

NEW VICTORY[®]

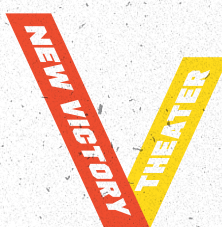
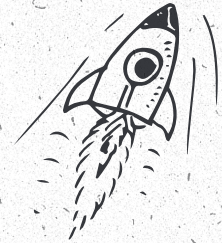
SCHOOL TOOL[®]

RESOURCE GUIDE

inspired by...

The Last Great Hunt

New OWNER



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 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 42® 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 Art:** Art Making, Developing Art Literacy, Making Connections, Exploring Careers and Lifelong Learning

inspired by...

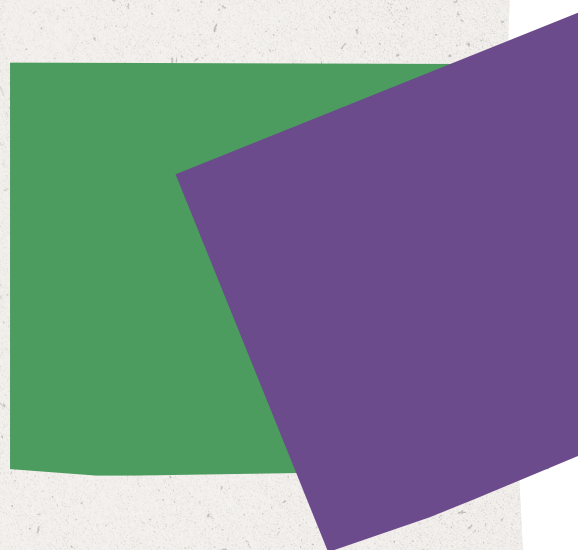
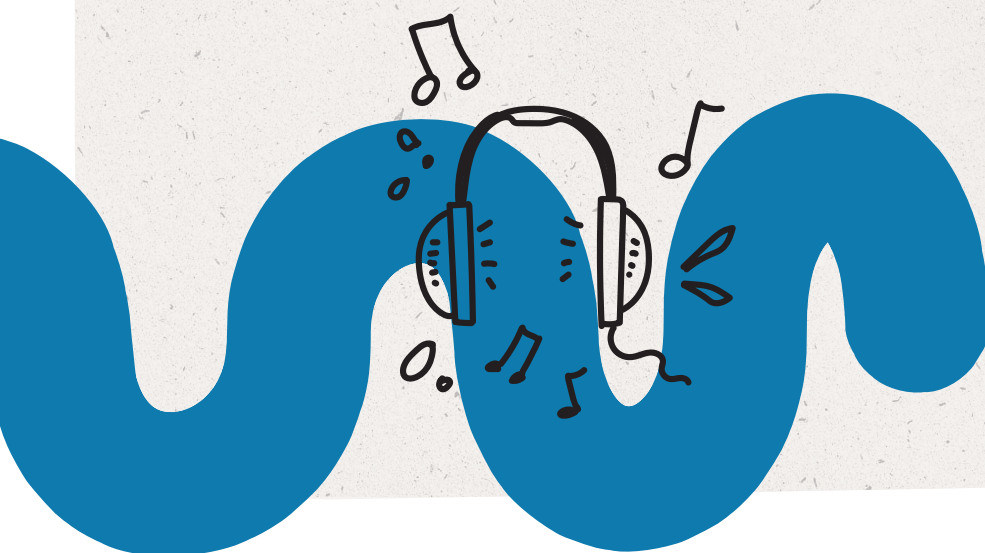
New
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Learn and Engage



