



2016-17 SEASON

NEW VICTORY[®] SCHOOL TOOL

RESOURCE GUIDES

THE NEW VICTORY[®] THEATER

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

**Beth Morrison Projects,
VisionIntoArt & Brooklyn Youth Chorus**



AGING MAGICIAN



PHOTOS: JILL STEINBERG



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® 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.

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.

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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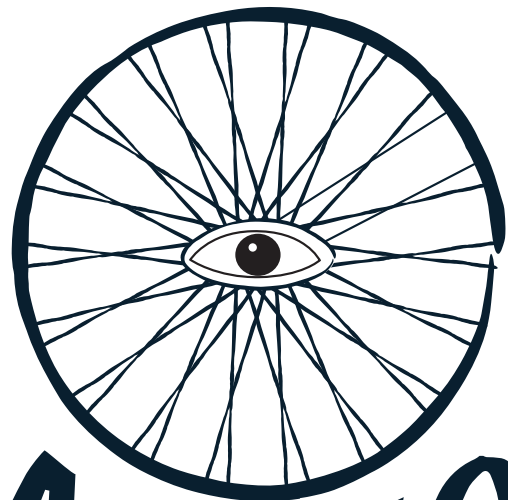
CONTACT INFORMATION

209 W 42nd Street, New York, NY 10036
Education@NewVictory.org
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.





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AGING MAGICIAN





INSIDE

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

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 5; 6; 7

Writing: 2; 3; 4; 6; 7; 9; 10

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3; 4

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 5

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Summary

AGING MAGICIAN is an epic new opera-theater work that tells the story of Harold, an aging clockmaker near the end of his unusual life. A string quartet and Brooklyn Youth Chorus help Harold uncover his legacy as the New Victory stage is transformed into a living, breathing instrument. Creators Julian Crouch (*Shockheaded Peter*, New Vic 1999), Rinde Eckert, Paola Prestini and Mark Stewart bring together the worlds of music, theater, puppetry, instrument making and scenic design to paint this poignant allegory on time, youth and the peculiar magic of ordinary life, or perhaps, the ordinary magic of a peculiar life.



INSIDE

Where in the world is
AGING MAGICIAN from?

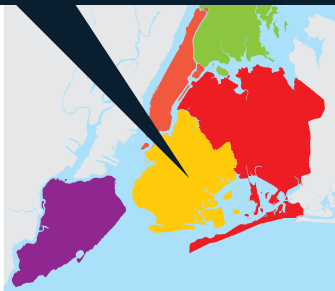
NEW YORK CITY



FUN FACTS

The 40 young members of the Brooklyn Youth Chorus, who will perform on the New Victory stage during the run of AGING MAGICIAN, come from all five boroughs of New York City.

Brooklyn, aka Breuckelen



The borough of Brooklyn got its name from Dutch colonists. In the mid-1600s, Brooklyn consisted of six separate Dutch towns. One of these towns, settled in 1646, was Breuckelen, named after a village in the Netherlands.

OPERA + THEATER +
LIVE MUSIC =

AGING MAGICIAN



A Closer look:

AGING MAGICIAN is an allegory on time, youth and the peculiar magic of ordinary life. Accompanied by a string quartet and members of the Brooklyn Youth Chorus, AGING MAGICIAN is brought to life by a team of multidisciplinary artists who combine music, theater, puppetry, instrument making and scenic design to create this work of opera-theater.

The production, commissioned by Beth Morrison Projects, VisionIntoArt, Walker Art Center and the Krannert Center for the Performing Arts, is co-created by Paola Prestini, Rinde Eckert and Julian Crouch, with original music by Prestini, featuring vocalist and librettist Rinde Eckert and the Brooklyn Youth Chorus conducted by Dianne Berkun-Menaker.

