



2016-17 SEASON

# NEW VICTORY<sup>®</sup> SCHOOL TOOL

THE NEW VICTORY<sup>®</sup> THEATER

RESOURCE GUIDES

*A project of The New 42nd Street, a nonprofit organization*

TWENTY THOUSAND

# LEAGUES

UNDER  
THE

# SEA





# THE NEW VICTORY THEATER

The New Victory Theater is New York City's first full-time performing arts theater for kids, their families and classmates. Since it opened in 1995, The New Victory has quickly become an integral part of the cultural landscape in New York City, presenting a full season of adventurous, multidisciplinary works from around the globe and close to home. The New Vic seeks out sophisticated, thought-provoking, professional productions that are as artistically rich as they are entertaining.

The international productions on New Victory stages inform and inspire the work of the award-winning New Victory Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. The enthusiastic young people who greet you on your way into the theater are part of the New Vic Usher Corps, a 3-year program that provides 27,000 hours of paid employment for 75-80 high school and college-age youth each season. Families who attend the New Vic together combine their theater-going with New Victory Family Workshops, as well as free in-theater engagement activities. Together, these nationally-recognized programs exemplify the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of young people and families.

## NEW VICTORY Education Partnership

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

## NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

## Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

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## CONTACT INFORMATION

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646.223.3090



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



# TWENTY THOUSAND LEAGUES UNDER THE SEA

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# INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production.

## COMMON CORE STANDARDS

**Speaking and Listening:** 1; 3; 6  
**Language:** 1

## NEW YORK STATE STANDARDS

**Arts:** 1; 4  
**English Language Arts:** 1; 4

## BLUEPRINT FOR THE ARTS

**Theater:** Developing Theater Literacy;  
Making Connections  
**Visual Arts:** Art Making; Making Connections

## Summary

Astonishing sea creatures! A spectacular submarine! Plunge deep into the pages of Jules Verne's TWENTY THOUSAND LEAGUES UNDER THE SEA and get swept away. This inventive reimaging of the classic science fiction novel follows Jules, a modern-day raconteur, as he finds himself transported into his favorite story. When he climbs aboard the Nautilus, helmed by the infamous Captain Nemo, he sets off on a fantastical aquatic action adventure. Brought to stunning life through a mix of multimedia magic, eye-popping projections and interactive technology, this time-honored tale considers humankind's place in the world and illuminates the mysteries that lie in the vast expanse of the ocean deep.



TWENTY THOUSAND  
**LEAGUES**  
UNDER  
THE **SEA**



# INSIDE

Where in the world is TWENTY THOUSAND LEAGUES UNDER THE SEA from?

**MONTRÉAL, QC, CANADA**



Just as TWENTY THOUSAND LEAGUES UNDER THE SEA transpires underwater, Montréal is home to an underground city that is almost twenty miles long! This “city” is mostly used during the long, cold winters so people can stay warm and dry while going about their daily lives.

To sail from Montréal to New York City, the cast and crew of TWENTY THOUSAND LEAGUES UNDER THE SEA would have to steer the *Nautilus* down the St. Lawrence River, out into the Atlantic Ocean and down around Long Island for a total of 448 leagues!

A CLASSIC ADVENTURE NOVEL  
+ STUNNING MULTIMEDIA DESIGN +  
A MYSTERIOUS UNDERSEA THREAT =

## TWENTY THOUSAND LEAGUES UNDER THE SEA

**Closer look at:**

### TWENTY THOUSAND LEAGUES UNDER THE SEA

TWENTY THOUSAND LEAGUES UNDER THE SEA was created through a collaboration between Craig Francis of Kidoons and Rick Miller of WYRD Productions, based in Montréal, QC, Canada. Francis has a background in theater activism for young audiences, while Miller and WYRD focus on multimedia and transmedia storytelling in theatrical productions. Through stimulating visuals, stagecraft and online interactive tools, they have, along with theater artists across Canada, reimaged Jules Verne’s classic tale of adventure, exploring the nature of power and the power of nature.

In addition to theater-making, Kidoons and WYRD productions also create online educational tools and web series that brings environmental issues to the attention of young viewers. They also made an app for TWENTY THOUSAND LEAGUES UNDER THE SEA! Check it out here: <http://app.20kshow.com/> and explore some of the multimedia and projection which will appear in the performance.