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



Puppetry

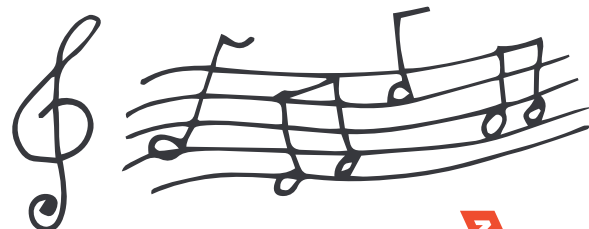
When an object is animated and manipulated by a performer, giving it personality and the illusion of independent movement, this is known as puppetry! Examples of puppetry include *The Muppets*, the Broadway production of *The Lion King*, and Little Amal, the 11.5-foot tall puppet used as the focal point of performance art project *The Walk* in 2021. There are many kinds of puppets, such as marionettes, hand puppets, rod puppets and shadow puppets. In *New Owner*, the small-scale handheld puppets are operated on stage by performers wearing all black.

Projections

In *New Owner*, projections are used to create a variety of settings. The projections give context to the story, add dimension, interact with the performers on stage and add visual intrigue. The projections in *New Owner* include animation, so the puppets look as if they are traveling, even though they are fixed in one spot on stage. To create this illusion, the puppeteers and performers must time their movements perfectly in sync with the projections, which requires collaboration between the director, animators, technical designers, light operators and the stage manager.

Underscoring

Much of *New Owner* is underscored by different kinds of music—some pop songs and some instrumental tracks. The music complements the acting and puppetry to help tell a poignant story. The production is wordless (but not woofless), so underscoring adds atmosphere and conveys a deeper level of emotion, setting the tone for the scenes on stage. For instance, during dramatic moments in *New Owner*, ominous music plays to foreshadow encounters with the story's villain. This music can give voice to the characters on stage, even without spoken words.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Mabel, an elderly woman, adopts Bart, a lonely dog, from an animal shelter to help her cope with the death of her husband. But Mabel is old, and Bart is young, and not all love can last forever. Suddenly alone, Bart embarks on an urban odyssey of towering hot dog carts, menacing dog-nappers and junkyard camaraderie. A wistful, wordless journey from a dog's point of view, *New Owner* melds tender puppetry with spellbinding animation to paint a poignant portrait of friendship, loss and new beginnings.

Who Are the Creators?

The Last Great Hunt is an internationally renowned, artist-led collective of five theatermakers: Gita Bezard, Adriane Daff, Jeffrey Jay Fowler, Arielle Gray and Tim Watts. The group of theatermakers describe themselves as explorers who aim to be recognized as a sustainable, Boorloo/Perth-based global theatrical force. They make theater on Whadjuk Noongar Boodja, the traditional lands of the Whadjuk people, honoring the rich traditions of storytelling that have been passed down through generations, and they take a leadership role in the development of the arts in Perth while hunting for connection around Australia and the world. Joined by Director Jac Low and Producer Georgia Landré-Ord, they create high quality, rigorous, relevant and entertaining original works that feature an eclectic variety of forms, styles and experiences. Chris Isaacs and Kathryn Osbourne are Founding Artists of The Last Great Hunt.

"At its heart, *New Owner* is about relationships and change—how bonds form, how they shape us and what we carry when they end. It explores love, loss and loyalty through the eyes of a young dog navigating life. There's something deeply moving about seeing the world from a non-speaking creature's perspective, where every gesture and bark carries weight, and emotion is communicated through action and relationships. The story resonates across ages because it speaks to the universal experience of forming bonds and learning to let go. We hope audiences leave with full hearts, perhaps a new appreciation for their pets, and a gentle reminder of the beauty and fragility of connection."

—Arielle Gray and Tim Watts (Co-Creators)



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:

Do you have any pets? What makes pets special?

Who's someone in your life that you love having by your side? How do they make you feel?

What makes an adventure an "adventure" to you?

SYNOPSIS

New Owner is a production without words. While there are sound effects, like animal noises and music, there is no dialogue. All of the plot below is told through puppetry, visuals and underscoring.

