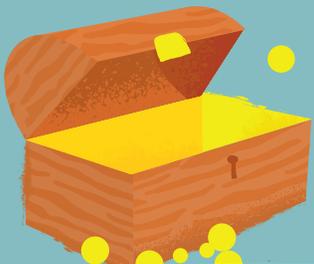


NEW VICTORY  
THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

# Treasure Island



2019-20 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

POWERED BY NEW 42



# TABLE OF CONTENTS

What Guides NEW VICTORY Education: Our Pillars! p. 4

Learning Standards p. 5

## PULLING BACK THE CURTAIN p. 6

Sailing Into: TREASURE ISLAND p. 7

Fun Facts p. 8

Sailing Into: The Art Forms p. 9

Sailing Into: Unit Plan Brainstorms p. 10

## BEFORE THE SHOW p. 11

TREASURE ISLAND: Avast ye! Here be the synopsis p. 12

Activity: ARRRRRR Ya Ready to Make Marionettes? p. 13

Creativity Page: Ye Be Creatin' Yer Own Puppet p. 14

## AT HOME p. 16

Family Fun Facts / FUN FACTivity! p. 17

Resource for Families p. 19

## HEADING TO THE THEATER p. 20

Heads Up! / No-Hush Zone p. 21

Creativity Page: What Be Yer Pirate Code O' Conduct? p. 22

Handout: GlossARRRy O' Pirate Lingo p. 23

Trip Guide p. 24

## AFTER THE SHOW p. 26

Performance Reflection p. 27

Performance Reflection: Ahoy! Ye Critical Thinker! p. 28

Activity: Make Yer Own Set Design! p. 29

Creativity Page: "X" Marks the Spot p. 30

Sources p. 31

Land Acknowledgment p. 32



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# OUR GUIDING PILLARS

*Want to know what guides the work we do in NEW VICTORY Education?  
The Guiding Pillars on this page are the foundation of how we strive  
to cultivate collaboration and creativity for everyone!*

## ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

## ART FORM

How are we honoring and exploring the technique of the art forms presented on our stage?

## COMMUNITY

How are we encouraging ensemble and collaboration within the communities we work with?

## CREATE

How can we activate art-making and creativity to explore the art form in each production?

## DISCOVERY

What methods are we employing? What questions are we asking to encourage opportunities for meaning-making, deepening understanding, inquiry, curiosity, risk-taking and learning about oneself, one's peers and the world around us?

## PLAY

How is the work sparking imagination, encouraging joy in learning and evoking laughter?

# LEARNING STANDARDS

New Victory Theater is excited to provide educators and students with this 2019-20 School Tool Resource Guide! The activities, creativity pages and reflection tools included in this guide will allow everyone to engage with a variety of art forms and themes that you will see on stage at the New Victory. All activities and creativity pages can be directly connected to the Next Generation Learning Standards, the *Blueprint* Strands for Teaching and Learning and New York State Standards in the Arts. Have fun exploring and we'll see you at the theater!

## NEXT GENERATION LEARNING STANDARDS:

Reading: 1; 2; 3

Writing: 2; 3; 4; 6

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 Making, Developing Theater Literacy, Making Connections

Art Making, Developing Art Literacy, Making Connections

The logo for Treasure Island features the words "Treasure" and "Island" in a stylized, black, cursive font. The "I" in "Island" is particularly large and has a decorative flourish.

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## PULLING BACK THE CURTAIN

This section, which includes everything you need to know before seeing a live performance at the New Victory, is a behind-the-scenes look at the artists, the company and the art forms and themes of this production. Use these engaging activities and creativity pages to prepare for your live theatrical experience!

Sailing Into

Fun Facts

The Art Forms

Unit Plan Brainstorms

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# Sailing Into: TREASURE ISLAND



Where in the world is  
Carlo Colla & Sons  
Marionette Company from?

MILAN, ITALY



Ahoy, mateys! Time to set sail for Robert Louis Stevenson's TREASURE ISLAND. In this rendition of the classic pirate story, 12 puppeteers animate exquisitely handcrafted marionettes to tell the swashbuckling adventures of cabin boy Jim Hawkins. Battling the high seas and the infamous Long John Silver, can Jim solve the mystery of Captain Flint's buried treasure? Or will he walk the plank? You'll have to pay a *buccaneer* to find out! From Milan's famed Carlo Colla & Sons Marionette Company, 19th-century artistry takes center stage in this visually stunning production.



In late 18th-century Milan, Italy, a wealthy businessman named Giovanbattista Colla dedicated a room of his home to a private puppet theater. Unsettled political times forced the family to leave Milan where they carved out a new life touring with their marionettes to villages across the Piedmont countryside. The earliest ledgers document the company's first performances on March 6, 1835. On 1861, upon Giovanbattista's death, his three sons divided up the marionettes, props, sets and scripts, and founded three separate companies. Carlo, the eldest, founded what would be known as Carlo Colla & Sons Marionette Company after the birth of his sons, Rosina, Carlo II, Giovanni and Michele.

The Company thrived throughout the 1800s, touring with great classics of European opera and drama. In 1911, the company took up permanent residence at Milan's Theatre Gerolamo, a theater with reduced dimensions specifically designed for marionettes, which meant that the audiences had a close view of the artistry that went into the puppets, their costumes and scenery. The Colla family tradition of puppet making has been handed down from generation to generation and to this day the Company makes all their own puppets at their atelier in Milan, Italy.

Pirates + Coming-of-Age  
÷ Treachery x Adventure =

Treasure  
Island

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NewVictory.org/SchoolTool

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Hand these Fun Facts out to your students so that they can learn more about the show they're going to see on the NEW VICTORY stage!

## FUN FACT

Italy is considered to be the birthplace of the marionette. They were originally used in plays to demonstrate behavior that would be considered lewd or inappropriate if undertaken by a human actor. They were also used to convey death and dying.

## FUN FACT

When you hear the word "pirate," what do you think of? *TREASURE ISLAND* is based on the eponymous book written in 1883, which created the image of the pirate we all know. Secret maps, peg legs and buried treasure all came to be associated with pirates because of this book!

## FUN FACT

The most famous character from *Treasure Island* inspired a chain of seafood restaurants, Long John Silver's. Talk about a story having widespread influence!

## FUN FACT

*Treasure Island* has become such a popular story due, in part, to all of the adaptations made of it. There are over 50 for film and TV!

## FUN FACT

Carlo Colla & Sons Marionette Company was founded in Milan, Italy, in 1861. That means that they've been around for over 150 years—over half the time that the United States has been established!

## FUN FACT

The author of *Treasure Island*, Robert Louis Stevenson, got the idea for the book after he drew a map of the island itself.

