



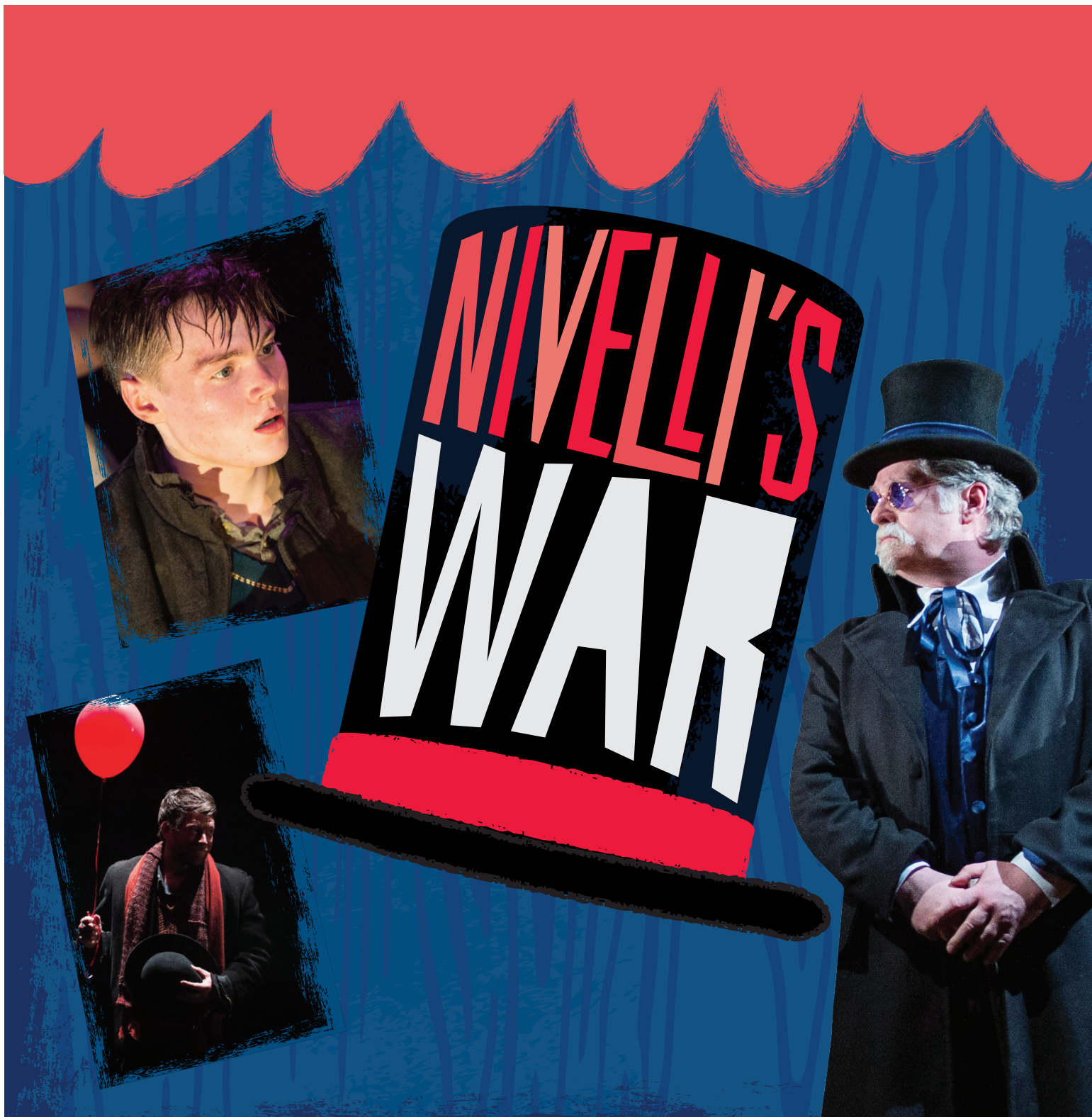
2016-17 SEASON

# NEW VICTORY<sup>®</sup> SCHOOL TOOL

## RESOURCE GUIDES

THE NEW VICTORY<sup>®</sup> THEATER

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





# 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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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.





# NIVELLI'S WAR

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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

**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; 3; 5

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making,  
Developing Theater Literacy,  
Making Connections

## Summary

At the end of WWII, Ernst, a young evacuee from Frankfurt, finds himself alone and far away from home when he meets the mysterious Mr. H, a stranger with a trick or two up his sleeve. Fast friends, they set off down a road fraught with danger, hunger and uncertainty, to return the young boy to his family. Delicate piano music and dreamlike stage effects help tell this dramatic story of two survivors who become each other's ally, protector and confidant. Inspired by a true story, NIVELLI'S WAR is a vivid and moving theatrical account of an incredible journey and a magical friendship.



NIVELLI'S  
WAR





INSIDE

FAMILY ÷ CONFLICT +  
MEMORY × FRIENDSHIP =

Where in the world is  
NIVELLI'S WAR from?