Concerned with protecting the planet for future generations, in 2015, Kidoons began a partnership with Earth Day Canada’s Ecokids program with the goal of getting kids across Canada to plant 25,000 trees. That’s 5,000 more trees than leagues traveled in the *Nautilus*!

**DID YOU KNOW:**

In Jules Verne’s original novel, Professor Pierre Arronax is a man, but in this production, the character’s name is Professor Claire Aronnax, who is played by an actress. To learn more about Jules Verne, this book provides explanations about his personal background, as well as the author’s writing and inventions:  
<https://glose.com/book/who-was-jules-verne>



# INSIDE / THE ART FORM

## META THEATER

Meta Theater is a form of theater that is known for commenting on its own story, making the audience aware of the fact that they are watching a theatrical piece. In *TWENTY THOUSAND LEAGUES UNDER THE SEA*, Kidoons/WYRD accomplish this by having the play narrated by a 21st Century college student (Jules), who is writing his thesis about how plastic is destroying our oceans. He then ventures into one of his favorite novels and becomes a part of the story.

## THEATRICAL ADAPTATION

Plays you see on stage are often adapted from books, movies and stories that are re-told by playwrights in new ways. Kidoons/WYRD's production of *TWENTY THOUSAND LEAGUES UNDER THE SEA* is adapted by Canadian theater artists Rick Miller and Craig Francis from Jules Verne's 1870 novel of the same name. This is not the first adaptation of this novel! There are well over twenty adaptations made for stage, television and film, the most famous being Walt Disney's famous retelling, released in 1954.

## MULTIMEDIA DESIGN

Multimedia Design combines an array of artistic mediums such as film, literature, visual arts, music and sound into a theatrical performance. In *TWENTY THOUSAND LEAGUES UNDER THE SEA*, video and image projection is used to create elaborate scenes, such as the control center of a submarine or an underwater diving expedition.

## WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring *TWENTY THOUSAND LEAGUES UNDER THE SEA* with your students, find out how much they already know about **Theatrical Adaptation**, **Multimedia Design**, and **The Ocean**.

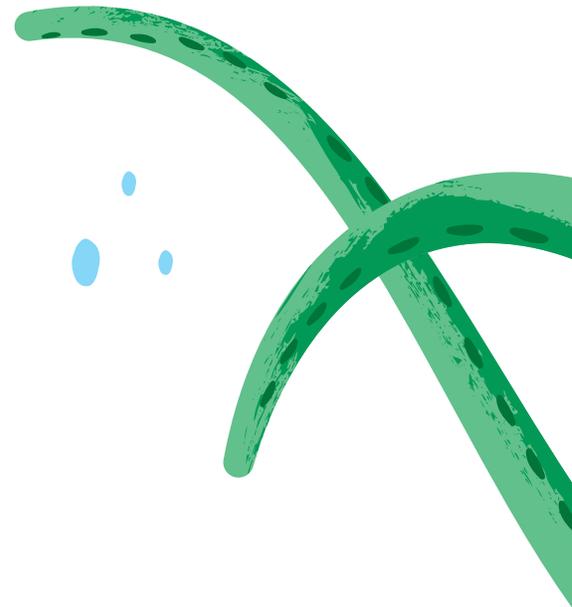
*TWENTY THOUSAND LEAGUES UNDER THE SEA* is originally a novel. Have you ever seen a play or movie that was adapted from a book?

Have you heard of the author, Jules Verne? In addition to *TWENTY THOUSAND LEAGUES UNDER THE SEA* what were the names of some of his other novels?

In the show, projections and animations are used to create specific environments. Why do you think the artists chose to use this form, rather than using traditional set design?

What do you imagine when you think about ocean life?

Sea levels are rising due to global warming. What do you know about climate change and/or what do you want to find out about climate change?



# INSIDE / SYNOPSIS

## ACT I

The story begins in 2016, when we meet Jules, our narrator, who tells the audience that the novel *Twenty Thousand Leagues Under the Sea*, written by Jules Verne (our narrator's namesake), was his parents' favorite book.

Next we meet Jules' thesis advisor, Dr. Claire Wells, who explains the importance of preserving marine life and keeping garbage out of the Earth's oceans. She states, "If the oceans die, we die." Suddenly, as Jules is re-enacting Verne's famous novel using plastic action figures, he is transported back in time to the year 1868, where Professor Claire Aronnax is giving a lecture about a mysterious undersea object, which glows with "an unnatural phosphorescence," that sinks ships.

