



NEW VICTORY[®] SCHOOL TOOL[®]

RESOURCE GUIDE



inspired by...



Snow WHITE

New International Encounter (NIE)



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
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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...

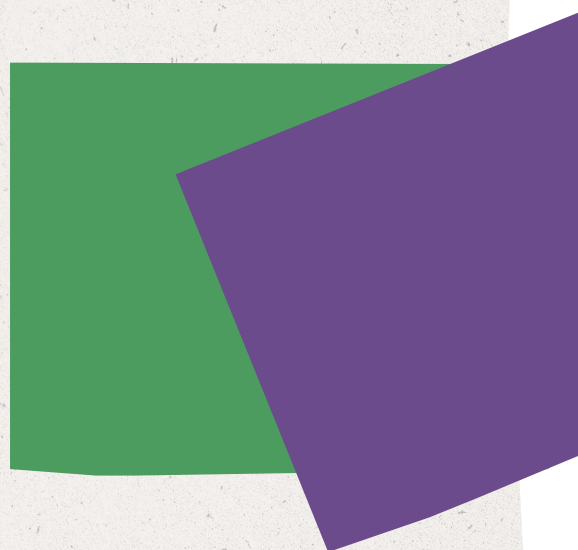
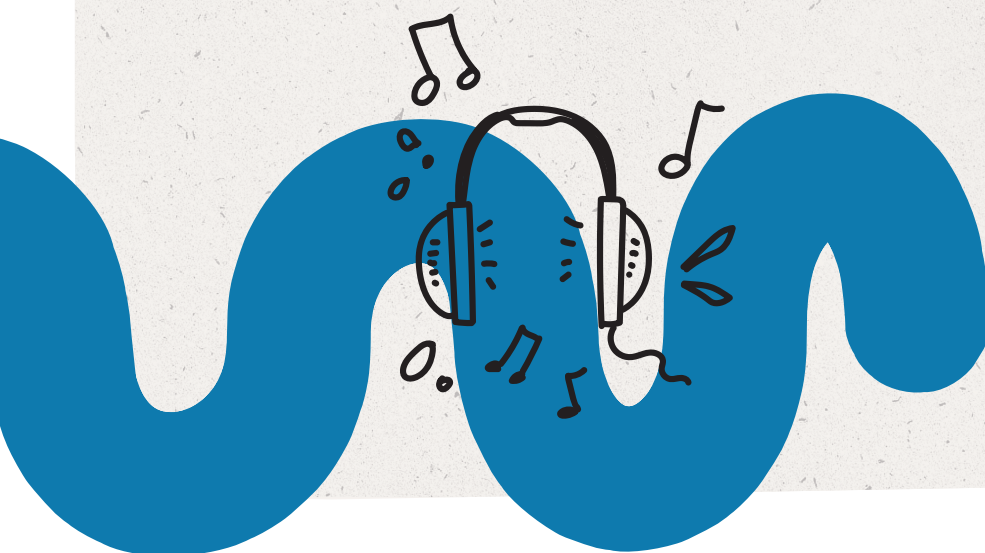
SNOW WHITE

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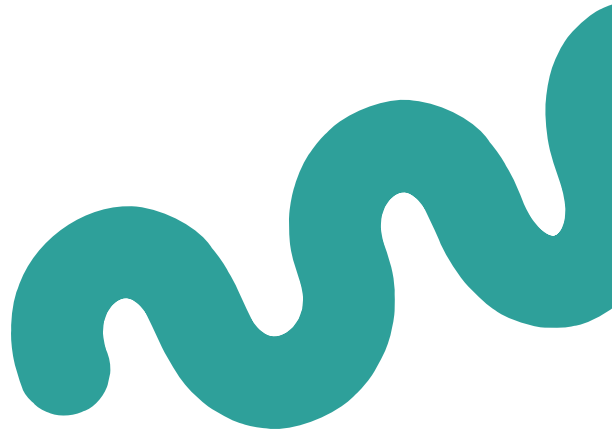
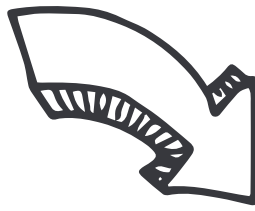
Learn and Engage