Julian Crouch was nominated for a Tony Award for Best Scenic Design of a Musical for *Hedwig and the Angry Inch* in 2014 and won the Drama Desk Award for Outstanding Set Design for *The Addams Family* in 2011. Together with Saskia Lane he has been internationally touring the show *Birdheart*, that was developed, in part, with NEW VICTORY LabWorks, the new work development program of The New Victory Theater.





INSIDE / THE ART FORM

OPERA-THEATER

Opera-theater is an artform that marries opera and theater, to tell stories through music and words. Throughout AGING MAGICIAN, live music, played by the Attacca Quartet, combines with singing and storytelling to tell the main character Harold's story. Music is used in two ways: to accompany the lead vocalist and chorus; and to help create mood and convey emotion—both of which help to carry the story. The live music also allows the audience deeper into the world of the story and Harold's emotional journey. Opera, or a story told through mostly music and without spoken word, is represented here by songs sung by the main character. A chorus sings throughout the show to create atmosphere, echoing Harold's thoughts and commenting on the action—qualities found in opera and in a traditional Greek Chorus.

MULTIMEDIA DESIGN

Multimedia design combines artistic mediums such as film, literature, visual arts, music and sound into a theatrical performance. In AGING MAGICIAN, video and image projection is used to create elaborate scenes, such as a roller coaster on Coney Island!

WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring AGING MAGICIAN with your students, find out how much they already know about **OPERA-THEATER**. In addition, allow them to explore the themes: **TIME**, **MEMORIES** and **SYMBOLISM**.

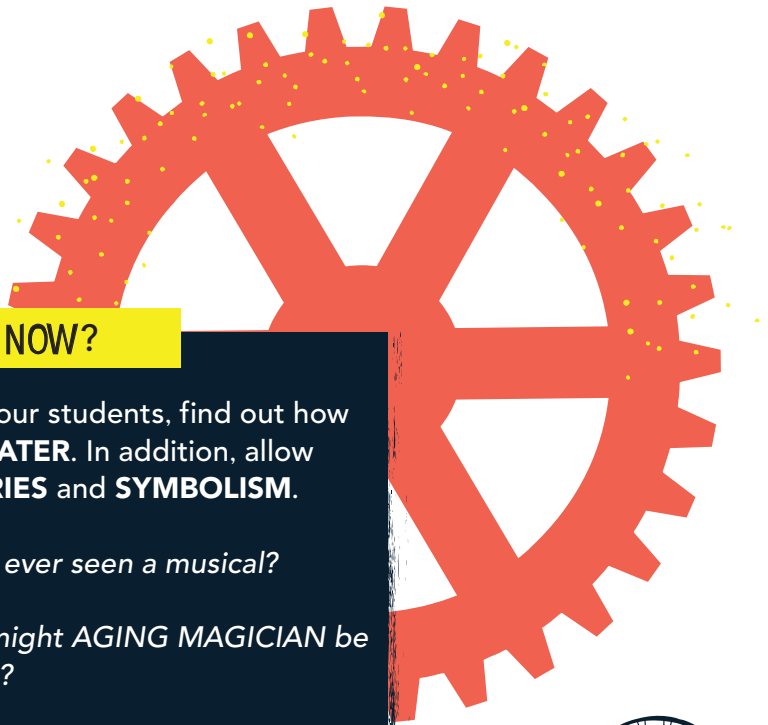
Have you ever been to the opera? Have you ever seen a musical?

Based on images and what you know, how might AGING MAGICIAN be different from other stage plays you've seen?

What is a memory? How does time affect our memories, for better or worse?

Do you know what symbolism is? Can you give an example?

What is the role of time in our everyday lives? For instance, how does time affect you, your family and your friends?