BELFAST,  
NORTHERN IRELAND



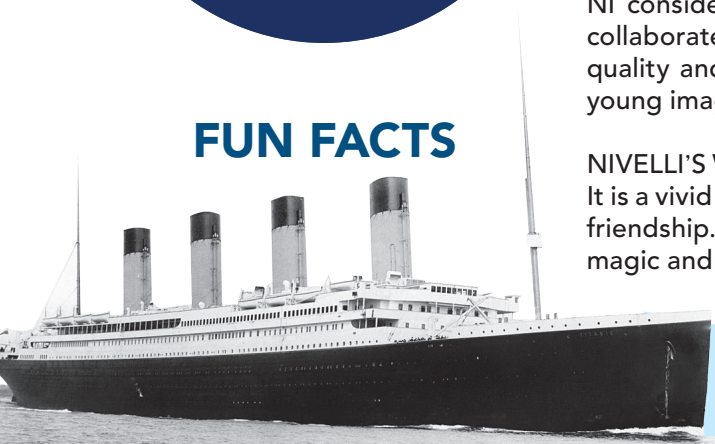
# NIVELLI'S WAR

## A Closer look:

Co-founded by Paul Bosco Mc Eneaney and Zoe Seaton in 2001, Cahoots NI considers illusion and visual intrigue essential to their storytelling. They collaborate with theater artists from across Northern Ireland to craft high quality and inventive theatrical experiences for kids and families, expanding young imaginations and sparking creativity in the process.

NIVELLI'S WAR, inspired by a true story, takes place at the end of World War II. It is a vivid and moving theatrical account of an incredible journey and a lasting friendship. This enchanting production is a play for all ages, featuring music, magic and illusion.

## FUN FACTS



The RMS Titanic was built in Belfast between 1911 and 1912. At the time, Belfast was home to the largest shipyard in the world!

Paul Bosco Mc Eneaney, Cahoots NI co-founder, was accepted into the Ulster Society of Magicians when he was only fifteen.

Northern Ireland's geographical position played a key role in WWII. The return of the ports at Berehaven, Cobh and Lough Swilly—also known as Treaty Ports, which were controlled by the British, an ally of the U.S., meant it was safer for U.S. ships to sail northwards via a route known as the Western Approaches, past Northern Ireland, to reach Britain and gain passage to Europe.



# NIVELLI'S WAR



# INSIDE / THE ART FORM

## THEATER

There are many different forms of theater arts including drama, musical performance and dance. NIVELLI'S WAR is dramatic in nature and uses a combination of several elements like lighting, music and magic to create a dynamic, dramatic, captivating show. The six essential elements of drama are plot, character, theme, language, sound and spectacle. As you're watching the show, see if you can spot the theatrical elements at play in this production!

## MAGIC & ILLUSION

Although not a magic show per se, both magic and illusion are present in NIVELLI'S WAR. While there are many different types of magic, NIVELLI'S WAR employs close-up-magic, small-scale magic meant to be performed in an intimate setting-and stage magic large-scale magic that is performed on stage in front of an audience. NIVELLI'S WAR also utilizes illusion, which is, by definition, a thing that is—or is likely to be—wrongly perceived or interpreted by the senses. Illusions are innately deceptive and have the power to make an audience believe the impossible. An example of this is when a magician performs feats of skill that leave the audience questioning what they saw with their own eyes.

## SYMBOLISM

Symbolism, which is used in an effort to give a play or literary work more depth and richness, is the act of using an object, word or phrase to represent an abstract idea. An action, person, place, word or object can all have a symbolic meaning. When a playwright wants to suggest a particular mood or emotion, they can also use symbolism to hint at it, rather than saying it outright. Symbolism is often used by writers to enhance their writing. Symbolism can give a literary work more richness and color and can make the meaning of the work deeper.

## WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring NIVELLI'S WAR with your students, find out how much they already know about **THEATER**. In addition, allow them to explore the themes of **FAMILY**, **MEMORY** and **SYMBOLISM**.

*Have you ever been to a play? Have you ever seen a magician?*

*How might NIVELLI'S WAR be different from other stage plays you've seen?*

*What does the word "family" mean to you?*

*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?*



NIVELLI'S  
WAR





# INSIDE / UNIT PLAN BRAINSTORM

## FINDING NIVELLI (ELA, SOCIAL STUDIES, WORLD HISTORY)

Believe it or not, The Great Nivelli was a real person! But who was he, and how did he become known as “The Great Nivelli”? Have your students embark on a research project that delves deep into the life and times of the man who became Nivelli. Have them use diverse media (print, video, digital articles, etc.) to answer the question: *Who was Nivelli?* Based on the information they uncover, have students write a monologue from Nivelli’s point of view. Or, have them create a visual representation of at least one major point in Nivelli’s life, using arts and crafts materials or digital media. Have your students’ research culminate in a performance of their monologues or a presentation of their visual artwork! To support this unit, use the Activity: *Becoming the Characters* in the **Before** section.