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



Adaptation

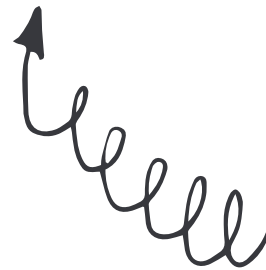
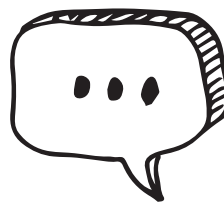
Stage productions are often inspired by other forms of media, like books, movies and folklore. Adapting a story is an art form in and of itself as the adaptors decide which aspects of the source material should stay, what new perspectives should be added and how to interact within and outside of the context of the original work. Some iconic fairytale adaptations include *Beauty and the Beast* (adapted from folklore to novels to animated film to stage musical) and *The Little Mermaid* (adapted from novel to animated film to stage musical). *Snow White* has been adapted numerous times since it was first published in 1812, including into at least 15 motion pictures.

Devised Theater

Devised theater is created collaboratively during the rehearsal process, often between the director and the performers. These theatermakers typically go into the devising process without a set script and get inspired by each others' ideas, found objects, existing stories or just the power of their imagination to build a story. The period of creating a devised piece often involves lots of play and experimentation and can include music, movement, dance or a combination of myriad art forms. New International Encounter's (NIE's) *Snow White*—over which each performer has their own bit of creative ownership—was created through the devising process.

Musical Theater

Musical theater melds acting, singing and dancing into one all-encompassing production. In a musical, the song and dance are storytelling elements that express emotion, conflict and central themes of the show. Moreover, the style of music and movement helps establish the mood, setting and genre. Though often associated with over-the-top extravagance, musicals can also be understated or even gritty. *Snow White* features live musicians who help to convey story elements and set the tone of the adaptation. Other examples of musical theater include *Hamilton* (stage), *Wicked* (stage and film) and Disney's *Descendants* film series (television).



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Mirror, mirror on the wall, this *Snow White* has laughs for all! This joyful retelling of the Brothers Grimm fairy tale is about growing up, growing old, growing your own food and why you shouldn't trust a very shiny red apple. In a wild and windswept land, far, far away, snow falls on a castle nestled amongst the trees, where a cruel Queen is assured by her magic mirror that her beauty surpasses all others'. Until one day, when the mirror proclaims that Snow White, the Queen's stepdaughter, is the fairest in the land. Fleeing the Queen's rage, Snow White runs deep into the forest, where she finds refuge with a motley crew of characters that accept her as one of their own and show her a different way to live. New International Encounter's rustic retelling brings a witty warmth to the Grimm classic and reminds us that even the wicked deserve a chance at redemption.

Who Are the Creators?

Bridging backgrounds and boundaries, New International Encounter (NIE) believes theater is an international language. Known for their nomadism as well as their theatrical stylings, which mix live music, physical theater and multiple languages, the collective tours up to 200 days a year. Formed in 2001, NIE rehearsed their first three shows in an old gymnastic hall in Mseno, a small town in the north of the Czech Republic. Today, they create spellbinding theater, showcasing their work in 36 countries spanning three continents, from New York to Shanghai. Over the last 24 years, their work has been presented at renowned international venues, and they have created over 30 original shows.



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:

What is beauty? Where does your definition of beauty come from?

What makes a story a fairy tale? Where do you think fairy tales come from?

Have you ever seen an adaptation of a story? What did you enjoy about it and why?

CONTEXT TO CONSIDER



🍏 The original story of *Snow White* dates back to the 19th-century German fairy tale *Schneewittchen*, published in 1812 by the Brothers Grimm, authors of other popular tales like *Hansel and Gretel*, *Little Red Riding Hood*, *Rumpelstiltskin* and *Cinderella*. Read below to discover more about this iconic story and New International Encounter's updated twists!

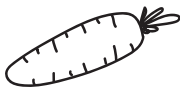


🍏 The Grimm version of *Snow White* was quite violent, with the Queen attempting to eat 13-year-old Snow White's liver and lungs. NIE's version isn't quite as gory, but it does include the Queen's three gruesome murder attempts from the original (one with a corset, one with a comb and, of course, the infamous poison apple).

🍏 Traditionally, the story of *Snow White* features seven dwarves that aid Snow White's journey. Though friends to Snow White, their ancillary portrayal doesn't honor the lived experience and humanity of individuals with dwarfism. In NIE's adaptation, they made a conscious decision to reimagine these characters as "Earthbergers," or vegan farmers living "off the grid" in the forest. To learn more about facilitating conversations around disability, please see the [GIVE Inclusive Language Guide](#).



