



2016-17 SEASON

NEW VICTORY[®] SCHOOL TOOL

RESOURCE GUIDES

THE NEW VICTORY[®] THEATER

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



Jimonn Cole as Malcolm X. Photo by T. Charles Erickson.



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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CAESAR X

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Chelsea Williams
as Betty Shabazz.
Photo by
T. Charles Erickson.





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; 8; 9; 10

Writing: 1; 2; 3; 4; 6; 7; 8; 9; 10

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

Language: 1; 2; 3; 4; 5

NEW YORK STATE STANDARDS

Arts: 1; 2; 3; 4

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 3; 4; 5

BLUEPRINT FOR THE ARTS

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

Visual Arts: Making Connections

Summary

In times of political unrest, must a man die for the greater good of the nation? The assassinations of Rome's great ruler of the Republic and the revolutionary leader Malcolm X share the stage when New York's acclaimed The Acting Company pairs Shakespeare's JULIUS CAESAR with X: OR, BETTY SHABAZZ V. THE NATION a compelling new play by lauded playwright Marcus Gardley (*The House that Will Not Stand*, *The Gospel of Lovingkindness*, *Every Tongue Confess*, *On The Levee*).

Presented in repertory, each featuring the same outstanding cast, these two gripping dramas examine two charismatic leaders who rise only to fall victim to rivalry, resentment and retribution. Exploring the tumultuous landscape of ideology and activism in the 1960s, X: OR, BETTY SHABAZZ V. THE NATION is directed by Ian Belknap, Artistic Director of The Acting Company. Moving through time from ancient Rome to a present day war-torn nation, JULIUS CAESAR is directed by Devin Brain, Associate Artistic Director for The Acting Company.



Jimonn Cole as Malcolm X with (L to R) Gabriel Lawrence, William Sturdivant, N'Jameh Camara, Austin Purnell, Kevis Hillocks, Joshua David Robinson. Photo by T. Charles Erickson.



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INSIDE

Where in the world is
CAESAR/X from?

NEW YORK CITY



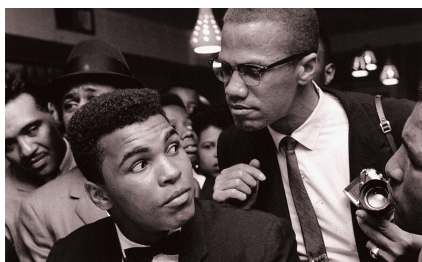
FACTS

The Acting Company only has to travel four blocks from their New York City headquarters to The New Victory!



The Audubon Ballroom, where Malcolm X was assassinated in 1965, was located at 3940 Broadway at West 165th Street. While it's no longer a ballroom, the original facade still exists and the structure has been

named the Malcolm X and Dr. Betty Shabazz Memorial and Educational Center as a memorial to Malcolm X and Betty Shabazz.



Malcolm X and boxer and activist Muhammad Ali were once great friends. However, that friendship dwindled when Malcolm left the Nation of Islam.

BETRAYAL - LOYALTY + SHAKESPEARE x SCANDAL = CAESAR/X

A Closer look:

Since 1972, The Acting Company, which received a Tony Honors for Excellence in Theatre Award in 2003, has performed 143 productions in 48 states and 10 countries, staging work from Shakespeare to Stoppard for 25,000 theatergoers annually. The Acting Company has appeared on the NEW VICTORY stage with productions of *As You Like It*, *Henry V* and *Romeo and Juliet*.

Marcus Gardley, who wrote *X: OR, BETTY SHABAZZ V. THE NATION*, has been honored with numerous awards, including the Helen Merrill Award, a Kesselring Honor, the Gerbode Emerging Playwright Award, the National Alliance for Musical Theatre Award, the Eugene O'Neill Memorial Scholarship and the ASCAP Cole Porter Award.

X: OR, BETTY SHABAZZ V. THE NATION is playing at The New Victory in repertory with The Acting Company's production of Shakespeare's *JULIUS CAESAR*. Both productions feature the same cast and are presented on the same set, which is inspired by a Roman Senate.