## WHAT IS LEGACY? (SOCIAL STUDIES, THEATER ARTS)

Use the experience of seeing NIVELLI’S WAR to create a personal time capsule! Start by asking your students *Who are you now and who do you want to be?* **Hint:** Another prompt could be *What kind of person were you at the start of the school year and who will you be at the end of this school year?* Have each student write, in one paragraph or so, 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, individually, are going to make a time capsule. To help them along, 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 their time capsules, call on volunteers to discuss the items inside asking questions like *Why was this placed into the capsule? Do you feel that these items accurately represent who you’ve become this year? and What items would you place in this time capsule if we were doing this today?* To support this unit, use the Creativity Page: *From the Desk of...* in the **After** section.

## WAR! WHAT IS IT GOOD FOR? (ELA, SOCIAL STUDIES, THEATER ARTS)

NIVELLI’S WAR takes place near the end of World War II, when Frankfurt, Germany—the city where our young protagonist Ernst lives with his family—was heavily damaged by relentless, destructive bombings. Have your students do some research on various war-torn countries and the effects of war on a society. Begin by giving them the prompt, *What happens after war?* and continue by asking them *How does an individual recover from the atrocities of war? How does a country revive itself after being decimated by war? How does an entire nation of people reconnect after they’ve experienced war?* Have students find photos and articles of war-torn cities or countries at different points throughout history, i.e., Republic of the Sudan, Syria, Nagasaki, Frankfurt Germany (during WWII), etc. Once each student has found a photo or article that resonates with them, have them research the events leading up to and surrounding that moment. Once students have done their research, have them put themselves in the shoes of a young child, vagabond, mother, aunt or soldier (suggestions based on characters in NIVELLI’S WAR) and then write a brief monologue about what life was like before, during and after the war. As a culminating experience, have your students show their photograph or article to the class and share their monologue! To support this unit, use the Creativity Page: *The Art of Survival* in the **En Route** section, or the Activity: *A Gallery of Symbols* in the **After** section.





# NIVELLI'S WAR: A SYNOPSIS

**THE TIME:** the height of World War II.

**THE PLACE:** Frankfurt, Germany.

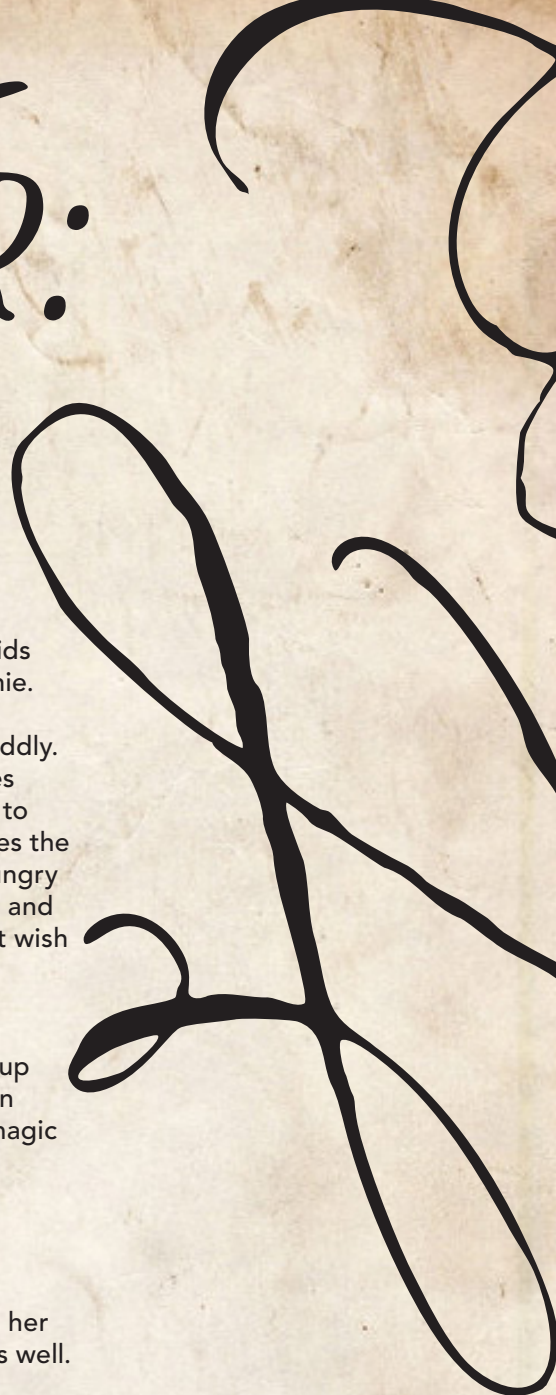
Ernst is a young boy who lives with his mother and grandfather. When the air raids and bombings become too much to bear, Ernst is sent to live with his Aunt Sophie.