INSIDE / UNIT PLAN BRAINSTORM

YOUR LEGACY (SOCIAL STUDIES, THEATER)

Use the experience of seeing AGING MAGICIAN to create a class time capsule! Start by asking your students *What kind of person will you be at the end of this school year?* After a brief discussion, have each student write, in one paragraph or less, the goals they hope to accomplish and what kind of person they hope to be by the end of the year. Then tell them that, together, they are going to make a class time capsule. Brainstorm with your students the kinds of objects they might want to include in the time capsule. They might want to include 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 time capsule. Then seal it and choose a date near the end of the school year to open it. Upon opening the capsule, discuss the items inside by asking questions like: *Why was this placed into the capsule? Do you feel that these items accurately represent who you've become this year? What items would you place in this time capsule if we were doing this today?* To support this unit, use the Creativity Page: *The Hands of Time* in the **Before** section, and the Creativity Page: *Somewhere In My Memory* in the **En Route** section.

DISSECTING THE ART FORMS (ELA, THEATER)

Have your students embark on a research project all about opera-theater. AGING MAGICIAN is unique because of the combination of art forms used in its storytelling like music, puppetry and projection. But most interesting is the genre in which the show is categorized: opera-theater, which is an amalgam of opera and theater. Divide your students into pairs and, over the course of a few days, have them research these two art forms, highlighting similarities and differences. Once they've concluded their research, have them present their findings to the class. As a class, work together to create a treatment that defines how to apply elements of theater and opera to make a theatrical version of a book you are reading in class. To support this unit, use the Performance Reflection: *Be A Critic* in the **After** section.

PROJECTION, LIGHTING AND SET DESIGN... OH MY! (ELA, SOCIAL STUDIES, THEATER)

It takes a lot of different elements to bring a piece of theater to life. In AGING MAGICIAN, projection, lighting and set design play key roles in telling the story and creating atmosphere. These art forms are necessary to making theatrical magic—but how does it work? Divide your students into three groups and assign each group one of these three art forms. Have each group research their art form and present their findings to the class! As part of their presentation have each group showcase a visual component to support their research. For instance, the projection and lighting groups could provide illustrations for possible projections and lighting design that could be used in a future production, while the set design group could construct a model of a set they've devised! To support this unit, use the Activity: *The Story of Stuff* in the **After** section.





This section is part of a full New Victory® School Tool® Resource Guide. For the complete guide, including information about the New Victory Education Department, check out: [NewVictory.org/SchoolTool](https://www.newvictory.org/SchoolTool)

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; 6

Language: 1; 2; 3

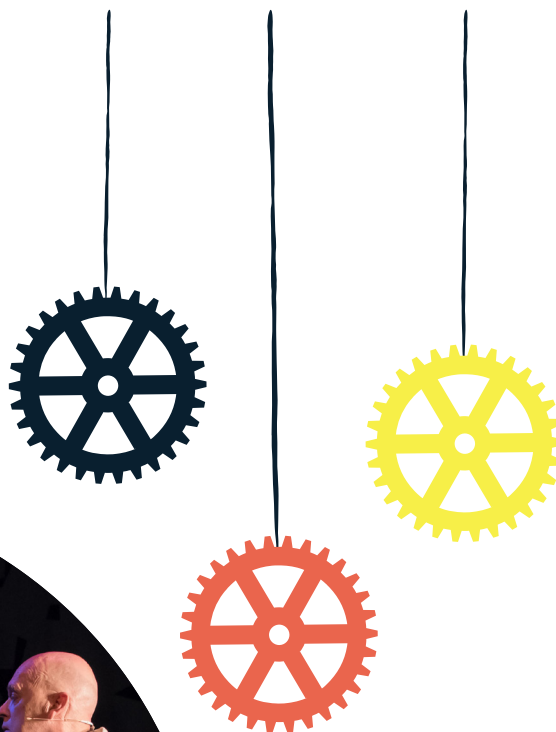
NEW YORK STATE STANDARDS

Arts: 1; 2

English Language Arts: 1; 2; 3; 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections





BEFORE / ACTIVITY

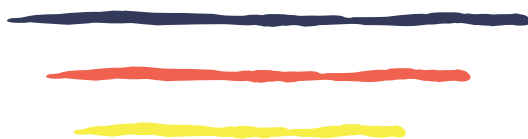
LET THE TEXT *MOVE* YOU

In AGING MAGICIAN, the lead performer, chorus and instrumentalists work together to combine their art forms in order to tell Harold's story. Have your students interpret and embody different pieces of text from the play!