Claudia Elisabeth von Reichenstein's mirror
Source: History Collection



🍏 Legend has it that the mirror that inspired the Queen's magic mirror in *Snow White* belonged to Claudia Elisabeth von Reichenstein of Germany in the 1700s. This mirror can still be seen today at the Spessart Museum in Lohr am Main, Bavaria, Germany.

🍏 Snow White was the first fictional female character to receive a star on the Hollywood Walk of Fame! Other fictional characters on the Walk of Fame include Kermit the Frog, Winnie the Pooh and Shrek.



Snow White's Hollywood star was awarded in 1987.
Source: Wikimedia, Photo by Kulo

🍏 Perhaps the most famous adaptation of *Snow White* is the 1937 feature film by Walt Disney Productions. The film was the first animated feature and the only film to be honored by the Academy Awards in two successive years.

🍏 NIE's production of *Snow White* isn't the first time that the fairy tale has graced the stage! A theatrical adaptation opened on Broadway in 1912 and starred popular actress Marguerite Clark, who later went on to star in a 1916 silent film adaption.



Snow White in the original 1937 Disney film
Source: Everett Collection, via Vox



SYNOPSIS

As the musical begins, a small group of musicians introduce us to a very unlucky girl named **Snow White**. Her parents having passed away, Snow White lives with her stepmother, **the Queen**, who is consumed by vanity. Every night, the Queen desperately asks her **Mirror**, “Who is the fairest of them all?,” and the Mirror assures her that, of course, it is she.



On the night of Snow White’s 17th birthday, the Mirror reports that while the Queen may be fair, Snow White is much fairer than she. Infuriated with the Mirror’s revelation, the Queen calls upon **Jakob**, one of the castle’s gamekeepers, to take Snow White into the forest and cut out her heart. Though Jakob protests at first, the Queen threatens his livelihood and his family. Horrified but determined, Jakob takes Snow White into the forest. Once there, he reveals the Queen’s plot and tells Snow White to run. When Jakob returns to the Queen, he gives her the heart of a deer and convinces her that Snow White is dead.

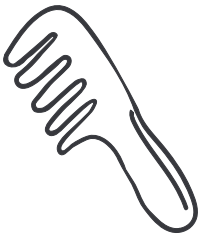
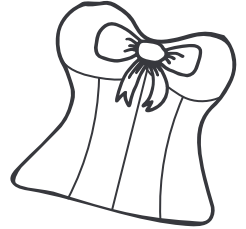
Snow White, having walked far from home, has fallen asleep in a deserted cottage. When she wakes up, she realizes that it is home to seven vegan pacifists, called **Earthbergers**, who welcome her into their community with vegetables and understanding. They explain that

they, too, are runaways and will protect her from the Queen, and they sing in merriment about their love for the earth and egalitarianism. Back at the castle, the Mirror reveals to the Queen that Snow White is still alive and now lives with “27 minus 20.” The Queen, determined, sets out to find the Earthbergers’ cottage.



SYNOPSIS (CONTINUED)

While the Earthbergers are picking vegetables, the Queen visits Snow White, disguising herself as a merchant. She tricks Snow White into trying on a corset; however, once the corset is on, the Queen pulls so tight that Snow White cannot breathe, killing her. When the Earthbergers return, they splash water on Snow White's face, bringing her back to life.



Shocked to find out Snow White still lives, the Queen returns to the cottage again, this time disguised as a weary traveling man. Snow White invites her in, and the Queen convinces her to pin her hair with an enchanted poison comb. As soon as she scratches her with the comb, Snow White dies again, only to be revived by the Earthbergers once more.

Finally, the Queen visits Snow White on one last occasion, this time with a poisoned apple. The apple kills Snow White immediately. This time, the Earthbergers are unable to revive her. Looking for his friend, Jakob stumbles upon the cottage and realizes that the Queen has poisoned Snow White. Crying, he embraces her in a despairing hug, which dislodges the poisoned apple and wakes her up. Devastated to find that her plan has been foiled again, the Queen confronts Snow White and the Earthbergers. She realizes that she has been an utter monster and begs for their forgiveness. Ultimately, Snow White and her friends agree that they will work to forgive the Queen, and they take away her Mirror, asking her to change her ways. With time, they hope to build a new community founded on love and acceptance.