When he arrives at his aunt's farmhouse, Aunt Sophie is unhappy and behaves oddly. She tasks him with looking out for a chicken stealer she calls "the fox." Ernst sees footprints and realizes that the fox in question is actually a human. Food begins to run short and Aunt Sophie's behavior becomes even stranger. One day she leaves the farm without explanation and does not come back. It is now, when he is cold, hungry and alone that he meets the enigmatic "fox." Ernst gives him the name of 'Mr H' and implores his new friend to help him get back to Frankfurt. Mr. H does not at first wish to help Ernst, but eventually agrees.

As they travel through war-torn Germany, they see homes destroyed by bombs, rubble in the streets and displaced families. They spot a river and decide to set up camp for the night. As they lay down to sleep, they are awakened by two Russian soldiers with guns. With Ernst's help, Mr. H distracts and captivates them with magic tricks, and the soldiers, impressed, release them.

Continuing their arduous journey, Mr. H begins to suffer from an old leg wound. They spot a house in the distance. Thinking that the house is abandoned, they decide to break in for shelter from the cold night. When the owner of the house catches them, she graciously invites them to stay as her guests. To thank her for her hospitality, Mr. H performs more magic tricks, and Ernst begins to learn them, as well.

As they eventually approach Frankfurt, Mr. H becomes very ill and Ernst struggles to complete the journey home. Everything in the city has changed and Ernst doesn't know how to find his house. Will he be reunited with his mother once again? And who is the remarkable and mysterious Mr. H?



NIVELLI'S  
WAR





# WHO WAS THE REAL NIVELLI?

## "THE MAGICIAN OF THE HOLOCAUST"

Herbert Nivelli was born Herbert Levin in Berlin on September 9, 1906. Levin was both a magic shop owner and a performing magician. By reversing the spelling of his last name he became "Nivelli the Magician" and performed throughout Germany.

In 1933, Adolph Hitler was elected Chancellor of Germany. In the same year, the first concentration camp was opened at Dachau. Ten days after the first camp opened, German citizens were told not to buy from Jewish shops or businesses. So Herbert Levin and his family fled Germany for Czechoslovakia.

In 1940, an old fort in Terezin, Czechoslovakia, also known as Theresienstadt, was turned into a concentration camp by the Gestapo. Levin and his family ended up in this camp. When the Nazi Schutzstaffel (major paramilitary organization under Adolf Hitler) discovered that Levin was actually Nivelli the Magician, they commanded that he perform for them any time, day or night.

In June 1942, Levin, his parents, wife and child were all shipped to the Auschwitz-Birkenau concentration camp in Poland, one of the death camps where gas chambers were located. For four days they made the trip in a sealed railroad car with countless other Jews. At Auschwitz-Birkenau the families were broken up and given tattooed prisoner numbers on their arms. Levin would be stamped with A1676. Jews were crammed into barracks and had to share beds with others. Levin's bunkmate was a young boy named Werner Reich. His number was A1828 and he arrived via the same train as Levin from the Theresienstadt concentration camp. The two only knew one another by their numbers.

Soon, the Nazis again discovered that Levin was Nivelli the Magician and demanded that he perform for them. This is likely the only thing that saved his life. Though Nivelli's magic saved his own life, the Nazis were not so kind to his family. All the members of his family were gassed and killed at Auschwitz.

Possibly in an effort to save his life from the gas chamber, the Nazis shipped Herbert Levin to the Sachsenhausen-Oranienburg concentration camp where he was rescued on April 22, 1945. In his own words Levin said "I was rescued. But by that time, because of the lack of food and vitamins, I was so weak I could only walk on sticks that were improvised crutches. My finger and toenails had dropped off. I was the first man to come back from this camp alive."

Herbert Levin returned to Berlin and within six months had regained his health. Friends in the magic profession supplied Nivelli with props and, once again, he was performing on the stages of Germany just as he had prior to the war.

In 1948, Levin took advantage of the Displaced Person's Act, which authorized admission of war refugees into the United States. He came to America and married a woman named Lottie who was also from Germany. Together they successfully performed across the United States as The Nivellis.

The final performance of The Nivellis was on May 1, 1977, before 1,500 people in Lancaster, Pennsylvania. Herbert Levin passed away two days later.

### Resource:

The Magic Detective Blog

<http://www.themagicdetective.com/2011/05/holocaust-conjurer.html>

NIVELLI'S  
WAR





# LIFE IN A TIME OF UPHEAVAL AND UNCERTAINTY

## WORLD WAR II: A BRIEF HISTORY

**JANUARY 30, 1933**

Adolf Hitler appointed as German Chancellor

**APRIL 25, 1933**

Law enacted in Germany that limits the number of Jewish students in public schools

**AUGUST 19, 1934**

Hitler abolishes the office of President and assumes absolute power over Germany

**SEPTEMBER 15, 1935**

Nuremberg laws are passed, restricting the rights of German Jews. They are no longer allowed to be citizens or marry non-Jewish people.

