides of your chair to assist yourself."
6. Now ask: *What inventive and humorous solutions might our clown characters discover to escape this sticky situation?* Consider modeling several possibilities (e.g., you pull your hand with tremendous force, and when it finally breaks free, you accidentally strike yourself in the forehead; OR you discover a mysterious release button on the back of your chair that, when pressed, launches you high into the air, landing you dramatically on your feet).
7. Explain that this genre of comedy is called slapstick—a performance style characterized by exaggerated physical action and comedically awkward predicaments.
8. Next, have students partner up and challenge them to devise their own inventive conclusion to the slippery/stuck chair scenario. Then, invite volunteers or pairs to present their physical comedy creations for the class!

Reflection Questions:



Which moments from today's exploration resonated most with you?

What discoveries did you make while investigating physical comedy and clowning techniques?

How did the collaborative process of creating an original slapstick routine with a partner feel?



Serve a Showstopping Look

In circus, costumes aren't just clothes—they're part of the magic! From sparkling sequins that catch the spotlight to flowing capes that swirl through the air, circus performers wear outfits designed to dazzle and amaze. Every costume tells a story and helps bring the act to life. Now it's your turn to be a circus fashion designer! Draw a body in the space below, then use found materials to create an elevated circus look. Grab felt, tissue paper, ribbon, foil, fabric scraps or anything else you can find. Will your performer wear a gravity-defying leotard covered in stars? A ringmaster's coat with tails that touch the ground? A clown outfit with unexpected textures? Let your imagination run wild and create a costume worthy of the center ring!



The Arts at Home



Parents and caregivers can use this section to connect with their kids about their theatergoing experience. This section also provides a pathway to the NEW VICTORY Arts Education Resource Library to bring the performing arts into any space with free activities, videos and handouts.



Be a part of your kid's viewing experience!

Ask your kids the questions below before and after their theatergoing experience to have a discussion about their prior knowledge and what it was like to see a live theatrical production!

Ask

Ask **BEFORE** they see the show:

- ▶ Have you ever seen a circus performance before? What are you most excited to see today?
- ▶ Circus performers train for years to master their skills. What's a skill you've worked hard to develop?
- ▶ You're seeing this show in a theater instead of under a big tent. How do you think that might change the experience?

Ask **AFTER** they see the show:

- ▶ Which act or performer surprised you the most? What made their performance stand out?
- ▶ Since the show was performed in a theater instead of a big tent, did certain moments feel different or more powerful?
- ▶ If you could train in one of the circus skills you saw today, which would you choose and why?



Watch

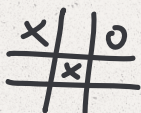
Now, watch the *Merry Mayhem* trailer.

Engage

Engage with the arts at home by visiting the [New Victory Arts Education Resource Library](#) to bring free, exciting art-making experiences into your home!

Your Trip to the New Victory

In this section, you'll find information about how to get to the theater, what to expect when attending a live performance and accessibility supports. Please share this information with any teachers, chaperones or other adults attending the show.



Field Trip Guide

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

Merry Mayhem 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. 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. 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.

Phone Usage

Please remind all students, school staff and chaperones that photography, videography and cell phone use are prohibited in the theater during the performance. Exceptions will be made only for devices being used for accessibility purposes.

Food and Drink

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 accessibility needs. 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

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/or audio description. If you plan to utilize these services, you must let us know in advance when booking tickets or 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, earplugs and other access tools are available as needed at every NEW VICTORY performance; please ask a staff member if you need one during your next visit.

Field Trip Guide

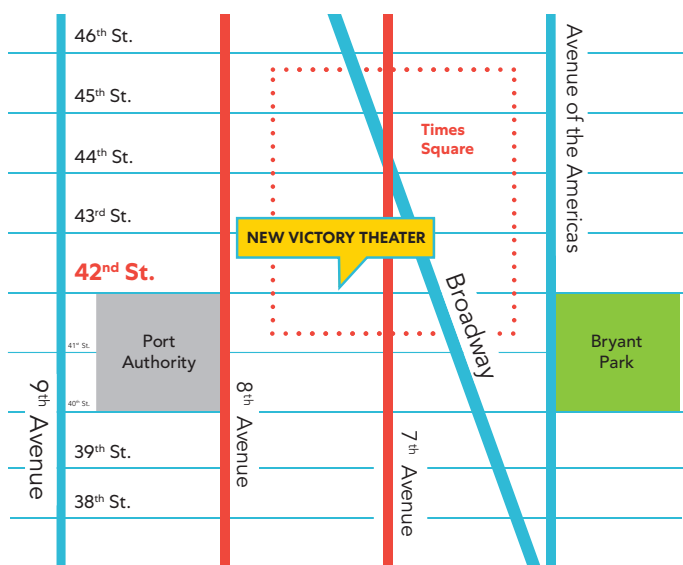
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 West 42nd Street

ARRIVING 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.



ARRIVING BY MTA (Subway or City 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.

Bus Parking 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 block the nearby bus stop.** However, with special permission granted by the city, 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.

Parking Alternatives

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 who choose to use a nearby parking alternative 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, Assistant Director of Education / School Management, 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

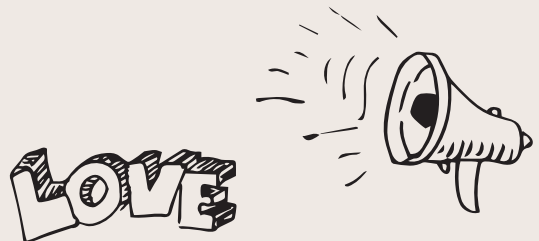
Light-sensitivity sunglasses

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.



Sources

COMPANY

Circus Oz

CONTENT & THEMES

Afong Moy: Uncovering the History Behind
“The Chinese Lady” | New York Historical Society

Charles Stratton | Britannica

Freak Show | Britannica

Greatest Slapstick Comedy Moments in History |
American Masters PBS

Sarah Baartman | Britannica

Slapstick | Britannica

SILLY SLAPSTICK RESOURCES

What Is Slapstick Comedy? | Backstage

Modern Times - the Factory Scene

I Love Lucy - Lucy and Ethel at the
Chocolate Factory

Buster Keaton - Master of Pratfalls

All That - REPAIRMAN-MAN-MAN-MAN's
Best Moments featuring Kel Mitchell

PRODUCTION PHOTOS

Ian Sutherland

NEW VICTORY Arts Education Resource Library

Check out Library.NewVictory.org
for more ready-to-implement
arts-based activities and handouts.

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