## FUN FACT

Ever wonder what the infamous flag—with the skull and crossbones—on a pirate ship is called? It's called the Jolly Roger! Pirates knew that, when people spotted the Jolly Roger, it would strike fear in their hearts and indicate the pirate's intent to plunder! Incidentally, the Jolly Roger was also the name of Captain Hook's ship in J.M. Barrie's *Peter Pan*!

# Treasure Island

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# Sailing Into: The Art Forms



**PUPPETRY:** When an object is animated and manipulated by a performer giving the illusion of independent movement, this is known as puppetry! Examples of puppetry include *The Muppets*, and the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets such as hand puppets, rod puppets and shadow puppets. The puppets in *TREASURE ISLAND* are marionettes, a unique kind of puppet where the puppeteer manipulates strings from above that are attached to the puppets' various limbs and body parts. This technique is very difficult and takes a lot of skill to do well! Notice that you can't see any of the puppeteers, but the stage looks a little smaller than usual in order to hide them up above the action.

.....

**MARIONETTES:** A marionette is a puppet controlled from above, using wires or strings, depending on regional variations. A marionette's puppeteer is called a manipulator who is often hidden from the audience. In the Carlo Colla & Sons Marionette Company's productions, there is usually only one manipulator for each of the main characters, while as many as ten manipulators may be working on background characters. Each puppet is handmade, and it takes the company up



to a year to design each production! Marionettes are one of the oldest known art forms. Ancient clay and ivory dolls were found in children's tombs dating back to 500 BCE. These dolls had articulated arms and legs, some of which had an iron rod extending up from the tops of their heads. This rod was used to manipulate the doll from above.

.....

**MUSIC:** While the visuals of *TREASURE ISLAND* are very important for telling the story in an engaging way, the music creates the mood of the production! Using music to underscore the different scenes helps the audience empathize with the emotions of the characters and understand the feeling of what is happening. This is especially helpful with puppets, because they cannot convey their emotional reactions through facial expressions.

.....



**SET DESIGN:** Set design is one of the most important elements of a play. Often, a stage production's set is one of the first things an audience sees and it acts as an extension of the play's exposition: why, where and when the events of the play are taking place. A play's set can be abstract, literal or run the gamut. The set in *TREASURE ISLAND* changes many times with different backdrops and set pieces to show the multitude of places that the story moves through.



## What do your students already know?

Prior to exploring *TREASURE ISLAND* with your students, find out how much they already know about **PUPPETRY** and **MUSIC**. In addition, allow them to explore the themes: **PIRATES** and **COMING-OF-AGE**.

*What is a marionette?*

*Have you ever seen a puppetry performance before? What did you enjoy about it and why?*

*Have you ever heard classical music before? How did it make you feel?*

*Have you ever heard or read the story, **TREASURE ISLAND**?*

*What is a pirate? What are the characteristics of a pirate?*

*What does it mean to come of age? Where have you seen or heard a coming-of-age story before?*

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# Sailing Into: Unit Plan Brainstorms

## **AHOY, MATEY! THERE BE PIRATES EVERYWHERE!** (SOCIAL STUDIES, ENGLISH LANGUAGE ARTS)

Robert Louis Stevenson's *Treasure Island* is a well-known epic tale that has garnered a number of retellings and adaptations. As a class, pick two different adaptations of this classic tale to compare and contrast with the production you'll see at the New Victory. This could include *Muppet Treasure Island* (1996), *Treasure Island* (1950), *Treasure Planet* (2002) or *Animal Treasure Island* (1971). Guide a class conversation by asking: *Where do you see similarities between these adaptations? Where do you notice contrasting elements? How do those observations change the meaning of the story?* Now that you've explored adaptations of *Treasure Island*, think more broadly about pirate stories in general. *What are some key features of pirates in stories you know?* Using a whiteboard or chart paper, brainstorm a list of characteristics your class associated with pirates. Then, discuss where you see (or don't see) them in the production of TREASURE ISLAND you're going to see at the New Victory and the other adaptations you considered.

**To support this, use the Creativity Page *What Be Yer Pirate Code O' Conduct?* in the Heading to the Theater section.**

## **SMASHING THE PIRATE PATRIARCHY: A STUDY IN PIRATE HERSTORY** (SOCIAL STUDIES, ENGLISH LANGUAGE ARTS)

Representations of pirate stories are often very male-centric, but female pirates existed too! Split your class into four groups and assign each group one of the following pirates to research: Mary Read, Anne Bonney, Grace O'Malley and Ching Shih. Guide group research by asking questions like: *Where was she from? When was she alive? What are the key parts of her story?* Once they've completed their research, have each group share their findings with the class. Next, provide each student with a basic storyboard worksheet, with the parts of a story broken into beginning, middle and end. Let your students work independently to write a pirate story featuring a female pirate! They can use the stories of real female pirates they've heard for inspiration. Finally, let volunteer storytellers tell the class about their work, then narrate their story while having volunteers act it out at the same time!

**To support this, use the Activity *ARRRRRR Ya Ready to Make Marionettes?* in the Before the Show section.**

## **THE TREASURES WE LEAVE BEHIND** (SCIENCE, ENGLISH LANGUAGE ARTS)

Use the experience of seeing TREASURE ISLAND to create a class treasure chest! Start by asking your students: *If you could leave one item behind at the end of this year that would perfectly represent who you are and what you stand for, what would it be?* After a brief discussion, have each student create a visual art piece, or write, in one paragraph or less, describing the goals they hope to accomplish and what kind of person they hope to be by the end of the school year. Then tell them that, together, they are going to make a class treasure chest. Brainstorm with your students the kinds of objects they might want to include. They might use photos, news articles, magazine clippings, favorite books, stories they've written, facts about themselves, school work they've done or artwork they've created! Allow a few days for your students to collect or create the things they want to include in the chest. Once all items have been placed inside the treasure chest, seal it and choose a place in the room for it to live all year long as a reminder of students' expectations of themselves. At the end of the year, decide, as a group, where the chest should live until the next year, when a new class of students will open their treasure chest and learn all about their predecessors. Remember, make it meaningful!

**To support this, use the Creativity Page *"X" Marks the Spot* in the After the Show section.**

Treasure  
Island

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## BEFORE THE SHOW

In this section, you'll find ready-to-implement teacher-led classroom activities and student-centered creativity pages which allow educators and kids to explore the themes and artistry of the show!

**Treasure Island: Avast ye!**  
Here be the synopsis!

**Activity: ARRRRRR**  
Ya Ready to Make  
Marionettes?

**Creativity Page: Ye Be**  
Creatin' Yer Own Puppet

# Treasure Island

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# Treasure Island: Avast ye! Here be the synopsis!