1. Tell your students that they are going to collaborate on using text to inspire movement.
2. Give each of your students a copy of the different pieces of texts provided on the next page or post them on large chart paper around the room. Have students take time to think about each piece of text and then decide which resonates with them most. Let this spark a classroom discussion or individual journal-writing time during which the students can answer the following questions:

- Who or what is this character?
- Where is this character?
- What is the character trying to convey?
- What might the character be seeing or feeling?

3. Then, have your students pair up with a partner. Individually, have your students physicalize the text or a portion of the text they have chosen through movement or a series of gestures.
4. Without sharing their chosen text with their partner, have each student share their movement or gestures with their partner who, in turn, must attempt to interpret what their partner is trying to convey. As they are observing their partner, have them consider the same questions from Step 2, write down their answers on a piece of paper and give it to the partner who is sharing. Repeat the same with a second partner.
5. Let this spark a discussion between the partners during which they can read each partner's interpretations. Then, allow this to become a whole class conversation about interpreting meaning from various movements/images and how and why some people perceive these things differently than others.



REFLECTION QUESTIONS

What did you find most challenging about this activity?

How did this help you better understand interpretation?

Why do you think movement is sometimes used to tell a story instead of text?

Why do you think text, music or song, rather than movement, might be used to convey emotion?





HANDOUT

ANALYZE THIS

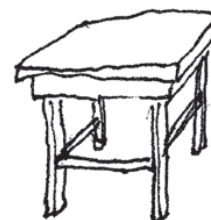
In AGING MAGICIAN, the lead performer, chorus and instrumentalists work together to combine their art forms in order to tell Harold's story. Read the text below, which is borrowed directly from the show's libretto, and examine the accompanying sketches by Rinde Eckert. Follow your teacher's instructions to discover ways to interpret and embody different pieces of text from the play!



*Endless rivers of colored lights, schools
of glowing fish in luminescent oceans,
And eighteen thousand invisible birds
Boom cha. Boom cha. Boom cha.*



*Who is that on the table?
Is it me or some other guy
Someone I used to know?
Who is that they're working on?*



*Get on board. Take the subway
Take a seat on the subway
You will see, you will know the right moment
Boom cha. Boom cha
Take your seat on the subway
Choose a time, choose a moment
Pick a year, pick a day, pick an hour*





BEFORE / RESOURCES FOR FAMILIES

Be a part of your kid's field trip! www.NewVictory.org/SchoolTool



WATCH

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

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 will it be like to see an opera-theater piece centered around one character?? Let's discuss it!

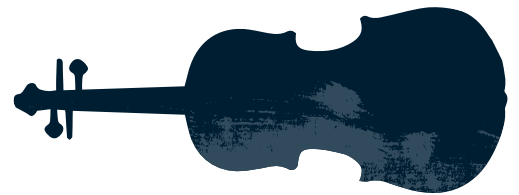
What are you most excited about for your trip to The New Victory Theater?

Ask your kid AFTER the show:

What was your favorite part of the show?

Did anything about the show surprise you?

Was the use of different design elements (lighting, set, sound, etc.) effective? How so?



VISIT

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. For a full list of shows in the New Vic 2016-17 season, visit www.NewVictory.org.