Then an urgent telegram arrives from the United States government inviting the professor to join an expedition "to pursue and destroy terror under the sea." She agrees to join the expedition aboard the *Abraham Lincoln* along with Jules and Ned Land, a Canadian whaler and master harpoonist.

After four months of calm sailing, the ship and its crew are attacked by the mysterious undersea "creature." The *Abraham Lincoln* is sunk, but Professor Aronnax, Jules and Ned survive and find themselves standing on the topside of a giant submarine. When they open its hatch and begin to explore, they are quickly knocked unconscious and imprisoned.

Upon waking, they find themselves in the dining hall of the submarine, where they meet the commander, Captain Nemo, who welcomes them all aboard his vessel: the *Nautilus*. Nemo invites them to stay and roam about freely, but informs them that they will never again see land.

Nemo shares the wonders of the *Nautilus* with Professor Aronnax. He then invites her on a diving mission to hunt for treasure and she tells the captain that she wants to tell the world of his amazing creation. Aronnax thinks that he could be a saviour that rescues all humankind from destroying the earth. Disagreeing, Ned Land calls Nemo a madman and puts out an S.O.S. distress call from the vessel's control room.

## ACT II

Aronnax, Jules and Ned are confined to their own quarters. Nemo entrusts Jules with the task of telling the Captain's story by creating a device that can follow him everywhere, recording his every move.

The Professor and Ned discuss ways in which they can either escape the *Nautilus* or reason with Captain Nemo. Aronnax pleads with the captain to set all of them free and Nemo appeases them but has other plans: to claim Antarctica as his own.

As the vessel begins to sink deeper into the ocean it's suddenly attacked by a colossal squid. How will Jules, Professor Aronnax and Ned find their way back to the surface?





# INSIDE / UNIT PLAN BRAINSTORM



## ADAPTING TWENTY THOUSAND LEAGUES UNDER THE SEA (ELA)

Use your experience attending TWENTY THOUSAND LEAGUES UNDER THE SEA to teach your students about creating adaptations. Begin by reading a part of the original novel (or the full novel). After seeing the show, have your students view other adaptations of the same story, such as the film and cartoon versions, etc. Have your students adapt the story themselves by telling it from a different character's point of view or setting the tale in a specific place and time. To start, have your students participate in the "Bring a Story to Life" activity in the AFTER Section.



## CLIMATE CHANGE AND OUR OCEANS (SCIENCE)

TWENTY THOUSAND LEAGUES UNDER THE SEA starts off with Jules, the modern-day narrator, talking about his doctoral thesis on the collapse of the ocean's ecosystems due to global warming. Explore the ecology of the Earth in 1868 (when the show takes place) and the ecology now. What environmental changes have occurred since then? What do you think might happen in the future? What role do humans play in climate change and what specifically affects the oceans? To support this unit, have your students complete the BEFORE Activity, "Science and Story," as well as the Creativity Page in the AFTER section, "Make a Change." For supplemental information about global warming, check out this website: [http://climate.nasa.gov/resources/education/pbs\\_modules/](http://climate.nasa.gov/resources/education/pbs_modules/)



## ALTERNATIVE THEATER FORMS (THEATER)

Chances are that your students think of a theater as a stage where actors and set pieces come together to create a show. Drawing from the multimedia elements used in TWENTY THOUSAND LEAGUES UNDER THE SEA, introduce your students to alternative forms of theater that they might not be as familiar with, such as toy/miniature theater, process drama, site-specific theater or promenade theater. For inspiration, start them off with the Desk Theater Creativity Page from the BEFORE section.



# BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show.

## COMMON CORE STANDARDS

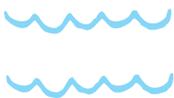
**Writing:** 3; 4  
**Speaking and Listening:** 1; 2  
**Language:** 1; 2

## NEW YORK STATE STANDARDS

**Arts:** 1; 3; 4  
**English Language Arts:** 1; 4  
**Science:** 4

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making; Developing Theater Literacy; Making Connections



TWENTY THOUSAND  
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# BEFORE / ACTIVITY

## SCIENCE & STORY

Create a science fiction story as a class! Using scientific concepts and terms, guide your students in exploring how science can be incorporated into a magical story, à la Jules Verne's *Twenty Thousand Leagues Under the Sea*.