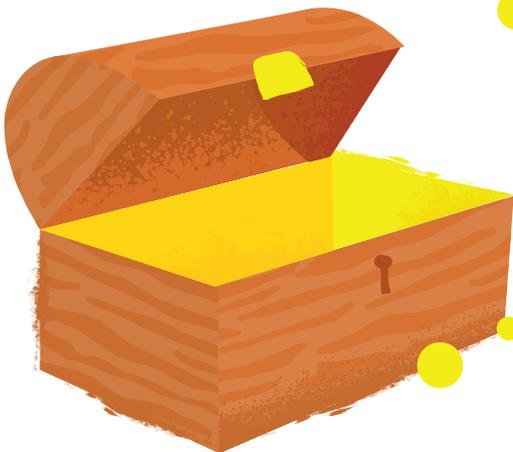
Picture it: 18th-century England. As our exciting tale of treachery and treasure begins, we meet a young boy named Jim Hawkins, who resides at his parents' inn, the Admiral Benbow. Moments later, an old sea captain, Billy Bones, dies in the inn after being presented with the black spot—an official pirate verdict of guilt or judgment! Jim and his mother unlock Billy's sea chest, finding a logbook and map inside. Hearing the footsteps of Billy Bones's pursuers, Jim and his mother leave with the documents.

Realizing that the documents he has in his possession might be valuable, he takes one of them to Dr. Livesey and Squire Trelawney. Upon examination, they realize that Jim has found the infamous pirate Captain Flint's treasure map that could lead them all to a distant island and buried treasure! Trelawney begins to plot an expedition to the island, but while getting his ship, the Hispanola, ready, he is tricked into hiring one of Captain Flint's former mates, Long John Silver, along with many of Flint's former pirate crew. The only trustworthy man among them is Captain Smollett. As the ship sets sail for the island, Jim overhears Long John Silver's plot--mutiny! Jim informs Captain Smollett of this plan.

When they arrive on the island, Captain Smollett, in an effort to get many of the mutineers off the ship, allows them time ashore. Jim secretly follows the mutineers, but frightened of the pirates, runs off on his own. He spies Long John Silver murdering a sailor who refuses to join the others in mutiny. Jim flees deeper into the heart of the island, where he encounters a half-crazed man named Ben Gunn, a man who, marooned on the island many moons ago, had once served on Captain Flint's crew.

Jim returns to the stockade the pirates have constructed, and where Captain Smollett and his men have gone for shelter, bringing Ben Gunn along. Long John Silver appears, wishing to negotiate with Smollett. Smollett refuses to speak with him. The next day, the pirates attack the stockade, wounding the captain. Eager to take action, Jim deserts his mates, sneaking off to hunt for Ben's handmade boat hidden somewhere deep within the woods.

*What will happen to Jim? Will he find the boat and escape? And who is this mysterious Ben Gunn and why was he marooned on the island? If there's a treasure, where could it be? Will the treasure be found or will everyone on the island go mad in their search? You'll have to watch to find out!*



# Treasure Island

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## BEFORE THE SHOW: Activity

# ARRRRRR YA READY TO MAKE MARIONETTES?

TREASURE ISLAND is told completely through a specific type of puppetry—marionettes! Use this activity to introduce your class to this style of puppetry by making your very own marionette creations!

**Materials Needed:** marionette cutout on following page (one per student), chopsticks or pencils, pennies (two per student), pre-cut yarn or twine (two per student), markers or crayons, masking tape, classical music tracks

1. To begin, bring students into a standing circle and give each of them the cutout on the following page. Tell them they're going to be making marionettes, which are puppets with strings attached to rods, manipulated by hand from a bridge above the performance space.
2. Then, tell students that, using the magic of theater, you're going to bring those cutouts to life—just like you're going to see in TREASURE ISLAND!
3. Next, give each student one long piece of masking tape, asking them to tear their masking tape into 4 smaller equal-sized pieces. Then give them each two pennies, which will be used to weigh down their marionette and allow it to move more realistically. Tell students to tape one penny to the area just above each leg.
4. Give each student one chopstick or pencil, which will act as the marionette's movement control, and two pre-cut two-foot-long pieces of yarn or twine. Have students tie the two pieces of yarn on opposite sides of the chopstick and tape the loose end of the yarn onto one side of their marionette, in the same place as the pennies. They should make sure that both pieces of yarn are equal lengths once taped so that their marionette doesn't sit unevenly.
5. Allow students to design their marionettes with markers or crayons. Note: They need only design one side of their marionette.
6. Once everyone has created their unique marionette, lead students in learning introductory marionette techniques to bring their creation to life. Begin this exploration by playing a piece of classical music as accompaniment. Then, use the guide below to explore ways in which you can bring marionettes to life!

**Breath:** Starting with students' marionettes standing upright on the ground, explore with the students how the puppets breathe. To guide them, ask questions like: *What noises does your marionette make when they breathe in and out?*

**Stillness:** Allow time to explore moving marionettes from sitting on the ground to standing.

**Focus:** Have marionettes look in different directions with intention, finding ways to activate their eyes. Ask questions like: *Where is your marionette looking? What is it looking at and why?* **Pro puppeteer tip:** Not only do puppets need to appear to focus on the world around them, but it's also important for a puppeteer's eyes to focus directly on the puppet. This is so that an audience's focus is centered on the puppet, not the puppeteer.

**Quality of movement:** Now it's time to move around! Ask questions like: *Does your marionette walk? Can it hop on one leg? Can it turn around? Can it stretch, eat or sleep?* Then, have marionettes meet another marionette friend in the room!

7. Finally, brainstorm stories you'd like to tell, as a class, with puppets! Then, cast each marionette in a role to help tell that story. Once you've created your new marionette production, invite another class to watch and celebrate the accomplishments of your masterful puppeteers!