UNIT PLAN BRAINSTORMS



A Grimm Past (English Language Arts, History, Theater)

A girl in a red cape on her way to grandmother's house, a mischievous being who can spin straw into gold, a frog who transforms into a prince. These are all grim tales—the Brothers Grimm, that is! And these stories have been told time and again, in many different ways, for centuries. Tell your students that they will be setting off on an adventure: a research project centered around the brothers who put fairy tales on the map. Have them visit the library and work in small groups to discover more about the history of storytelling, folklore and, ultimately, how the Brothers Grimm became so well known. Guide them with prompts like: *How and where did their famous stories originate? In what ways, if any, did the stories change once the brothers collected them? When comparing and contrasting their stories, what do you notice about the different ways these stories have been told over time? How have their stories lasted all these centuries? How relevant are these stories in the 21st century?* After they've done their research, have each group present to the class—via creative storytelling, song, dance, etc.—a brief history of the Brothers Grimm or an adaptation of one of their famous fairy tales!

Unboxing a Jukebox Musical (English Language Arts, Music, Theater)

To make a musical, all you need is a compelling story and some music—and who says it can't be the music you listen to every day? With your class, select a well-known story and break the story into a couple bite-size scenes that you can bring to life. Assign your students to small groups, one group per scene. Ask each group to dissect their scene, discussing and writing down what emotions and conflicts are explored on a large piece of chart paper. Next, go song searching! Prompt each group to find a song that encapsulates one of the emotions they've written down. This may be a pop song, a beloved oldie or something from the radio. For example, if a character is feeling stressed, they may choose "Under Pressure" by Queen and David Bowie, or if they're feeling resilient they may pick "Stronger" by Kelly Clarkson. Next, ask them to stage their scene, incorporating their song. This may be through acting out the movements of the scene while their song plays or even including some lines from the original source material. If your students want, they can even lip sync or sing the lyrics aloud! To culminate, ask each group to present their scene in chronological order, and you've just made your very own jukebox musical!

Let's Devise Together! (English Language Arts, Theater)

Fairy tales are often rooted in folklore—stories carrying cultural significance that have been handed down from generation to generation. But what exactly makes a fairy tale a *fairy tale*? As a class, brainstorm the different parts that make up a captivating tale, like a fantastical setting, a loveable hero, a devious villain, plenty of magic and a moral lesson at the end. Then, work as an ensemble to devise a play, perhaps with musical elements, based on a text you're reading or have read in class. But you must adapt it into a fairy tale! As a class, or in small groups, choose and read a piece of literature—this could be a poem, short story or a full book. Over a period of time, have your students examine the text's themes (topics), plot (what happens), characters (who's in the story) and setting (where the story takes place), and then have your students collaborate to create an interactive experience based on their chosen text. **Hint:** *Remind students that they are free to use different art forms such as movement or music when creating their show.* Once they've devised and created their work of art, showcase it for family, faculty or another 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.



A Pitch-Perfect Pitch

Use this activity to spark students' creativity, persuasive skills and storytelling through the dynamic art of pitching a musical.

Materials Needed: none



1. Let students know that you're going to put on your show business hats, come up with an original idea for a brand new musical and try to sell that idea to imaginary investors and producers! Tell students that bringing a stage production to life is a collaborative effort. The process of taking every new musical from initial idea to final product starts with crafting a compelling pitch—a concise and persuasive communication—designed to ignite interest and secure the necessary resources to bring the musical to life.
2. As a full group, ask students to consider a book or story they love that has yet to be adapted for screen or stage. Encourage reflection on the story's personal impact on students and its appeal to broader audiences. Invite them to articulate why a broader audience should experience their version of this story in musical form.
3. Let students know that the essential elements of an effective pitch include the hook (the thing that grabs one's attention), a brief synopsis of your story (including details about the genre and style), compelling visuals to enhance narrative and emotional impact, and ways to highlight the relevance of the story and why audiences need to experience it. Remind them to be concise (a pitch should last approximately two to four minutes).
4. Once they understand the idea, put them in small groups. Ask each group to choose one story they want to turn into a musical. Then, ask them to begin to formulate a pitch and supporting materials to help sell their big idea. Guide students through the creation of their pitches, emphasizing the importance of persuasively advocating for their new musical. Encourage them with questions like: *Why is it important to tell this story in musical form? How would this story be enhanced by the addition of music? What style of music will be used*