1. Introduce Jules Verne, author of the original novel *Twenty Thousand Leagues Under the Sea* to your students and inform them how in this novel, and, others, he imagined all sorts of scientific wonders that later became a reality! For example, the electric submarine, news broadcasts, video conferencing and skywriting were originally figments of Verne's imagination.
2. Tell students that, today, they will be creating their own science fiction stories that combine the work they've been doing in class with some magical inventing.
3. As a class, have your students generate the basic premise for their science fiction novel. Invite them to provide answers to the following prompts:
  - a. Main Character/Protagonist:
  - b. What does the main character want?
  - c. Secondary Character/Protagonist:
  - d. Why does the sidekick want to stick by the main character?
  - e. Villain:
  - f. What does the villain want?
  - g. Are there any background characters?
  - h. Where the story takes place:
  - i. When the story takes place (the years):
  - j. The first line of the story:
  - k. The last line of the story:
4. Then, as a class, ask your students to recall their current unit of study in science. Have them create a list of key scientific words that are relevant in their lessons, for example:
  - a. Beaker, chemical reaction, atoms, molecules, combustion, experiment, hypothesis
5. Divide your students into groups of 3. In each group, give your students the task of writing one short scene or chapter for the class' story that:
  - a. Contains 3 of the scientific words they brainstormed
  - b. Incorporates 1 element of magic (i.e. something that seems impossible, like a wild invention, or a seemingly impossible event.
6. Read through the different scenes as a class! If you have time to expand on this lesson, challenge your students to act out the different scenes they have created!

### REFLECTION QUESTIONS

*Does our story tie together? Could it?*  
*Which scenes did you enjoy and why?*  
*What elements of magic were most exciting to you?*  
*Do you think that this magic could ever become a reality?*



# BEFORE / RESOURCE FOR FAMILIES

Be a part of your kid's field trip! [NewVictory.org/SchoolTool](http://NewVictory.org/SchoolTool)



## watch

Check out the video trailer and a message from the company!

### 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 hope you'll see onstage based on what you know about TWENTY THOUSAND LEAGUES UNDER THE SEA?

What excites you most about your trip to 42nd Street?

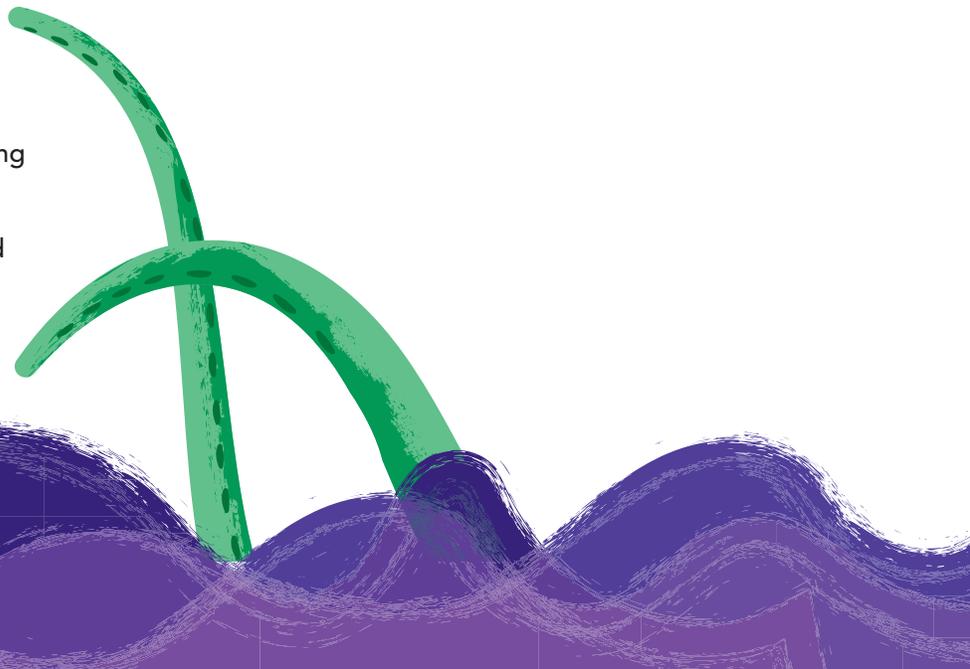
**Ask your kid AFTER the show:**

What was your favorite scene in TWENTY THOUSAND LEAGUES UNDER THE SEA?