### Reflection Questions:

*What were some of your favorite moments from today's activity?*

*What was it like to bring a puppet you created to life?*

*What was it like to be a puppeteer?*

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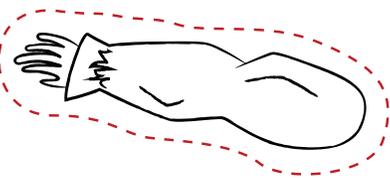
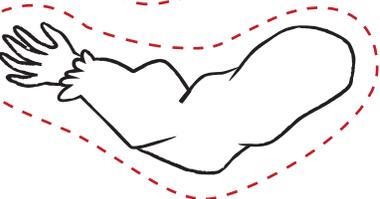
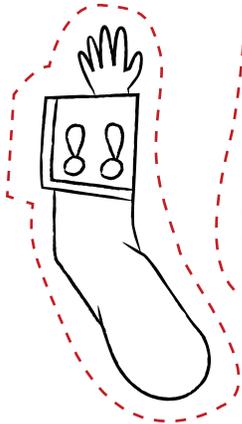
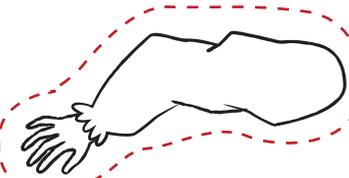
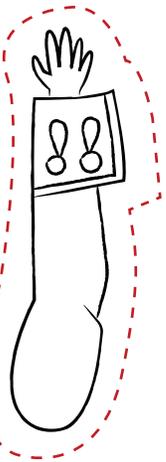
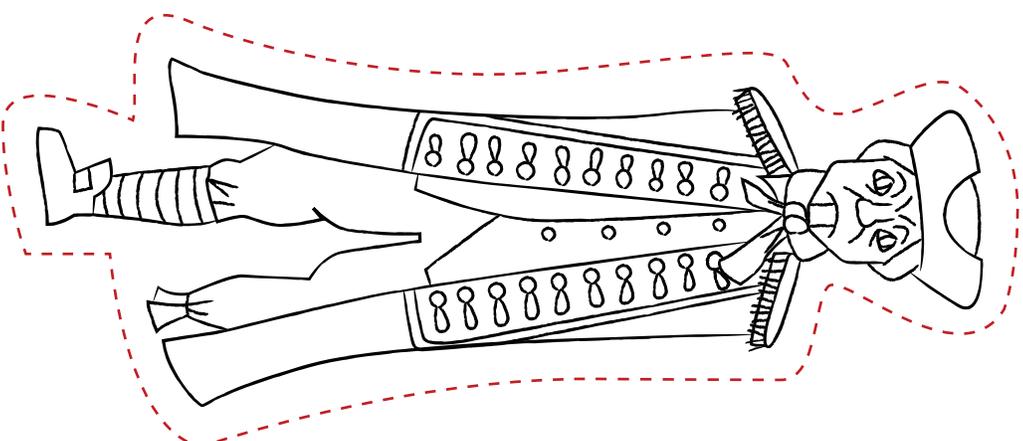
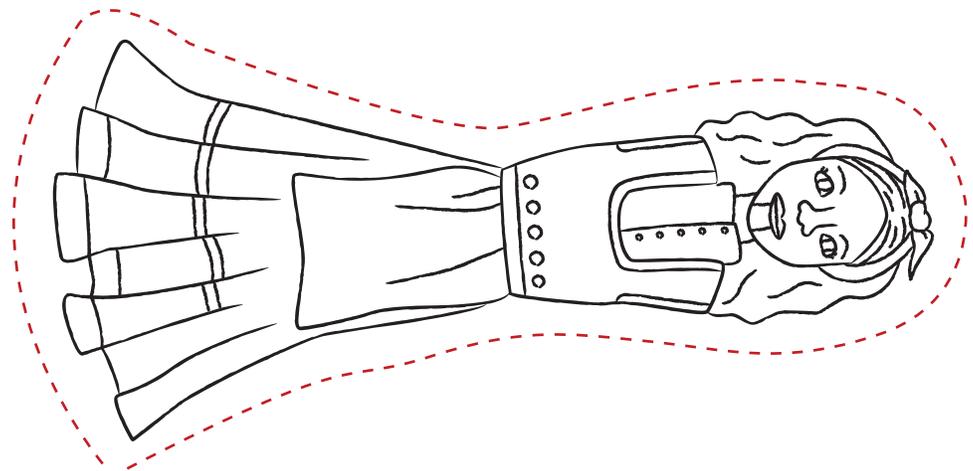
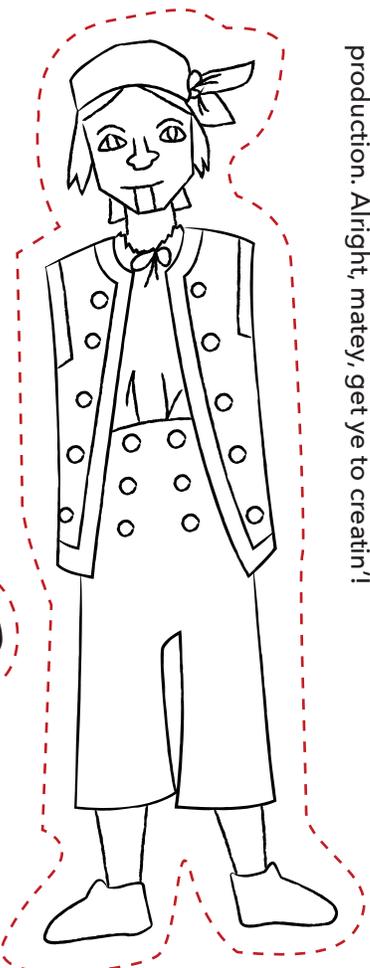
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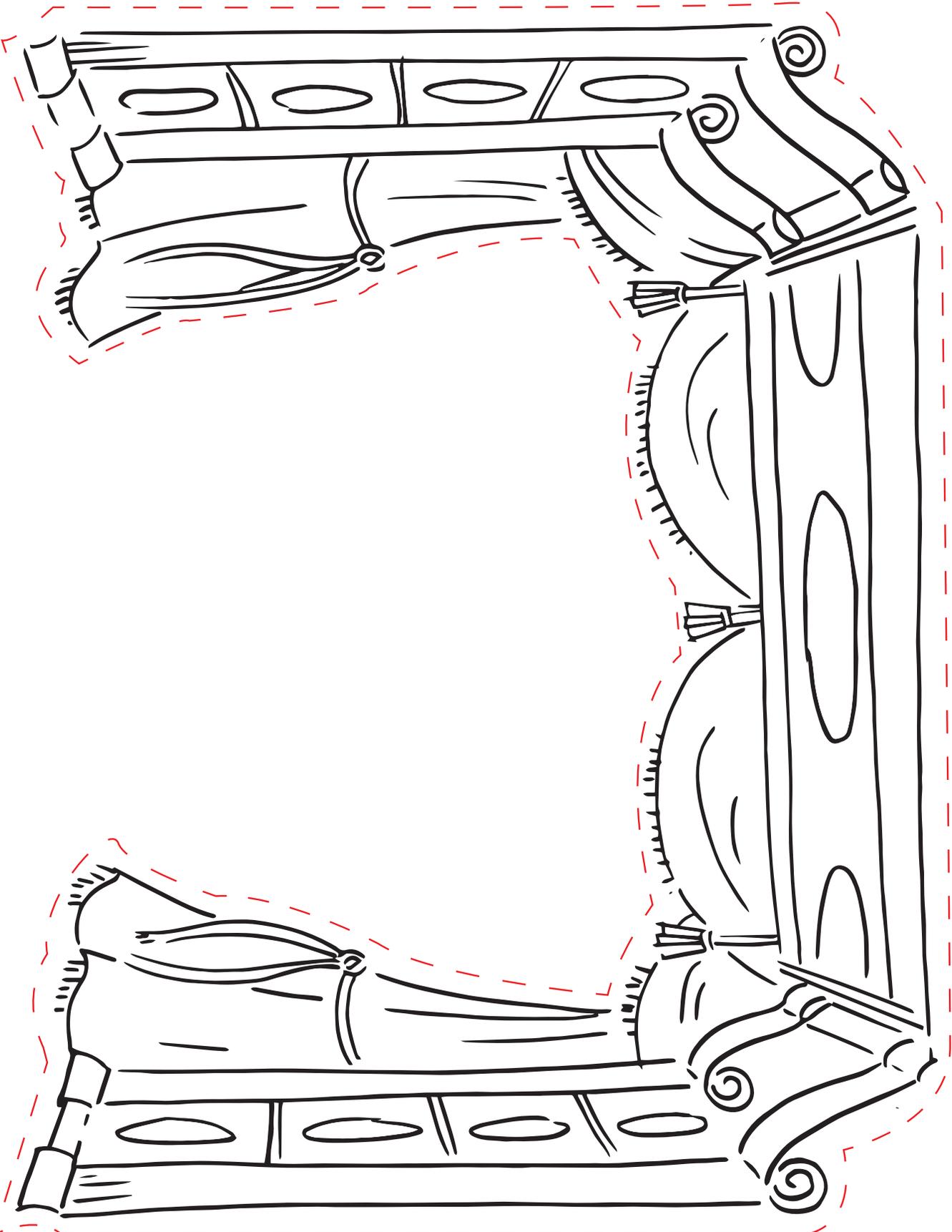
# YE BE CREATIN' YER OWN PUPPET