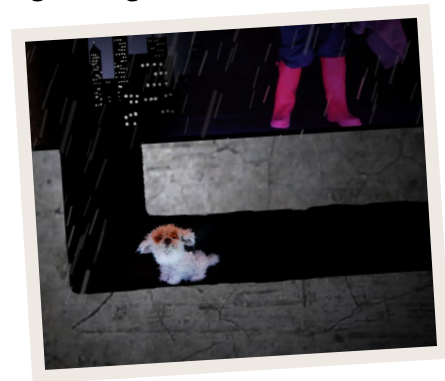


Bart is a dog living at the pound, and Mabel is a widow, visiting her late husband Arthur's grave. Mabel adopts Bart from the shelter, and they live a peaceful life together full of play, treats and love for one another.



One day, Mabel takes Bart for a walk, and it starts pouring rain. Mabel unleashes Bart, but the two get separated when a clap of thunder scares Bart and makes him bolt! Alone, Bart roams the streets in the rain, looking for his owner. He thinks he may have found her when another person approaches him, but it turns out to be a sinister dognapper trying to lure him into a burlap sack. Thankfully, Bart runs to safety by plunging into the sewer pipes and floating away. Walking through

a city landscape of neon signs and cocktail lounges, Bart eventually falls asleep in a junkyard, where he makes his new home in the back of a pickup truck. Meanwhile, Mabel puts out lost dog flyers, looking for Bart.



The following day, Bart meets a new dog friend, Bernie, in the junkyard. The two begin to live a rogue life, stealing yummy food from across the city by infiltrating hot dog stands and crawling through the air ducts of the supermarket. Bart and Bernie continue like this for many seasons until, one day, the evil dognapper returns and steals his friend Bernie! Bart bolts after the dognapper's van in a dramatic high-speed chase.

Bart finds himself in a spooky dogyard, enclosed by a chain link fence. There, Bart locates his friend, but he is chained up and cannot leave. Heroically, Bart steals the key from the dognapper and frees Bernie, with the dognapper right on their tails. The two dogs run away, but they reach an impassable cliff. As the dognapper approaches them, chain in hand, the police arrive at the last minute. Unfortunately, just as they do, the ground gives way beneath the dogs' feet, and they fall into the water below.



Bernie is weak after the fall, but the police find the dogs and take them back to the station, where the officer cleans Bart up. The officer uses Bart's tags to contact Mabel, but in the time that Bart has been gone, Mabel, his owner, has passed away. Together, Bart and the officer visit her grave next to her late husband's. Bart mourns. The police officer becomes Bart's new owner, and Bart and Bernie live a safe, joyful life in their new home.

CONTEXT TO CONSIDER



Life and Death

In *New Owner*, one of the main characters, Mabel, Bart's owner, dies at the end. Her death is accompanied by several other allusions to death in the show, such as Mabel visiting her late husband's grave in the opening montage and Bart and his friend almost falling off a cliff to their death. Though these scenes are heavy, death is an experience universal to every single living thing. To be scared of death, to experience loss and to grieve a loved one are all completely normal parts of being a human. These themes are frequently depicted throughout artistic media as artists try to make sense of death, especially in theater. Many of drama's most famous plays explore themes of death, from William Shakespeare's *Hamlet* to Arthur Miller's *Death of a Salesman*. These plays, like *New Owner*, can evoke intense feelings, remind us of our mortality and investigate what makes life worth experiencing.




While experiencing a show like *New Owner*, it's normal for audiences of all ages to feel overwhelmed or upset by the themes of death in the show. We invite audience members to leave the theater at any time if they would like to take a moment to themselves (as long as students are accompanied by chaperones). There are quiet spaces in the lower lobby of the New Victory Theater to relax or watch a live feed of the show on screen if that is preferable.