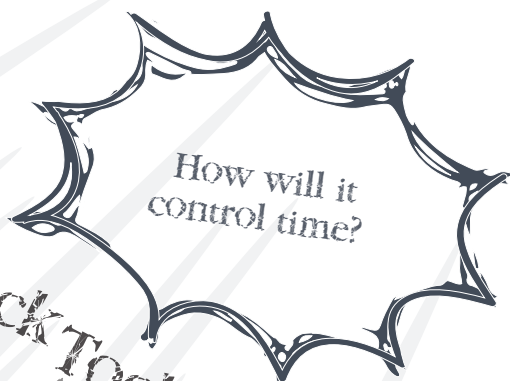


Tick Tick
Tock Tock

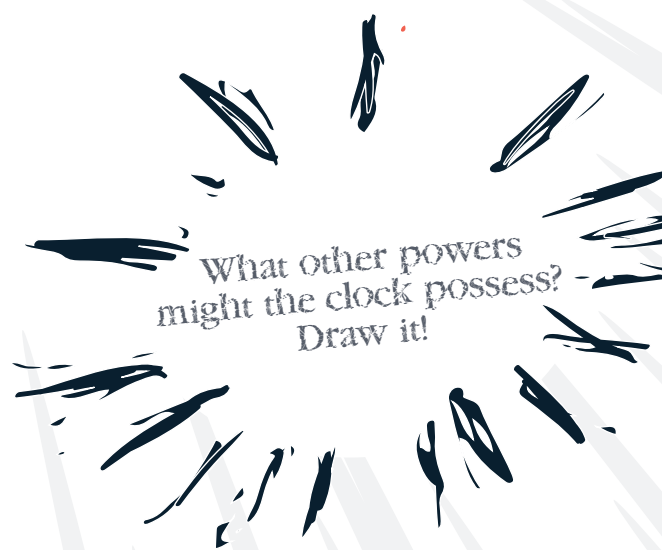
The Hands of Time



One of the themes in AGING MAGICIAN is time. Use the space provided to create your very own clock. But not just any ordinary clock; a clock that **CONTROLS TIME ITSELF**.



Tick Tick
Tock Tock
Tick Tock





EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show.

Provide this section to all teachers and chaperones attending the show!

COMMON CORE STANDARDS
Reading: 1

NEW YORK STATE STANDARDS
Arts: 2

BLUEPRINT FOR THE ARTS
Visual Arts: Art Making,
Making Connections

Heads up!

AGING MAGICIAN is a piece of opera-theater that employs music, soundscapes, puppetry and projection. Prepare your students to watch closely and see how all of these art forms and others, come together to create a cohesive piece of live theater!



SOMEWHERE IN MY MEMORY

AGING MAGICIAN is about time, and memories play a big part, too! After all, without time, memories wouldn't exist. Think of an object you own that has a significant memory attached to it. In the space below, write what the object is, and then craft a poem or monologue describing its importance and the story that details its value to you. Then, connect with a partner and recite it for them!

OBJECT:



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. 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, please 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.

They will record the bus number and give the School Trip Leader and the Bus Driver 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 (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. 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_Tickets@NewVictory.org.

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.



TRIP GUIDE

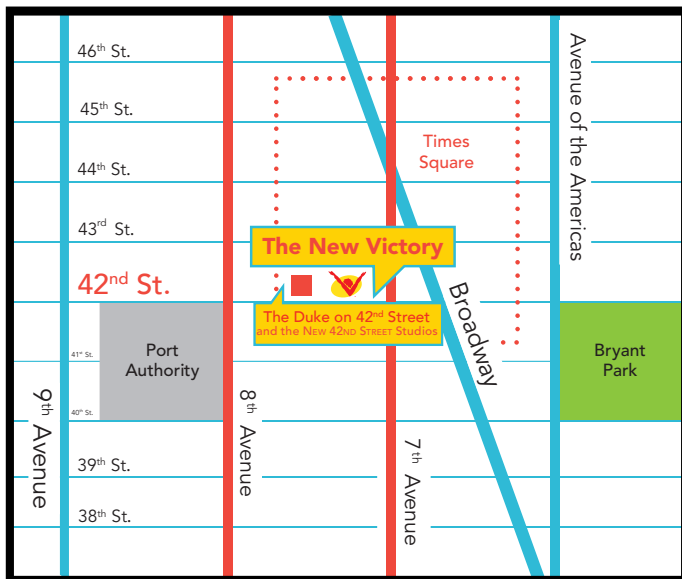
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/
NEW 42ND STREET STUDIOS
209 West 42nd Street **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/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.