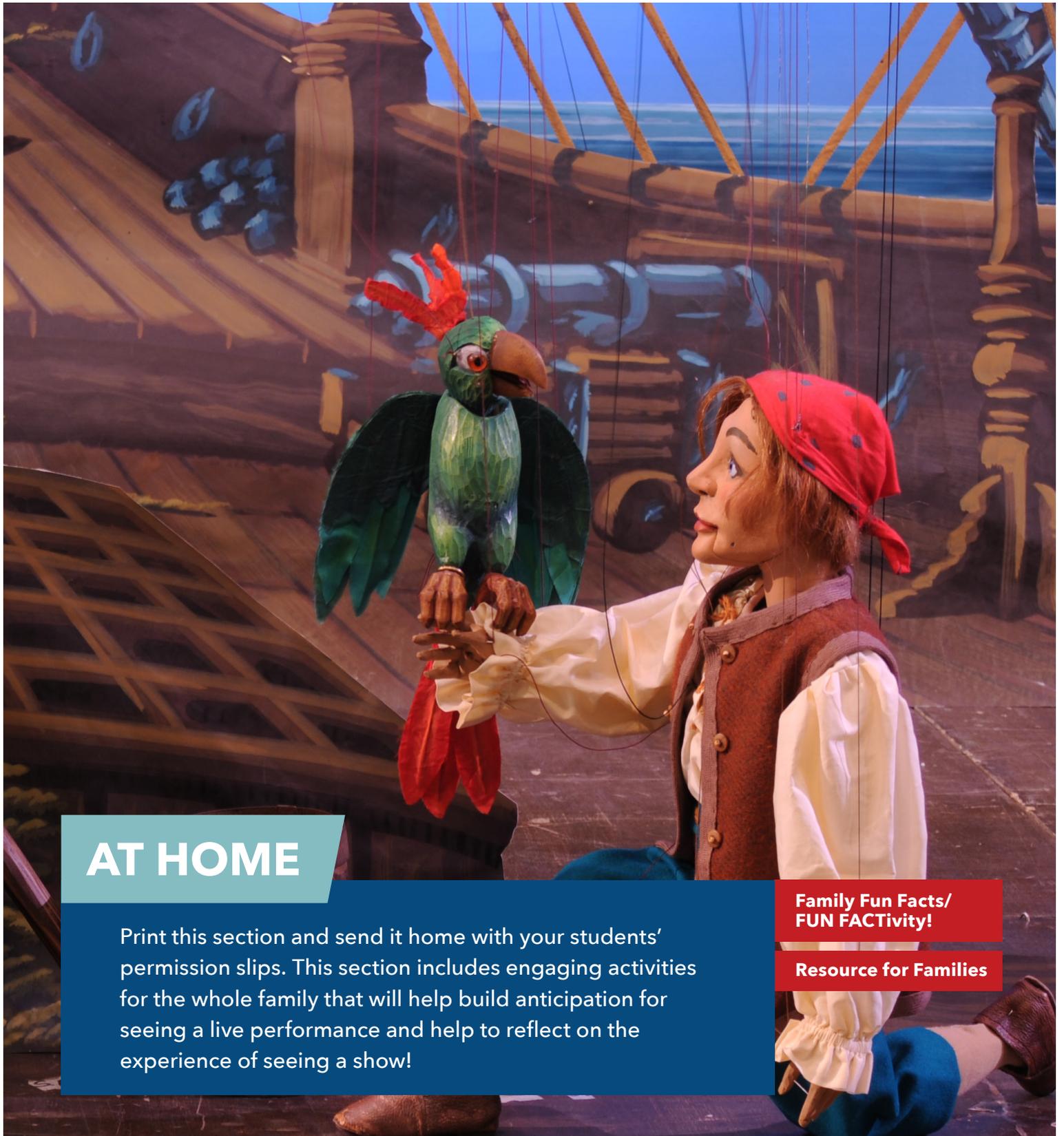
The story you'll see on stage at the New Victory is an adaptation of the classic novel, *Treasure Island* by Robert Louis Stevenson. Work with a partner or a small group of friends to create your own story through puppetry. You could even use a book you're reading or have read as inspiration!

Using the inside of the outline below, design your very own character. Cut along the dotted lines and, using brads, put your tiny puppets together. Once you've finished, cut out the theater proscenium on the following page and, with a partner, create your own toy theater production. Alright, matey, get ye to creatin'!



# Treasure Island





## AT HOME

Print this section and send it home with your students' permission slips. This section includes engaging activities for the whole family that will help build anticipation for seeing a live performance and help to reflect on the experience of seeing a show!

Family Fun Facts/  
FUN FACTivity!

Resource for Families

# Treasure Island

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# AT HOME: FUN FACTivity

## FUN FACT

Italy is considered to be the birthplace of the marionette. They were originally used in plays to demonstrate behavior that would be considered lewd or inappropriate if undertaken by a human actor. They were also used to convey death and dying.