*to tell the story? What parts of the story would be enhanced by choreography? What would the sets and costumes look like? What would the big hit musical number be? What makes the story you want to tell relevant? How will your story contribute meaningfully to the world? **Bonus:** Encourage each group to come up with the title of their musical or lyrics to one of the songs to help sell their big idea!*

5. Facilitate a classroom sharing session where students present their musical pitches and the supporting materials they've collected or created, like song lyrics, a title, brief plot synopsis, etc. Allow time for constructive feedback from peers, fostering a collaborative learning environment.
6. Conclude with a reflective discussion on the task of creating and offering a pitch. Encourage students to consider how this presentation format differs from traditional methods. Prompt them to contemplate the lasting impression they aim to leave on their audience by the end of their pitch.

Reflection Questions:



What newly-pitched musical would you be excited to see? Why?

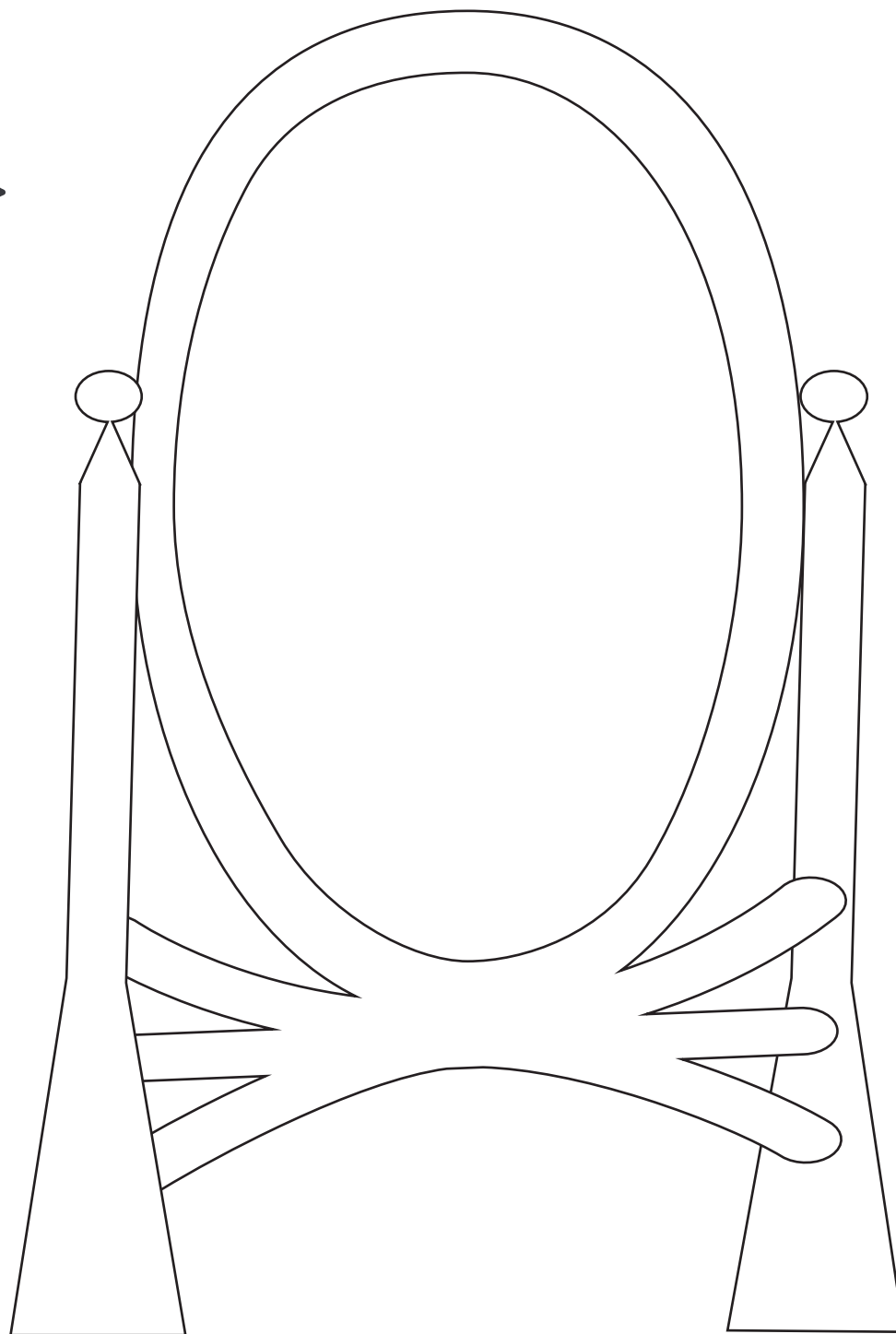
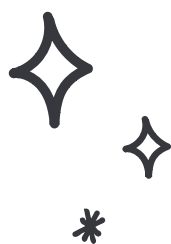
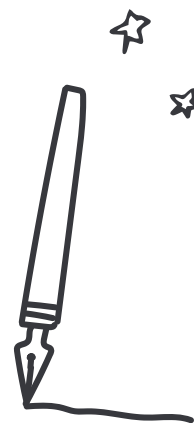
What was most compelling about your classmates' pitches?