**1936**

The Green Police, or Orpo, were the uniformed police force in Nazi Germany between 1936 and 1945.

**NOVEMBER 9, 1938**

Kristallnacht or the "Night of Broken Glass" was a night of extreme violence against Jews. One hundred Jews were murdered; synagogues and homes were burnt down; and 30,000 Jewish men were sent to concentration camps.

**NOVEMBER 8, 1938**

The Kindertransport begins. This was a nine month rescue effort authorized by the British government that saved some 10,000 children under age 17 from Nazi Germany, Austria, Czechoslovakia, and Poland by relocating them to the U.K.

**AUGUST 31, 1939**

Operation Pied Piper begins. Nearly 3 million children were evacuated from their homes and sent to Canada, South Africa, Australia, New Zealand, rural areas of Britain and the U.S.

**SEPTEMBER 1, 1939**

Germany invades Poland, initiating World War II in Europe.

**MAY 20, 1940**

Auschwitz, the largest concentration camp complex of the Nazi regime was established.

**SEPTEMBER 27, 1940**

Germany, Italy and Japan sign the Tripartite Pact forming what is known as the "Axis of Evil."





# LIFE IN A TIME OF UPHEAVAL AND UNCERTAINTY

## WORLD WAR II: A BRIEF HISTORY



**DECEMBER 7, 1941**

Japan launches a surprise attack on the United States Pacific fleet at Pearl Harbor, prompting the U.S. to immediately declare war on Japan.

**JANUARY 20, 1942**

The Wannsee Conference in Germany establishes the "final solution" for Jews in Europe. The plan would attempt to exterminate an estimated 11 million people.

**JUNE 6, 1944**

D-Day takes place under the codename Operation "Overlord." U.S., British and Canadian troops land on the beaches of Normandy, France.

**AUGUST 25, 1944**

Paris is liberated by Allied forces.

**JANUARY 27, 1945**

Soviet forces liberate Auschwitz, freeing 7,000 prisoners.

**MAY 7, 1945**

German armed forces surrender unconditionally to Allied forces in the west. V-E day, or Victory in Europe Day, is celebrated on May 9th.

**AUGUST 6, 1945**

The first atomic bomb to be used as a weapon is dropped on Hiroshima, Japan. The explosion decimated nearly 90 percent of the city and killed 80,000 people instantly. Tens of thousands more would later die due to exposure to radiation.

**AUGUST 9, 1945**

When Japan does not agree to an unconditional surrender, a second atomic bomb is dropped over Nagasaki, Japan.

**AUGUST 15, 1945**

Japan surrenders, thereby effectively ending World War II.

**JUNE 25, 1948 Displaced Persons Act**

This was an act passed by congress which allowed, for a limited amount of time, the admission of certain displaced European persons. The act was created to help victims of persecution by the Nazi government, or who were fleeing persecution based on race, religion or political opinions.



After the war ended surviving Jews began the difficult search for family members. Local Jewish committees and the International Red Cross aided in the search, but deaths and displacement of millions of people over the course of the war led to limited success. Sadly, many families never reunited. Eleven million people were killed during the Holocaust. Six million of those killed were Jewish, one million of whom were Jewish children. Other groups murdered by the Nazis were Jehovah's Witnesses, people with disabilities, homosexuals and Gypsies.





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](http://NewVictory.org/SchoolTool)