## FUN FACT

When you hear the word "pirate," what do you think of? *TREASURE ISLAND* is based on the eponymous book written in 1883, which created the image of the pirate we all know. Secret maps, peg legs and buried treasure all came to be associated with pirates because of this book!

**In the space provided, draw your very own pirate! What do they look like? What kind of clothing do they wear? Are they nice or downright vicious? Then, give them a pirate name in the plaque below.**



## FUN FACT

Carlo Colla & Sons Marionette Company was founded in Milan, Italy, in 1861. That means that they've been around for over 150 years—over half the time that the United States has been established!

## FUN FACT

The most famous character from *Treasure Island* inspired a chain of seafood restaurants, Long John Silver's. Talk about a story having widespread influence!



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## AT HOME: FUN FACTivity

### FUN FACT

*Treasure Island* has become such a popular story due, in part, to all of the adaptations made of it. There are over 50 for film and TV!

**Use a separate piece of paper to write your very own pirate story. Use your imagination and tell a swashbuckling story of adventure and intrigue. Then, put on your best pirate voice and act it out for a family member!**

### FUN FACT

Ever wonder what the infamous flag—the one with the skull and crossbones on it—on a pirate ship is called? It's called the Jolly Roger! Pirates knew that, when people spotted the Jolly Roger, it would strike fear in their hearts and indicate the pirate's intent to plunder! Incidentally, the Jolly Roger was also the name of Captain Hook's ship in J.M. Barrie's *Peter Pan*!



### FUN FACT

The author of *Treasure Island*, Robert Louis Stevenson, got the idea for the book after he drew a map of the island itself.

**In the space below draw your very own isle of treasure. Where is it located? What does the island look like? Where is your treasure located on the island?**



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# AT HOME: Resource For Families

BE A PART OF YOUR KID'S FIELD TRIP!

## WATCH

Check out the video trailer and a message from TREASURE ISLAND at [www.NewVictory.org](http://www.NewVictory.org)

While you're there, do the suggested Family Activities to learn more about the show!

## ASK

### Ask your kid BEFORE the show:

*What do you think puppetry is?*

*How do you think the performers discovered their talent for puppeteering?*

*What are you most excited about for your trip to the New Victory Theater?*



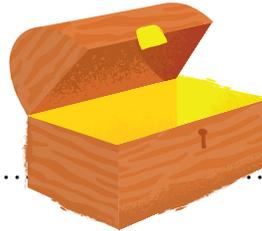
### Ask your kid AFTER the show:

*What was your favorite part of the show?*

*How would you describe a marionette performance?*

*Did anything about the show surprise you?*

## VISIT



### Experience New Victory with your kid!

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square.

**Use code ST1920 and save 20% on full price tickets.**

This offer is valid for all shows in the 2019-20 season, excluding performances on Nov 29 - Dec 1, 2019 and Dec 26, 2019 - Jan 1, 2020. Limit 8 tickets per order.

For a full list of shows in the New Victory 2019-20 season, visit [NewVictory.org](http://NewVictory.org).

#### ONLINE

Visit [NewVictory.org](http://NewVictory.org) and enter promo code **ST1920**

#### PHONE

Call 646.223.3010 and mention code **ST1920**

#### IN PERSON

Visit the New Victory box office and mention code **ST1920**

209 W 42nd Street, NYC (between 7th & 8th Aves)

Box office hours: Sunday - Monday: 11am-5pm;

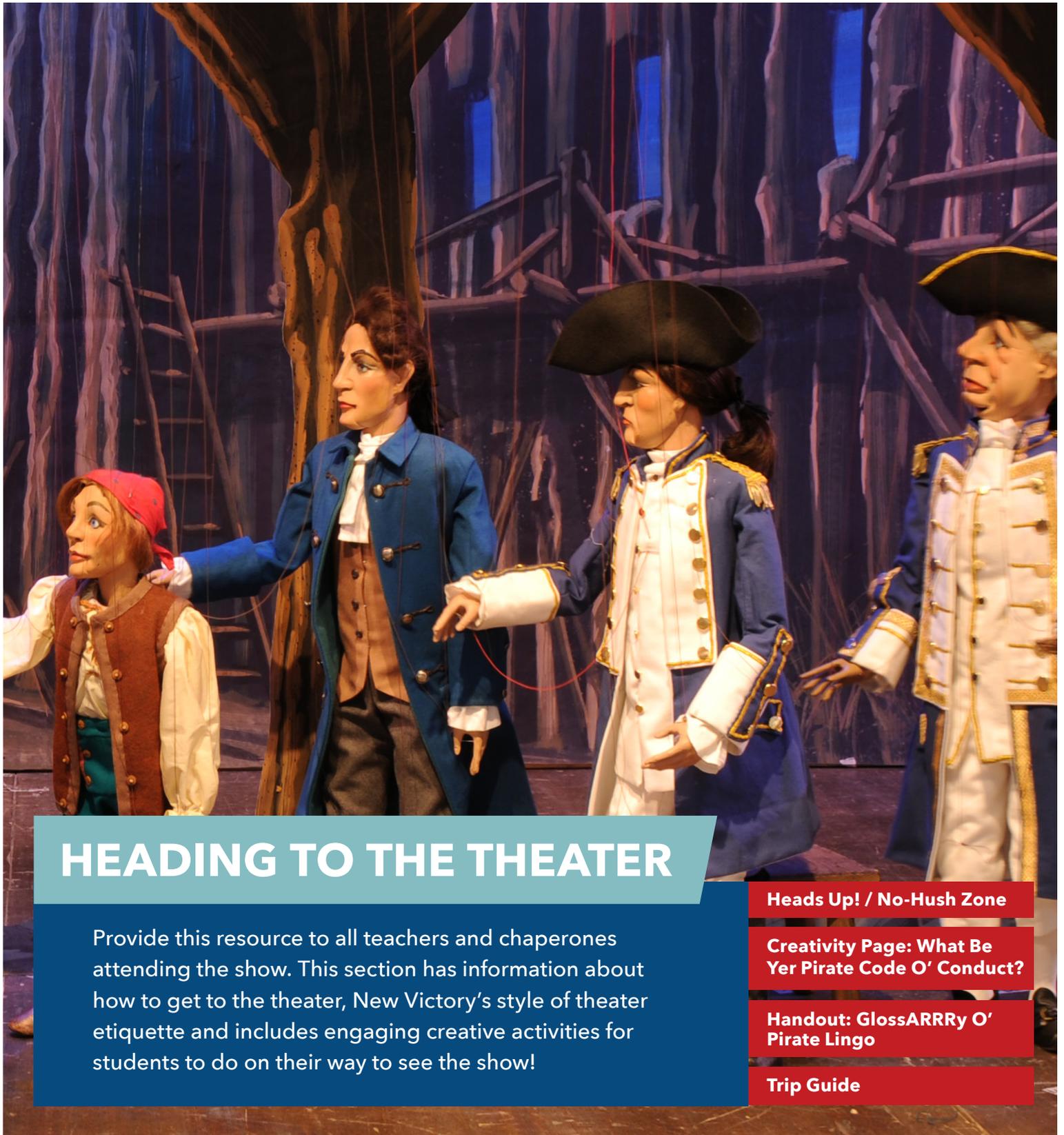
Tuesday - Saturday: 12pm-7pm

# Treasure Island

**NEW VICTORY® THEATER**

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## HEADING TO THE THEATER

Provide this resource to all teachers and chaperones attending the show. This section has information about how to get to the theater, New Victory's style of theater etiquette and includes engaging creative activities for students to do on their way to see the show!