If the author, Jules Verne, were alive today, what are some questions you would want to ask him?

## visit

The New Vic is New York City's only performing arts theater exclusively devoted to kids, their families and classmates—bringing exhilarating stories, innovative arts forms and unparalleled performers from around the world to our historic stage in Times Square. For a full list of shows in the New Vic 2016-17 season, visit [NewVictory.org](http://NewVictory.org).

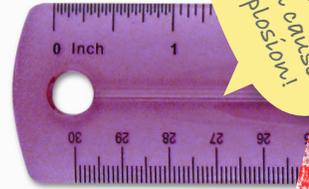


# Desk Theater

In TWENTY THOUSAND LEAGUES UNDER THE SEA, one of the characters uses miniature action figures to enact some of the scenes of the play. Bring the scene you wrote with your peers as part of the activity, "Science and Story," to life using ONLY materials found at your desk. Maybe your pencil is the main character and your eraser the villain...it's up to you!

Design the backdrop to your scene in the space below and have a friend film your show!

the chemical reaction caused an explosion!



the world will soon be mine...  
MWATTAI!



# EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show (either in class or on the way to 42nd Street).

## COMMON CORE STANDARDS

**Speaking and Listening:** 1; 2

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** 1; 4

**English Language Arts:** 1; 4

## BLUEPRINT FOR THE ARTS

**Theater:** Developing Theater Literacy;  
Making Connections

**Visual Art:** Art making; Making Connections

## Heads up

In *TWENTY THOUSAND LEAGUES UNDER THE SEA*, a modern-day student (Jules) is writing his thesis about the collapse of the ocean's ecosystems. He then ventures into one of his favorite novels and becomes part of the story. To help your students understand the story, please be sure to distribute the synopsis of the show found in the *INSIDE* section.



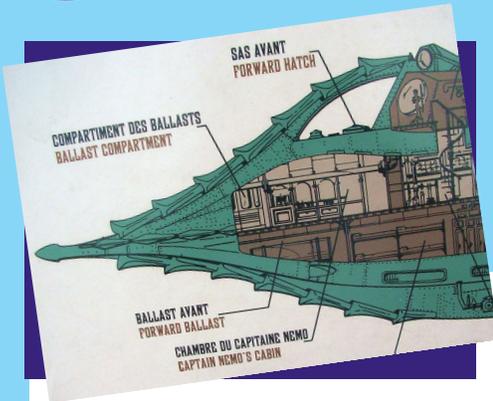
TWENTY THOUSAND  
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# RIDE TO THE NEW VIC IN **STYLE!**

In *TWENTY THOUSAND LEAGUES UNDER THE SEA*, the characters are all aboard an electric submarine that is filled with rooms, inventions and wonder, invented by the nefarious Captain Nemo.

**What new invention will transport you to The New Victory Theater?  
Design it below!**



NAME OF YOUR INVENTION

EXTERIOR DESIGN

INTERIOR DESIGN

Be sure to label the important features of your design!

# EN ROUTE / TRIP GUIDE

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

## Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

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. 10:00am for an 11:00am 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, please ensure that your driver drops your group off on the **north side** of 42<sup>nd</sup> Street between 7<sup>th</sup> and 8<sup>th</sup> 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 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 correlating tags.

**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.

## The question of lunch

NEW VICTORY venues are not equipped to host lunch/ snacks. In the early autumn and spring months, nearby Bryant Park (42<sup>nd</sup> Street at 6<sup>th</sup> 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. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education@NewVictory.org.

## Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



# EN ROUTE / TRIP GUIDE

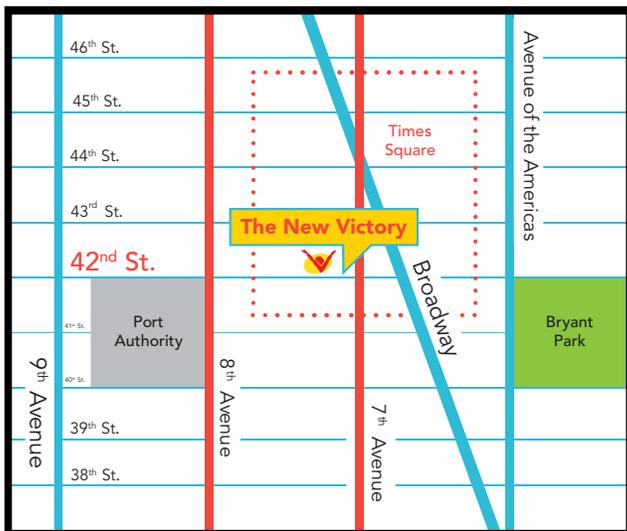
If you are traveling by bus, please also share this important information with the bus driver.

## Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET /  
**209 West 42nd Street** NEW 42ND STREET 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 of the theater space.



### 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 10 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.

### BY MTA, SUBWAY OR BUS

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

Exit the station at 42<sup>nd</sup> Street/7<sup>th</sup> 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 42<sup>nd</sup> Street/8<sup>th</sup> Avenue. Walk to 42<sup>nd</sup> Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

#### B/D/F/M

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

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



# AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance.

## COMMON CORE STANDARDS

**Writing:** 1; 3; 4

**Speaking and Listening:** 1; 2; 3; 4; 6

**Language:** 1; 2; 3

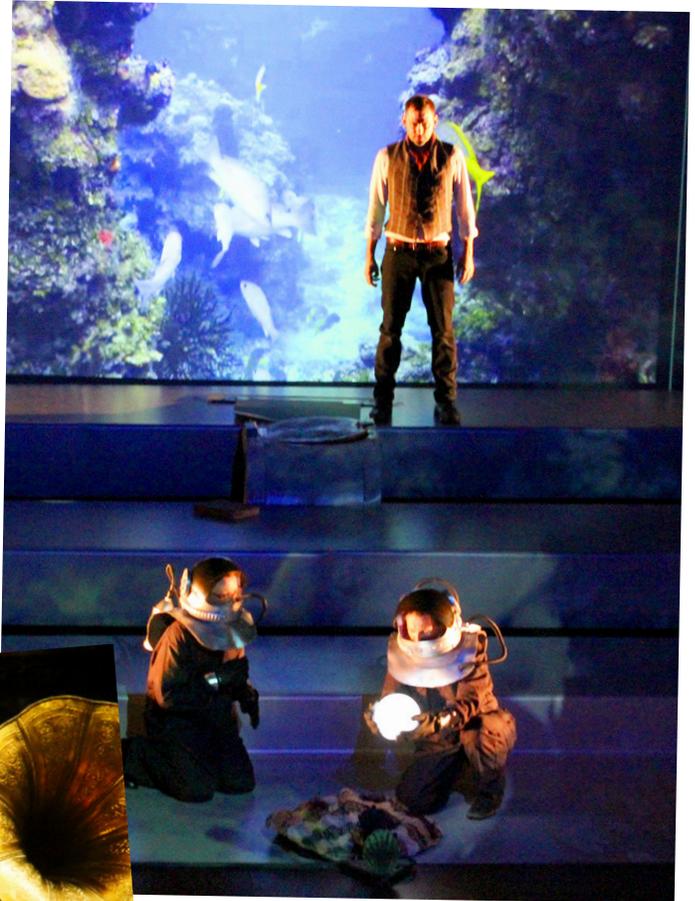
## NEW YORK STATE STANDARDS

**Arts:** 1; 2; 3; 4

**English Language Arts:** 1; 3; 4

## BLUEPRINT FOR THE ARTS

**Theater:** Developing Theater Literacy;  
Making Connections



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# AFTER / PERFORMANCE REFLECTION

Following your trip to the New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

## QUESTIONS FOR REFLECTION

*What was your favorite use of projection during the show? Why?*

*Was Captain Nemo evil? Why or why not?*

*Which character did you connect more with and why?*

*Did the show make you think about the Earth's oceans and their importance? How do you feel about the ocean now?*

*What did you learn about the novel and history of TWENTY THOUSAND LEAGUES UNDER THE SEA and Jules Verne?*

## 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...)

Evaluation (I believe...)