If your pitch was accepted, what next steps would you take to bring your musical to life?



MIRROR, MIRROR

Mirrors show us what others see when they look at us. Take a look at the mirror outline below and consider all the things that make you you. Inside of the outline, draw or write all of the good things that you see in yourself when you gaze into a mirror. Then, on the outer edges of the mirror, ask a friend to draw or write the positive things they see in you or what they notice about the unique person you are. Then, have a conversation about why the things you saw in yourself were similar to or different from what your friend saw.

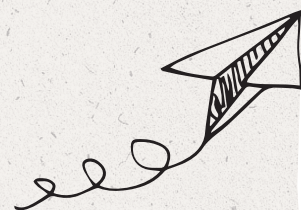




Respond and Connect



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 below).
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...)

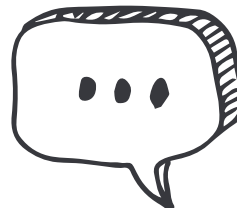


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



Be a Critic



Headline: _____

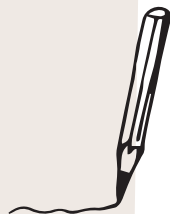
What I noticed and
what surprised me:

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:

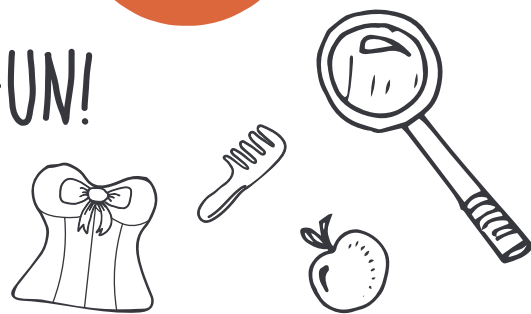
What did you like about the show? What do you have questions about?
If you were the director, what would you change?



THE OUTCOME IS GRIMM... BUT FUN!

Use this exciting activity, inspired by elements of the fairy tale *Snow White*, to step into role and creatively solve a mystery!

Materials Needed: Cards with images and text (found on the next page)



1. Step in role as the Mirror. Tell students that they're all going to engage in a classic whodunit mystery—and it's gonna be a scream! Tell them that you're going to reconstruct the scene of the crime, inspired by *Snow White*, and give the Grimm ending a comedic twist.
2. First, offer students a setup: "It's lunch period, around 12:15 pm, and over the lunchtime hustle and bustle, a scream echoes from the science lab. Moments later, Mr. Grimmsby, a curmudgeonly old science teacher, stomps down the hallway and shouts, 'My lab has been robbed! My Bunsen burners and beakers, funnels, goggles, stirring rods and every formaldehyde-soaked froggy ripe for dissection have been pilfered! But the robbers were sloppy. They left clues...and I'm going to use them get to the bottom of this!' Items found at the scene of the crime, which could lead us all to the robber, were a **corset**, a **comb** and an **apple**! Because nobody knows who committed the robbery, everyone in the room is a suspect."
3. Place students into three groups, assigning each group a "suspect character," each one representing the items left at the crime scene. Hand each group a card with an image of their corresponding item (corset, comb or apple) on one side and their name, a smattering of clues, possible motives and alibis to help them discuss the crime on the other side.
4. Still in role as the Mirror, guide each group through a deeper discussion about their characters, and imagine, given their status and experience with Mr. Grimmsby, how they would reconstruct the day of the crime, moment by moment, and prove that they are innocent. Ask questions like: How did you know the victim? Given your past with Grimmsby, what emotions do you feel knowing he was robbed? Where were you before and after the robbery? Give groups time to plot out their version of the fateful day.