**Heads Up! / No-Hush Zone**

**Creativity Page: What Be Yer Pirate Code O' Conduct?**

**Handout: GlossARRRy O' Pirate Lingo**

**Trip Guide**

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# Heads Up!

TREASURE ISLAND is told through puppetry. While the action is live, the script has been pre-recorded by a cast of talented voice actors. You'll also see a rich tapestry of backdrops and hundreds of handcarved, hand painted marionettes as you watch this classic tale of adventure, intrigue and, well, treasure! Also, after the curtain comes down, watch for a special appearance by the myriad marionette operators.



OOOOOOOOHHHHHHHHHHH!

## NO-HUSH ZONE: OOHS, AAHS AND APPLAUSE

Thank you for being our partner and making the performing arts a priority for your students! The New Victory prides itself on presenting performing arts that make kids (and adults) exclaim, dance, scream, laugh and giggle! We love when kids vocally and physically respond to what they're seeing on stage. In fact, many of the visiting artists tell us that their favorite part of performing at the New Victory is the real-time, honest reactions from the kids in the audience. Therefore, we ask you and your fellow teachers to help us by making the New Victory a "no-hush zone." Of course, we ask for your help in managing respectful behavior to avoid distractions that are not directly related to the action on stage. Additionally, please ensure your students follow the directions of the NEW VICTORY Ushers and other theater guidelines such as no electronic devices or eating and drinking in the theater.



AAAAAAAAAAHHHHHHHHHHH!

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## HEADING TO THE THEATER: Creativity Page

### WHAT BE YER PIRATE CODE O' CONDUCT?

Codes of conduct, or rules for discipline, were created in order to govern pirates. Imagine yourself on the open seas. Now, imagine this: you and your fellow freebooters have just turned from law-abiding sailors, to vengeful pirates. Use this page to create your own pirate code! What rules would be enforced on your pirate ship? They can be as silly or as serious as you want!

Using the *GlossARRRy O' Pirate Lingo* on the following page, create your own pirate name and catchphrase. Then, theatricalize it by giving that name and catchphrase a pirate voice and your body a pirate stance. Then, finish that off with a pirate gesture! Here's an example to get you started: *Each scurvy dog aboard this here clipper must share their booty's bounty or prepare to walk the plank! Avast ye, start writin'!*



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# GLOSSARRY O' PIRATE LINGO

**DANCE THE HEMPEN JIG**

to be executed by hanging

**ARRR**

grumbling or disgust

**SCURVY DOG**

an insulting name

**BUCCANEERS**

pirates

**AHOY**

hello

**WALK THE PLANK**

walk the board extending from a pirate ship over the ocean, leading to drowning



**YO-HO-HO**

a cheery or friendly expression

**DOUBLOONS**

Spanish coins

**DEAD MEN  
TELL NO TALES**

no survivors left behind

**SHIVER ME TIMBERS**

wow!

**BOOTY**

treasure

**MATEY**

friend

**BLIMEY**

surprise or disbelief

**HEAVE-HO**

put muscle behind  
what  
you're doing

**PIECES OF EIGHT**

Spanish coins in a pirate's treasure

**BUCKO**

friend

**JOLLY ROGER**

a black pirate flag with skull  
and crossbones

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## 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 NEW VICTORY venue at least 30 - 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 will be arriving by bus, ensure that your driver drops your group off on the north side of 42nd Street between 7th and 8th Avenues.

## Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the School Trip Leader.

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 in the School Trip Leader and Bus Driver before unloading the students. Our staff member 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 in front of the theater please record the bus number for our Front of House staff. Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers. The Front of House staff will give a time for the bus to return to pick up your school group. 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 Front of House Staff member before entering the theater.

## The question of lunch

NEW VICTORY venues are not equipped to host lunch/ snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

## Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. NEW VICTORY Education staff carefully assign seats in advance of each performance, factoring in grade, group size and special circumstances. We are not able to honor specific seating requests with the exception of requests required for accessibility. 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, an usher will come to you. If you have any questions, please contact the Education Department at: [Education\\_Tickets@NewVictory.org](mailto: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 have hearing impairments. We suggest you request this service in advance.

**Sign Interpretation and Audio Description:** A sign interpreted and/or audio described performance is available for each education production at New Victory. We suggest you reserve tickets to these performances for this service and request it during your order. Please contact [Education\\_Tickets@NewVictory.org](mailto:Education_Tickets@NewVictory.org) if you are not able to reserve tickets and need this service.

**Sensory Friendly:** NEW VICTORY Education offers sensory friendly performances for certain shows. The sound will be adjusted to lower levels. House lights will be left at half. Fidgets are available as needed at every NEW VICTORY performance. Please ask a staff member if you need one during your next visit.

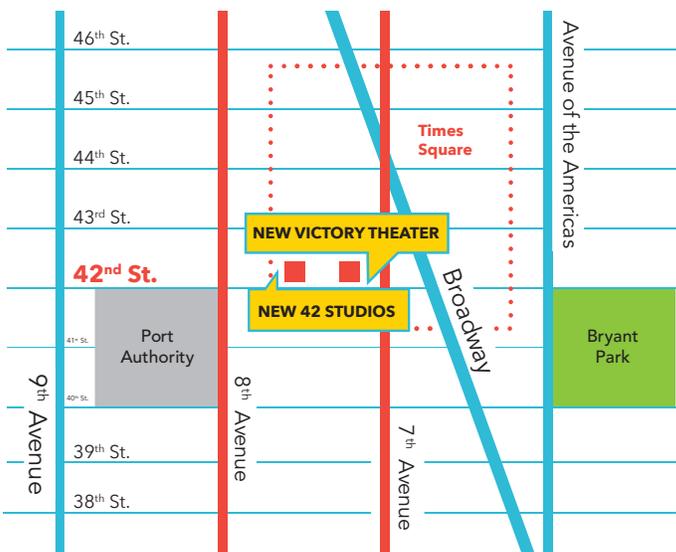
## Directions

**NEW VICTORY THEATER**  
209 West 42nd Street

**NEW 42 STUDIOS**  
229 West 42nd Street

### BY SCHOOL BUS

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



### BY MTA, SUBWAY OR BUS

#### 1/2/3 N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the 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 NEW VICTORY venues.