Research shows that theater can be a powerful tool for helping students identify and process big emotions. When talking about death with young people, it's best to be clear and honest to avoid any confusion. Euphemisms can be confusing and may instill the idea that talking about death directly is not okay. If students need reassurance, remind them that death is a natural part of life, and whatever emotions they feel around it—fear, sadness, anxiety—are all valid and felt by many adults as well. In fact, there are many views and interpretations of death around the world, some that even conflict with one another. Many cultures have holidays to celebrate and honor the dead, like *Día de los Muertos* in Mexico and the Celtic-rooted festival of *Samhain*, while others have customs for mourning, like sitting *shiva* in the Jewish faith and holding a wake in the Catholic faith. During *New Owner*, you may feel some of these emotions or attitudes come up—don't be concerned, that's what makes us human!



UNIT PLAN BRAINSTORMS



My Special Things (Social Studies, Visual Arts, Social Emotional Learning)

A picture is worth a thousand words, but an object can say so much more! Ask students to bring a treasured object into the classroom to share a part of their everyday lives with the class. Kick things off by exhibiting a favorite object from your own personal life and share what makes it special to you. Then, one by one, ask students to go in front of the class in a show and tell. Some questions to ask during the show and tell are: *How did you acquire this object?* *How long have you had it?* and *What emotions does it make you feel?* Let students know that they can also draw an important object or moment if they can't physically bring something into school. Afterward, choose a corner of your classroom and create a class "museum" where each object or drawing is placed. Ask students to create a label for their "museum artifact" that includes their name and what makes their object special. Reflect on all of the different types of objects and stories that you heard with the question: *What makes something special to YOU?*



Friendship in Action (Theater, Social Emotional Learning)

What does it mean to be a friend? Challenge your class to find out through movement and tableaux. To begin, spark a discussion about what friendship means and how you can foster it. Ask students: *How do you know if someone is a friend?* and *What things do you like to do with your friends?* As students list what friendship looks like, keep track of their responses on a large piece of chart paper. Now, it's time to put things on their feet! Ask students to create frozen pictures with items from the list, like "helping a friend out," "making someone laugh" or "being there when someone is sad." For each tableau, ask students outside of the picture to describe what they see and what feelings it evokes. You can even set these frozen pictures to music that you source from the students to enhance the emotions of the scene. To culminate, have each student choose a gesture or phrase that came up during the activity and share it with a friend after class to let them know that friendship is golden.



Memory Keepers (Visual Arts, English Language Arts, Social Emotional Learning)

Don't let the good memories fade! Discuss with your students why memories are important and how you can hold onto them as you get older. Then, challenge students to create a simple "memory keeper" where they can store all the memories they'll make this year. This memory keeper may be an envelope, shoebox or a folded sheet of paper, but ask students to decorate the outside with their name and bountiful doodles to add some personal flair. Next, students will load their memory keeper by depositing a drawn or written memory of something special that has happened. As special moments occur in your students' lives, ask them to draw or journal about them and add these artworks to their collection. Towards the end of the year, prompt your class to look back through their year and find all their heartfelt memories. If they feel comfortable, ask each student to share one memory they put in their keeper, so it can live on with the rest of the class!

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.



Giving Objects Life

Use this activity to explore how puppeteers bring inanimate objects to life through movement and imagination!

Materials Needed: Various simple classroom objects (balls, scarves, cups, pencils, erasers, books, etc.), open space for movement

1. Begin by explaining that puppeteers can make any object come to life—a sock, a spoon, even a crumpled piece of paper! The secret is giving the object personality and intention through movement. Ask students: *What makes something seem lifelike? How can we show emotions or personality without using words?* Let a few students share their thoughts.
2. Next, work together as a class to brainstorm emotions and the movements that might show those feelings. On chart paper, create two lists side by side that students can reference throughout the activity:

EMOTIONS/PERSONALITY TRAITS:

- Happy
- Sad
- Excited
- Tired
- Grumpy
- Shy
- Brave
- Nervous

MOVEMENTS THAT CONVEY EMOTIONS:

- Jumping or bouncing
- Drooping or sagging
- Shaking or trembling
- Spinning or twirling
- Tiptoeing or sneaking

3. Give each student (or pair of students) a simple classroom object. Explain that they have a special challenge: to make this object come alive by showing what it “does” or “feels” through movement only—no spoken words allowed!
4. Before students begin moving, ask them to choose one personality trait or emotion from the list for their object. Once they’ve chosen, encourage them to think about: *How would a [happy/grumpy/nervous] object move? Would*

it be fast or slow? Bouncy or careful? Big movements or tiny movements? What would it do when it meets someone new? Remind them that puppeteers use their whole body to bring objects to life, even if they’re controlling something small. Give students two to three minutes to experiment with their object.

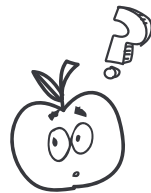
5. After practice time, invite each student (or pair) to perform a 15-second demonstration for the class. Their object should “introduce itself” through movement and personality. The rest of the class watches as an audience.
6. After each performance, ask the class: *What personality did you notice? How did the movement help you understand the object’s feelings or character?* Celebrate each performance with applause!
7. Close with a reflection using the questions below.

Reflection Questions:

What was exciting or challenging about making your object feel alive?

What surprised you about your classmates’ performances?

Have you ever had a toy or object that felt special to you? What made it special?





MY FRIENDSHIP PORTRAIT

What do you like to do together? How do you help each other? What makes this friend important to you? Use the space below to create a work of visual art that celebrates your unique friendship. Once you've finished, give this stunning masterpiece to your friend!

MY FRIEND'S NAME IS: _____

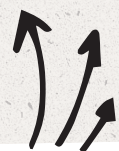
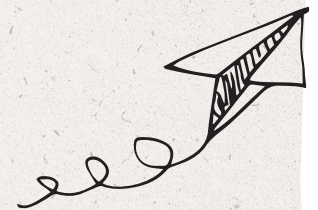
WHAT MAKES OUR FRIENDSHIP SPECIAL IS: _____



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...)

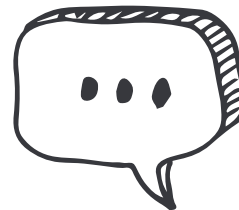


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



Be a Critic



Headline: _____

What I noticed and what surprised me:

How the show made me feel:

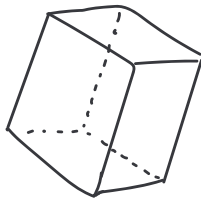
What mood were you in after the show? What about the show made you feel that way?

My Opinion:

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



DIORAMA DRAMA



Use this activity to create miniature theatrical worlds using dioramas!

Materials Needed: Shoeboxes or small cardboard boxes (one per student or small group), construction paper, markers, crayons, scissors, glue, magazines for cutting, small craft materials (popsicle sticks, pipe cleaners, fabric scraps, etc.), optional: small toy figurines or student-made puppets

1. Begin by explaining that you're going to explore set design through visual art. Ask students: *What do you think goes into building an imaginary world to help tell a story? Give time for students to share ideas.*
2. Tell students they're going to create their own miniature theatrical world—a diorama—that represents a scene from a story of their choosing.
3. Next, have students plan out the scene they want to build by sketching or writing. Remind them that they're building a miniature world that their story's character(s) can explore and live in. Offer prompts like: *Where does this scene take place? Who or what is in this scene? What character(s) do you want to feature? What story is being told? What is happening? What details make this place special?* Give students a while to sketch or write.
4. Next, ask students to build their dioramas using their boxes as the "stage." Invite students to:

- Decorate the inside (floor, back and sides) with crayons, markers or textured paper to create a vibrant background or setting.
- Add details that help build out the miniature worlds they're creating using construction paper, magazine cutouts, tiny figurines or other found items.
- Create puppets that represent their chosen character(s) using popsicle sticks, paper cutouts, pipe cleaners, etc., and give students plenty of time to create their dioramas.