Words to Know:

Being **in role** means a person is fully embodying and portraying a character, maintaining the character's perspective and behavior throughout an activity or exercise.

5. Next, let students know that they're going to create a short theater piece that uses dialogue, dance and music to recreate the day of the robbery, ending in a musical number focused solely on their alibi—they've gotta sell it! Everyone in each group must have an active role (acting in character, being observers/bystanders, narrators, directors, or even "props" or creating sound effects).
6. Invite groups to perform their reenactments. After each group (or suspect) has said (or sung) their piece, hold a brief "whodunit" moment—during which each group has 30 seconds to choose the real suspect. Still in role as the Mirror, based on information gathered from their performances, it's your job to decide who the real robber is!

Reflection Questions:

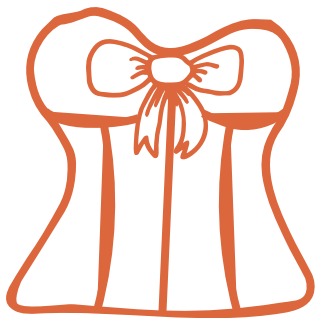
What was interesting or challenging about this activity?

How did your group come up with your reenactment of the robbery?

What clues helped you form your group's theory about the robbery?



SUSPECT 1: THE CORSET

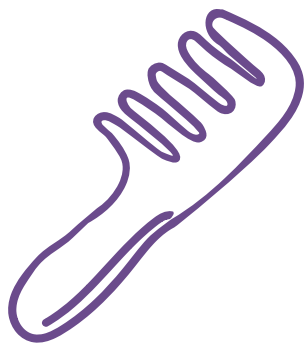


Your group represents **Corsetta Costly**, and you're an ex-student of Mr. Grimmsby.

Your opinion of Mr. Grimmsby: You think he is a curmudgeon, and you disliked the culture of your class because he assigned too much homework. You got an "incomplete" in his class, which enrages you, and you blame Mr. Grimmsby for not being a more prepared student. You're glad he was robbed!

Your alibi: When you heard his scream, you were in the computer lab doing homework.

SUSPECT 2: THE COMB

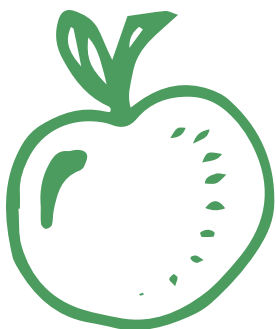


Your group represents **Caroline Combs**, and you were a student of Mr. Grimmsby's just last semester.

Your opinion of Mr. Grimmsby: He is a polite old man. He may not have been very friendly. At times he even gave you the brush. But you never had any problem with him.

Your alibi: When you heard his scream, you were washing your hands in the bathroom.

SUSPECT 3: THE APPLE



Your group represents **Bobby Apple**, and you're a fellow teacher at the school.

Your opinion of Mr. Grimmsby: To your knowledge, Mr. Grimmsby is a very serious person and not easy to get along with. The last time you talked to him in the teachers' lounge, he told you he knew you were at risk of being fired from your job. Why? Because he wasn't your biggest fan.

Your alibi: When you heard his scream, you felt... relieved.



You're Such a Character!

The classic German fairy tale *Snow White* is filled with adventure, intrigue and a host of interesting characters. Which *Snow White* character fits your personality best? Take this quiz to find out!

1. Which of these magical adventures would you want to go on?
 - A. Fly by way of tornado to the land of Oz
 - B. Travel through the wardrobe and into the land of Narnia
 - C. Take the subway train to visit the wizards who live on Waverly Place
2. It's snowing outside. You've been traveling for days, and you spot an old castle. What do you do?
 - A. Knock on the door and hope someone welcomes you in
 - B. Sneak in quietly to wait out the storm
 - C. Run away from it because it looks sketchy
3. Out of the choices below, what is your favorite color?
 - A. Goldilocks Gold
 - B. Snow White
 - C. Rose Red
4. From the list below, which fairy tale is your favorite?
 - A. The Frog Prince
 - B. Sleeping Beauty
 - C. Goldilocks and the Three Bears
5. If you found a magic mirror, what would you do with it?
 - A. Leave it alone; it looks delicate
 - B. Take it and keep it for yourself
 - C. Give it to your best friend
6. If you could throw any kind of party, what kind of party would you throw?
 - A. A dinner party
 - B. A dance party
 - C. I wouldn't throw one because I don't like parties
7. If you needed to confront someone who wasn't treating you nicely, how would you do it?
 - A. Try to conjure an enchantment spell to solve the problem
 - B. Confront them through love and acceptance
 - C. Run away from it and hope it solves itself