#### B/D/F/M

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

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

### During the show

42nd Street is extremely congested and has a high volume of traffic. **According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission.** Once your bus is empty, it is important that the bus driver find parking at a nearby location— see possible parking locations below.

*If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.*

### Possible parking locations

- 8th Avenue (both sides) between 38th and 39th Streets
- 11th Avenue (both sides) between 39th and 40th Streets

### Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 15 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.





## AFTER THE SHOW

Following your NEW VICTORY trip, your students will want to discuss the performance or engage further with the art forms and show themes. Reflecting on the show and forming an aesthetic response is an important part of the theater-going experience! The activities and creativity pages in this section allow opportunities for students to activate and articulate their own thoughts, hear their classmates' ideas and extend the theater-going experience!

**Performance Reflection**

**Performance Reflection:  
Ahoy! Ye Critical Thinker!**

**Activity: Make Yer Own  
Set Design!**

**Creativity Page: "X" Marks  
the Spot**

**Sources**

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# Performance Reflection

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a pirate's treasure chest and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery, music and sound effects evoked for them. Then, lead students in a discussion:

*Was there a story? What was it about?*

*Who were the characters and what was their relationship to each other?*

*What were they in search of? Did they find it?*

*What were your favorite parts of the show?*

*What objects did you see onstage? How were they used? Did they remind you of anything?*

*What did you think about how the performers used puppetry and music to tell the story?*

*What different production elements (music, lighting, set, puppet design, etc.) did you notice in the show?*

*How did the show make you feel?*

## TEACHER TIP

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

**Describe** (*I saw...*)

**Analyze** (*I wonder...*)

**Interpret** (*I think/feel...*)

**Evaluate** (*I believe...*)

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# Performance Reflection

# AHOY! YE CRITICAL THINKER!

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

---

While watching the show, I had the strongest reaction to

---

---

The show made me think about

---

---

A question I have about the show is



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

---

---

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

---

---

After seeing the show, my friends and I talked about

---

---

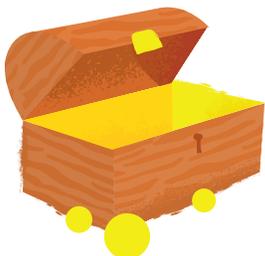
Overall, the show made me feel

---

Before seeing this show, I didn't know that

---

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# MAKE YER OWN SET DESIGN!

Before they're brought to life in front of an audience, stage productions go through copious rounds of conceptual design and redesign. Use this activity to allow your students to create a set design model utilizing the art forms of diorama and narration as seen in TREASURE ISLAND!

Materials Needed: small pieces of cardboard or cardboard boxes, construction paper and/or cardstock, markers, tape, other open-ended materials

1. Get started by asking students the following questions:  
*What is a book you've been reading or that we've read in class together? How would you build the world of that book in the form of a marionette stage?*
2. Then, tell your students that they will be working to bring what they've been reading to life utilizing some of the art forms they just mentioned.
3. Next, ask students to choose the story they'd like to bring to life and come up with a pitch for that story, in which they can fully describe how they would tell that story in a captivating way, on the marionette stage. Then, have students find a partner with whom they can share their ideas.
4. After each student has a chance to share their ideas with their partner, tell them that they are now going to ask their partner questions about their ideas to learn more details about the setting and the feeling of the story.  
**Note:** *Students can be prompted to ask questions about the visual elements of the story (colors, textures and other visual details), as well as the thoughts and emotions of the people in the story. Give students time to have this conversation and ask each other these questions, helping to round out students' creative ideas for their set design creation.*
5. Now, tell students that they are going to write down their own pitch. Tell them to add details that they discovered with their partner and that will make the narrative as vibrantly descriptive as possible.
6. Tell your students that it's now time to create a diorama-style set design for their story, inspired by the set designs they saw onstage in TREASURE ISLAND! Using the top of a cardboard box, or the inside of a shoebox, students will make a 3-dimensional visual representation of their artistic vision. They can use construction paper, pipe cleaners, pompoms, markers and any other materials on hand to create these. **Note:** Allow students to choose whether to represent just one moment in their story, or allow them to create interchangeable materials so that they can show how they're set can change throughout their stage production.
7. Once the designs are finished, have your students present their diorama to the class while reading their pitch for their marionette production!

### Reflection Questions:

*Do you see similarities between your classmates' designs? What were they?*

*Which elements did you enjoy bringing to life through visual art? Why?*

*Which elements were you excited to talk about in your pitch?*

*What parts of this activity were your favorite?*

*What did you find challenging about this activity?*

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# “X” MARKS THE SPOT

Ahoy, landlubber! Find a place in the classroom or school to hide a “treasure.” Then, design and draw a treasure map. Exchange treasure maps with a friend or partner, then go on a hunt for that buried treasure!



# Treasure Island

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# SOURCES:

## **EIGHT REAL LIFE PIRATES:**

<https://www.history.com/news/8-real-life-pirates-who-roved-the-high-seas>

## **FEMALE PIRATES:**

<https://www.nps.gov/articles/dyk-women-pirates-in-the-usa.htm>

## **MARIONETTES:**

<https://www.britannica.com/art/marionette>

<https://theseagalcenter.org/event/the-art-of-marionettes/>

## **PIRATE LINGO:**

<https://www.piratevoyages.com/pirate-lingo/>

## **PUPPETRY:**

<https://www.britannica.com/art/puppetry>

**TREASURE ISLAND Photos:** Giovanni Schiavolin

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# 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 the intertribal trade lands under the stewardship of many more Nations. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 115,000 intertribal Native American, First Nations and Indigenous peoples, the largest of any urban city across Turtle Island, known today as North America. Some were born here with family roots that go back generations within the area's surrounding Nations. Others have come to New York to find what couldn't be found anywhere else. All contribute to the rich and diverse culture that is New York City's urban Native community today.

New Victory respects all Native peoples past, present and future and their continuing presence in the homeland throughout the Indigenous diaspora. We offer our gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land and encourage everyone to learn more about these vibrant communities.

Photo: Mark LaRosa



*Thank you to Ty Defoe, IBEX Puppetry and the cast and cultural consultants of AJJAAK ON TURTLE ISLAND, presented by New Victory Theater, March 2019, for their contributions to this language.*