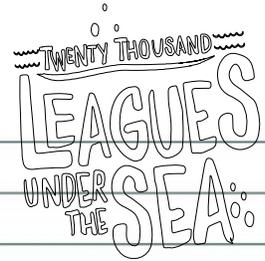
TWENTY THOUSAND  
LEAGUES  
UNDER  
THE SEA



# Be a theater critic...

and write your own review of TWENTY THOUSAND LEAGUES UNDER THE SEA. Your review should include the following elements: eye catching headline, an opening that clearly states your opinion of the production and how you came to have that opinion, a brief summary of what you saw and what made this production unique. Don't forget to think about the set, costumes, lighting and character and performing choices.

Headline:



What I saw 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 (consider the actors, story, set, costumes and lighting):



# AFTER / ACTIVITY

## BRING A STORY TO LIFE

There are many ways to tell a story. Have your students explore one of the ways the performers brought this timeless tale to life onstage in *TWENTY THOUSAND LEAGUES UNDER THE SEA!* Using a story that you are studying in class, put this story on its feet in the style(s) of the show.

**Materials (all optional):** flashlights, your SmartBoard, action figures, white plastic table cloths (for shadow puppetry), transparency paper, colorful permanent markers, masking tape, construction paper

1. Choose a book you are studying in class. Ask your student to choose 4 to 5 key scenes or moments from the story that they can recall. Write those scenes in chronological order on the board.

2. Divide your students into 4 or 5 groups, each assigned to a scene. Each group is tasked with bringing their scene to life using any or all of the following elements:

a. **Miniature Toy Theater** (i.e. using action figures or other small objects to tell the story): If they choose this option, encourage students to design a stage, in addition to crafting the scene with characters.

b. **Projection:** Students can use the SmartBoard projector to act out a scene in miniature and have it projected onto the screen. Students can use action figures, paper cut-outs and more to bring their scene to life.

c. **Shadow Theater:** Groups can choose to develop their scene using shadow theater! With flashlights and transparency paper, students can create settings for their scenes to take place. They can use puppets or human actors to act out the scenes either in front of or behind a shadow screen (we recommend a white plastic table cloth as a screen).

3. Give groups ample time to create their scenes (at least 20 minutes). You may want to set loose goals, such as scenes should have a setting, characters, a narrator and dialogue between characters.

4. Have your students perform their scenes in order!

### REFLECTION QUESTIONS

*Which scenes did you enjoy most and why?*

*Were there any moments that you saw today that you had questions about? What could the artists have done to make that moment more clear?*

*What new things did you learn about the plot or characters after bringing this story to life?*

*After going through this process, what new thoughts or questions do you have about the show *TWENTY THOUSAND LEAGUES UNDER THE SEA!**



# MAKE A CHANGE

In TWENTY THOUSAND LEAGUES UNDER THE SEA, Dr. Claire Wells says, "If the oceans die, we die." Jules voices concerns about global warming and the future of the earth's oceans.

**Is there something you can do to protect the Earth in some way?**

**For example, if you pledge to use a reusable water bottle or organize a beach cleanup, those are small steps that could have a big impact!**

Write what you think you can do to help protect the Earth here:

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To help make sure your idea has an impact, write a letter to your local politician explaining your idea above for a better, healthier planet. What can they do in their position to help make change?

Dear \_\_\_\_\_,

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Sincerely \_\_\_\_\_





# CONSERVATION ORGANIZATIONS



Interested in learning more about environmental conservation? Check out these great sites, filled with information and examples of people doing amazing work!

**New York State Department of Environmental Conservation - New York Ocean Action Plan:**  
[www.dec.ny.gov/lands/84428.html](http://www.dec.ny.gov/lands/84428.html)

**EarthShare New York:**  
<http://www.earthshareny.org/>

**Gotham Whale:**  
<http://www.gothamwhale.org/ocean-conservancy.html>

**National Resources Defense Council (NRDC):**  
<https://www.nrdc.org/issues/oceans>

**Jean-Michel Costeau's Ocean Futures Society:**  
<http://www.oceanfutures.org/>

**Environment Defense Fund:**  
[https://www.edf.org/?from=splash\\_continue&\\_ga=1.104699328.1978024973.1468435055](https://www.edf.org/?from=splash_continue&_ga=1.104699328.1978024973.1468435055)

**Wildlife Conservation Society - New York Seascape:**  
<https://www.wcs.org/our-work/regions/new-york-seascape>

## Sources

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