# BEFORE

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

## COMMON CORE STANDARDS

**Writing:** 2; 3; 4

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

**Language:** 1; 2; 3

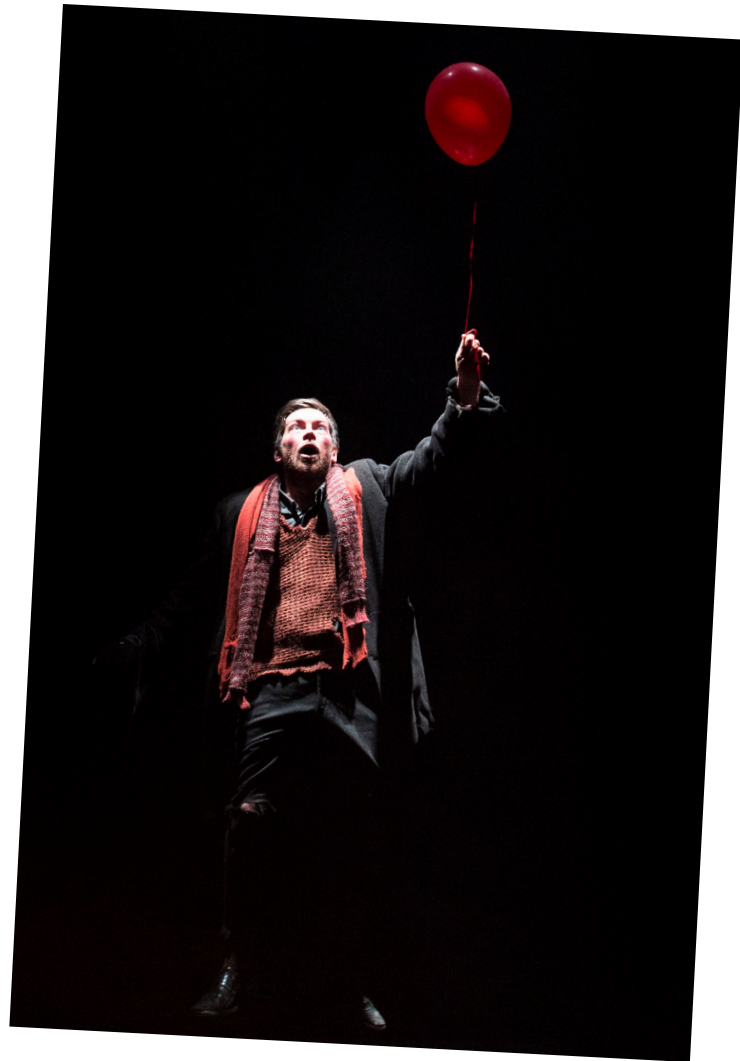
## NEW YORK STATE STANDARDS

**Arts:** 1; 2

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

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making,  
Developing Theater Literacy,  
Making Connections



# NIVELLI'S WAR





## BEFORE / ACTIVITY

# BECOMING THE CHARACTERS

In NIVELLI'S WAR, Ernst, the play's protagonist, meets Mr. H, who offers to help Ernst reunite with his family in Frankfurt, Germany. Have your students work individually and in teams to interpret and act out different parts of the play!

1. Tell your students that they are going to collaborate on a few acting exercises!
2. Give each of your students a copy of the handout on the next page or post them around the room, gallery style. Have students take time to think about each image and decide which one resonates with them the most. Let this spark a classroom discussion or individual journal-writing time during which the students can interpret their chosen image by answering the following questions:
  - a. *Who is this character(s) and what are they trying to convey?*
  - b. *What is the setting?*
  - c. *Where did the character just come from and where are they going?*
  - d. *What might the character be seeing or feeling?*
  - e. *What might this character say?*
3. Then, put your students into groups based on their chosen image.
4. Within their groups, have them discuss each of their individual interpretations of the image and decide which interpretation(s) would be the most interesting to help create a scene!
5. Then, have each group develop dialogue for the characters using the prompts in step 2. Once they've completed this sequence, they will have created a scene! Hint: In addition, tell students that they can physicalize their text through movement or a series of gestures.
6. As a culminating experience, have each group share their scenes as part of a rehearsal process.
7. Once they've done this, work as a class to determine the logical order of the scenes. Then, present the scenes again—this time, in order. You've just created a play!
8. Let this activity spark a class discussion about collaboration, theater-making and interpreting different images. Discuss how and why some individuals perceive these images differently than others. Ask the students questions like *What was it like to collaborate in order to create something? How did it feel to create your own group scene?*



### REFLECTION QUESTIONS

*What did you find most challenging about this activity?*

*What did it feel like to embody a character?*

*What was it like to create a scene based solely on an image?*

*In what ways did this help you to better understand interpretation?*

**NIVELLI'S  
WAR**







# HANDOUT

## BECOMING THE CHARACTERS

In NIVELLI'S WAR, Ernst, the play's protagonist, meets Mr. H, who offers to help Ernst reunite with his family in Frankfurt, Germany. Interpret and act out different parts of the play!





# BEFORE / RESOURCES FOR FAMILIES

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



## WATCH



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

[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:**

*Who do you think The Great Nivelli was? Let's discuss it!*

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

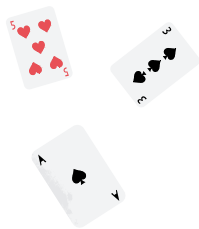
**Ask your kid AFTER the show:**

*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?*

*Why do you think the show juxtaposed magic and violence?*



## 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](http://www.NewVictory.org).





# CREATIVITY PAGE

## LET'S SET THE SCENE

NIVELLI'S WAR is a story told theatrically through memory fragments and lighting; sound effects and music are just a few elements used to help tell the story. Referencing the image below, describe the environment or setting, of the scene using the prompts on the page!



What do you think the characters are saying?

Describe the mood,

What kind of music is underscoring this scene?

What sound effects might be heard during this scene?

What happened just before this scene?

What happens next?





# 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  
Reading: 2; 3; 4

## NEW YORK STATE STANDARDS

Arts: 2

## BLUEPRINT FOR THE ARTS

Visual Arts: Art Making,  
Making Connections

## Heads up!

NIVELLI'S WAR is a fragmented memory play, set at the end of World War II, that employs lighting, movement, projection and music. Prepare your students to watch closely and see how all of these art forms come together to tell the story of two unlikely friends' journey home.