AFTER

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

COMMON CORE STANDARDS

Reading: 1

Writing: 2; 3; 4; 5

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

Language: 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3

English Language Arts: 1; 3

BLUEPRINT FOR THE ARTS

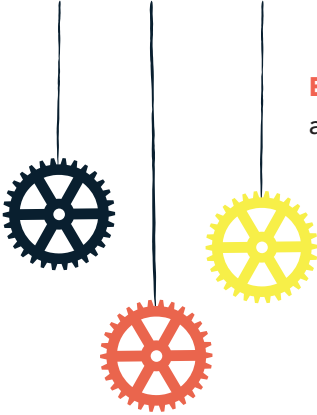
Theater: Theater Making,
Developing Theater Literacy,
Making Connections





AFTER / PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their 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.



Engage in a conversation with your students regarding their thoughts and feelings about the show. Use the following questions as prompts:

Did this performance of AGING MAGICIAN change your view of what opera or theater can be? If so, how?

What were your favorite moments in the show?

What did you think about the role of the chorus?

What themes did you notice in the show?

How did the story 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...*)





AFTER / PERFORMANCE REFLECTION

BE A CRITIC! Write your review of AGING MAGICIAN. Your review should include the following elements: An eye catching headline, an opening that clearly states your opinion on 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, music, characters and performing choices!

and what surprised me:
The production was
a very interesting one
and I was very surprised
by the way the story was
told. The characters were
very well developed and
the music was very good.
I was also surprised by the
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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 performing choices, music, set, costumes and lighting:



AFTER / ACTIVITY

THE STORY OF STUFF

In AGING MAGICIAN, objects play a key role in helping to tell Harold's story. Now, it's time to choose everyday objects and create a story just for them!

Materials: Any object from the classroom

1. Place a chair at the front of the room and have your students form a semi-circle on the classroom floor.
2. Place an object from the room on the chair and tell the students that, together, they are going to create a story around that object. Hint: Instruct them to think in the abstract. Start by asking the class questions like: *What could this object symbolize? What do the colors represent? What does its shape represent?*
3. Going around the semi-circle, have each individual student offer aloud one brief sentence or monologue to contribute to the story of that object.
4. Like the chorus in AGING MAGICIAN, encourage students to create soundscapes (sounds effects made with the body or different objects in the room that help to create environment and mood) that match the sentences/monologues being shared, creating a more engaging, immersive experience!
5. By the end of this activity, the class collectively will have created an imaginary history of this object and what it represents.

HINT: This activity can also be done in smaller groups. If you choose to do this, have each group show their object and share their collective monologue with the class!




REFLECTION QUESTIONS

How did the class work together successfully to create an imaginary story around an object?

What, if any, were the challenges with this activity?

How would you describe what symbolism is?

What skills did you use today that you saw the performers in AGING MAGICIAN use on stage?



CREATIVITY PAGE

SEE YA LATER, ALLEGORY!

Symbolism, the use of objects or symbols to convey ideas, emotions or qualities, was present throughout AGING MAGICIAN! Below are some images from the show. Pick one (or more!) to analyze. Look at the colors, objects and the lighting. On the crinkled piece of paper below, write an allegory—a story or poem that can be interpreted to reveal a hidden meaning about what you think the images represent! If you can't find the words to express what you're feeling, draw abstract images to convey your thoughts and then create a title for your work of art!





Sources

<http://www.brooklyn.com/>

<https://www.wno.org.uk/what-opera-0>

<http://www.bethmorrisonprojects.org/>

<http://visionintoart.com/>