Now, add up your points using the legend below and see if you're a Stepmother, a Snow White or a Magic Mirror!

LEGEND:

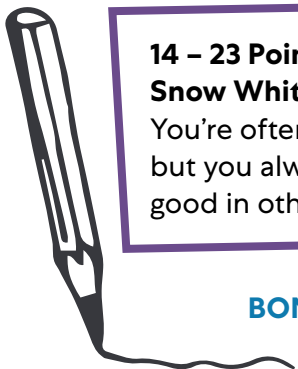
A's = 6 points each
B's = 4 points each
C's = 2 points each

14 – 23 Points = You're Snow White's Stepmother!
You're often misunderstood but you always see the good in others!

24 – 33 Points = You're Snow White! You've got great fashion sense, a fabulous mirror collection and you're frightfully determined!

34 – 42 Points = You're a Magic Mirror! You see the world as it really is and you believe that truth and love conquer all.

BONUS: After you've finished tallying up your points, draw yourself as your designated character on a separate piece of paper!



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:

- ▶ What is musical theater?
- ▶ What is devised theater?
- ▶ What are you most excited about for your trip to the New Victory Theater?

Ask **AFTER** they see the show:

- ▶ What was your favorite part of the show?
- ▶ How would you describe a devised musical theater piece?
- ▶ Did anything about the show surprise you?



Watch

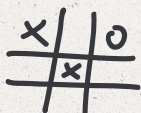
Now, [watch the Snow White trailer.](#)

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.

Snow White 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

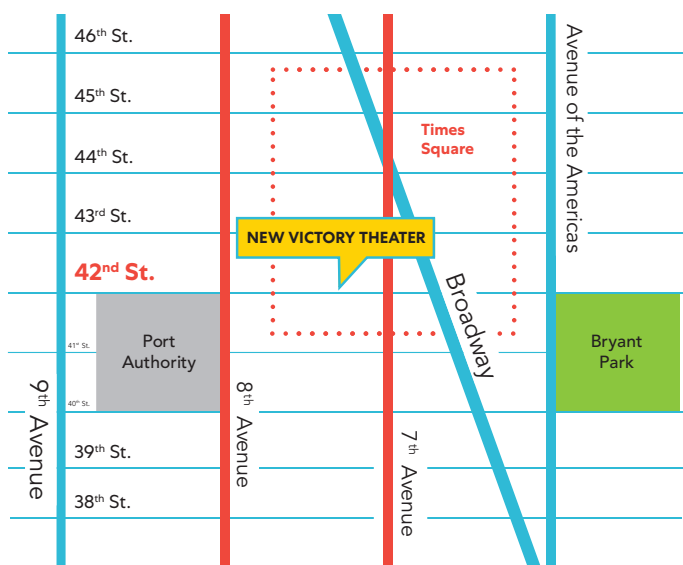
If you are traveling by bus, please also share this important information with the bus driver.

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, Senior Education Programs Manager, at **646.223.3090** or **AJohn@New42.org**.

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

Sensory fidgets

Foam earplugs

Ear defenders

Light-sensitivity sunglasses

Assistive listening devices

Induction neckloops

Bariatric or standard wheelchairs

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



Sources

COMPANIES

[New International Encounter](#)

CONTENT & THEMES

[What Is Devised Theatre? | Court Theatre](#)

[Little Snow-White by Jacob and Wilhelm Grimm | University of Pittsburgh](#)

[Marguerite Clark | SilentFilm.org](#)

[Snow White and the Seven Dwarfs | Britannica Kids](#)

[Snow White and the Seven Dwarfs Honorary Academy Award | WaltDisney.org](#)

PRODUCTION PHOTOS

Mark Dawson

Edward Felton

Craig Fuller

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