# NIVELLI'S WAR



# CREATIVITY PAGE

## THE ART OF SURVIVAL

NIVELLI'S WAR features a number of magical moments, especially when the mysterious Mr. H is around! In fact, there are times when Mr. H uses the art of magic as a means of survival. If you were a magician, what would your name be? Would you have a secret identity? Imagine yourself as a mysterious artist. What kind of art do you create?

**Use the space below to tell your backstory. Use the prompts as guides!**

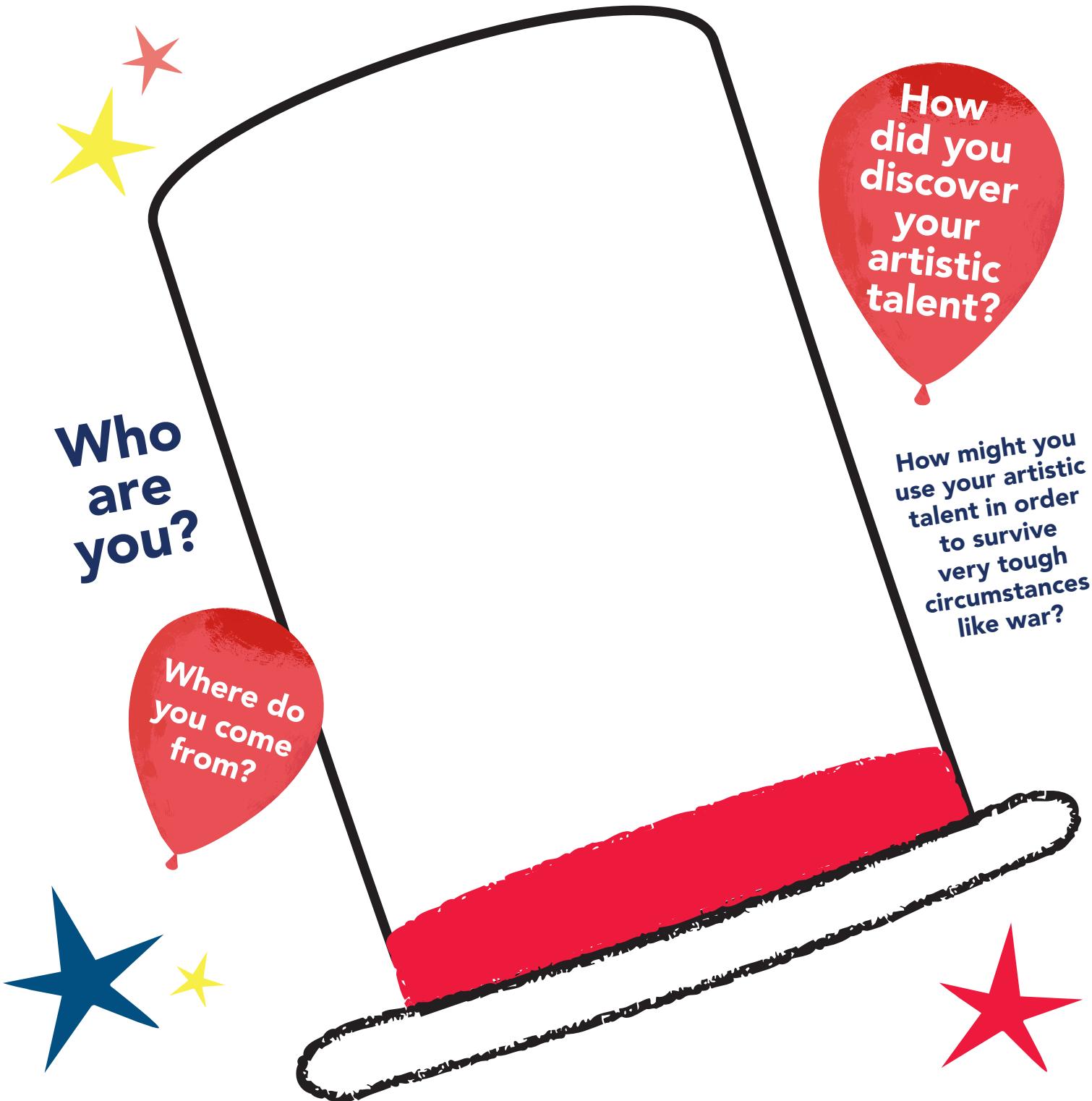
**Once you're finished writing your story, connect with a partner and share it with them!**

**Who  
are  
you?**

**Where do  
you come  
from?**

**How  
did you  
discover  
your  
artistic  
talent?**

**How might you  
use your artistic  
talent in order  
to survive  
very tough  
circumstances  
like war?**



# 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 42<sup>nd</sup> Street between 7<sup>th</sup> and 8<sup>th</sup> Avenues.