5. When they've finished their visual art, have students share their dioramas with the class. Ask each student to describe the world they've created and demonstrate how their character(s) interact with their world.
6. Finally, display the dioramas in the classroom or hallway as a "Diorama Gallery."



Reflection Questions:

What was your favorite part of creating your diorama?

What choices did you make to show your character's world?

How is creating a diorama similar to creating a puppet show or play?



Adventure with My Character

Design your own character, such as a pet, an imaginary friend or a made-up creature, and take them on an adventure! Where would you go? What would you see together?



What is your character's name? _____

How would you describe your character? _____

What are three places you'd like to visit on your adventure together?

1. _____

2. _____

3. _____

In the three boxes below, draw the **beginning**, **middle** and **end** of your adventure together!

Beginning	Middle	End
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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:

- ▶ *Do you have a best friend or a favorite stuffed animal? What makes them special to you?*
- ▶ *Have you ever seen a puppetry performance? What do you think makes a puppet seem real or alive?*
- ▶ *New Owner is about friendship and new beginnings. Can you think of a time when you made a new friend or tried something new?*

Ask **AFTER** they see the show:

- ▶ *What was your favorite moment in the show? Why did it stand out to you?*
- ▶ *How did the puppets, animation and live performers work together to tell the story?*
- ▶ *The show is about friendship and saying goodbye. How did it make you feel? Did any part remind you of your own life?*



Watch

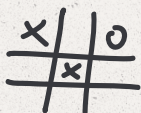
Now, [watch the New Owner trailer.](#)

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.

New Owner 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

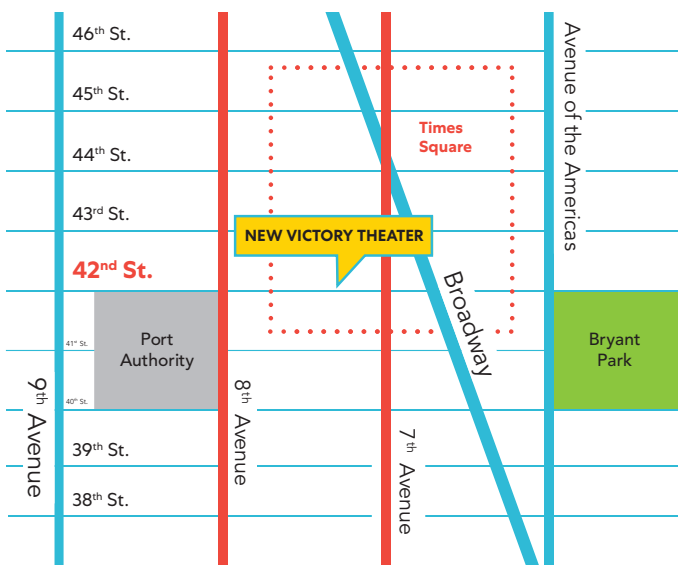
If you are traveling by bus, please also share this important information with the bus driver.

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

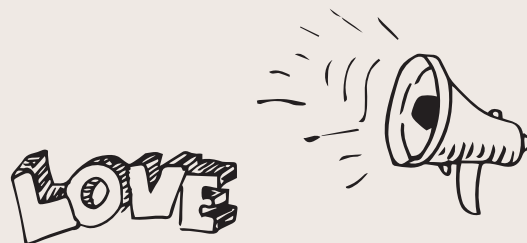
Light-sensitivity sunglasses

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

[The Last Great Hunt](#)

CONTENT & THEMES

[Be Honest And Concrete: Tips For Talking To Kids About Death | NPR](#)

[Death and Dying: How Different Cultures Deal with Grief and Mourning | The Conversation](#)

[Puppet Genres | British Puppet Guild](#)

[The Power of Projection with Peter Nigrini | Dramatics.org](#)

PRODUCTION PHOTOS

Daniel James Grant

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