## Arrival

When you reach 42<sup>nd</sup> 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 (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\\_Tickets@NewVictory.org](mailto: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

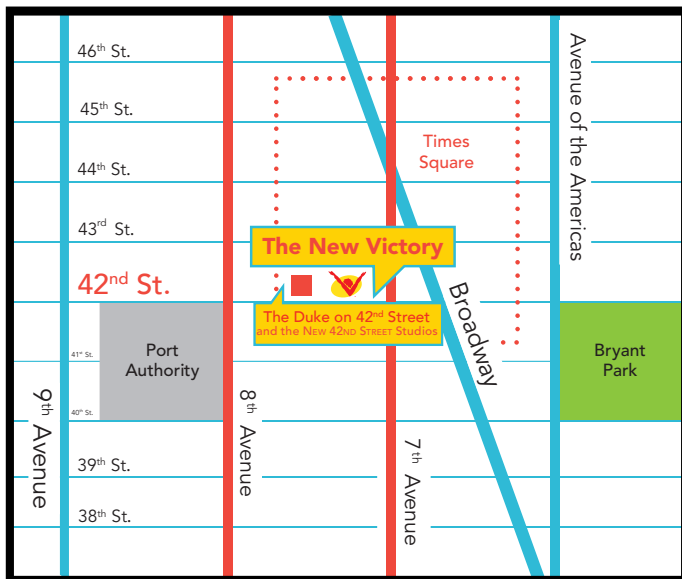
If you are traveling by bus, please also share this important information with the bus driver.

## 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



# NIVELLI'S WAR





# 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:

*What were your favorite moments in NIVELLI'S WAR?*

*What did you think about the use of magic in the show?*

*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...*)





**Headline:** \_\_\_\_\_

**How the show made me feel:** *What mood were you in after the show? What about the show made you feel that way?*

*Consider the performing choices, music, set, costumes and lighting:*

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## AFTER / ACTIVITY

# A GALLERY OF SYMBOLS

Post the four pieces of paper in the four corners of the classroom. Write the word “Symbolism” on the board and inform your students that you’ll be exploring key moments in NIVELLI’S WAR through tableau, symbolism and spoken word.

**Materials:** Four large pieces of paper with prompts written on them (see examples in Step 1 below)

1. Speak aloud to your students the following statements:
    - a. Frankfurt is bombed, prompting Ernst’s mother to send him far away to his Aunt’s house
    - b. Mr. H agrees to help Ernst find his way back home
    - c. Ernst and Mr. H are confronted by Russian Soldiers
    - d. Ernst and his mother are reunited**Hint:** Feel free to develop your own set of prompts for this activity!
  2. After all of the moments from NIVELLI’S WAR have been read aloud, have students stand near the one that resonates most with them.
  3. Each group should take a few minutes to discuss their reasons for choosing that moment in the show.
  4. Next, have the students work together to create a symbolic representation of the moment they’ve chosen. For instance, they might choose to create a tableau (a frozen image or living portrait) or use an object or collection of objects to convey the mood or emotion, or they might even work together to create a movement or dance piece. **Hint:** Encourage students to use visual aids, soundscapes (sound effects created with the body or mouth) or music!
  5. Then, gallery style, walk from group to group as they showcase their symbolic representation for you, the audience!
  6. As a culminating event, have each group perform for the class. Then, discuss the myriad ways that symbolism was present in each of the group’s presentations!
- BONUS:** As an add-on to this activity, have all students become Ernst and map their way home to Frankfurt, Germany!
1. Using pieces of tape, have students work together to map out their journey to Frankfurt, Germany, on the classroom floor.
  2. Next, have students create different “checkpoints” along their route by marking important plot points from NIVELLI’S WAR.
  3. As a class, create new plot points by brainstorming other people, structures, towns and obstacles Ernst and Mr. H might have come upon during their travels. Include those checkpoints on your map, too!
  4. Once you’ve completed your map, it’s time to become Ernst! Have your students think about the items that Ernst will need on his journey and instruct them to pack a bag (imaginary or real!) of essentials.
  5. Have students travel from place to place, as indicated on their map. At each checkpoint, ask them questions like *Who do you see? What do you see? How does being there make you feel? What sounds do you hear? What items do you need from your bag?*
  6. Once students have reached their destination, have a discussion about what it was like to become Ernst. Discuss what it might have been like for him to travel from a far-off place to his home, and create new moments for Ernst to experience!

## REFLECTION QUESTIONS

*What were some of your favorite discussion points from today’s activity?*

*What was it like to dig deeper into the story?*

*What did it feel like to embody and think like one of the characters from the show?*

*How did it feel to become Ernst?*





# CREATIVITY PAGE

## *From the desk of...*

In NIVELLI'S WAR, Ernst was inspired not only by Mr. H, but by the experiences they shared along their harrowing journey together. Take a moment to think about someone who has inspired you but may not even know it. Think about the impact they made on your life. Use the space below to write them a letter letting them know just how much they've inspired you!





## Sources

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