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INSIDE / THE ART FORM

HISTORICAL FICTION

Historical fiction is a genre in which real life events are portrayed within a fictional framework. The plot is based on actual events and features fictional characters who are inspired by real people. Historical fiction can also include imaginary characters or events and the setting may also be real or imaginary. For instance, *X: OR, BETTY SHABAZZ V. THE NATION*,* takes place in a courtroom at an unknown place and time and features a trial between the Nation of Islam and Betty Shabazz, which never happened in real life.

**X: OR, BETTY SHABAZZ V. THE NATION* could also be considered a type of memory play. As human beings, our memories recall events differently from each other's. The playwright examines this idea. As characters recall events throughout the play, the stories appear to be skewed toward their own perspective, leaving the interpretation of what really happened up to the audience.

NON-LINEAR STORYTELLING

Non-linear storytelling, also known as non-linear narrative, can be seen in novels and films and is also used in *X: OR, BETTY SHABAZZ V. THE NATION*. Non-linear narrative doesn't follow the conventional rules of time and space. This type of storytelling can start and end at any point. In other words, the story's trajectory can begin at the end, move back to the beginning and then end in the middle. *X: OR, BETTY SHABAZZ V. THE NATION*, for instance, uses flashbacks or interjected memory recall, in which past events are revealed through the point of view of particular characters.

SHAKESPEARE

William Shakespeare, often considered the greatest dramatist of all time, wrote approximately 190 plays and sonnets. His writing style, peppered with elaborate metaphors and rhetorical passages, was innovative for its time. To compose his plays, Shakespeare primarily used a metrical pattern known as iambic pentameter, which consists of non-rhyming text. There are some passages in all of Shakespeare's plays that deviate from this style, instead, employing poetry or simple prose.

SET DESIGN

Set design is one of the most important elements of a play. Often, a play's set is one of the first things an audience sees and it acts as an extension of the play's exposition: why, where and when the events of the play are taking place. A play's set can be abstract, literal or run the gamut. In minimalist theater, design elements such as set and props are reduced to the bare minimum in order to draw more attention to the text and performance. Sets also engage the imagination of the audience members as they become active participants in the world of the play. *X: OR, BETTY SHABAZZ V. THE NATION* and Shakespeare's *JULIUS CAESAR* are performed on the same set, that is meant to resemble a Roman Senate house.

WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring *CAESAR X* with your students, find out how much they already know about **THEATER** and **SHAKESPEARE**.

Have you ever seen a play based on a true story?

Why do you think a set is an important element to a play?

What do you know about William Shakespeare?

How do you think an actor prepares to be in an assassination scene?



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INSIDE / UNIT PLAN BRAINSTORM

WHAT REALLY HAPPENED? (ELA, SOCIAL STUDIES, HISTORY)

What really happened? What were the actual events leading up to Malcolm X's assassination? In *X: OR, BETTY SHABAZZ V. THE NATION*, a work of historical fiction, the audience hears only what can be recalled from the memories of those close to Malcolm X. Have your students embark on a research project and delve into the lives of the men who were indicted for the murder of Malcolm X. Then, based on the evidence they discover, have them write down their own theories. Ask *What do you think happened and why?* Have the students present their findings to the class! To support this unit, use the Activity: *Order In The Court* in the **After** section.

THAT'S DEBATABLE (ELA, SOCIAL STUDIES)

It's time to debate! The framing device for *X: OR, BETTY SHABAZZ V. THE NATION* is a courtroom trial. Have your students research the roles and duties of those involved in a trial such as the defense, prosecution, judge, jury, witnesses, etc. Create points and counterpoints to discuss the civic responsibilities that come with serving on a jury. Help inform your debate with questions like *What does a jury of your peers mean to you? Is it possible to truly have a jury of your peers in the US court system?* To support this unit, use the Creativity Page: *What Do You Stand For?* In the **Before** section.

IN THE PLAYWRIGHT'S SHOES (ELA, THEATER)

It's time for your students to become playwrights! Ask your students to become the scribe of a play based in historical fiction, just like *X: OR, BETTY SHABAZZ V. THE NATION*. To get them started, ask questions like *If you were to write a play about a historical event, what would it be? What characters would be most important to the plot? Where would your play be set? What would you change about the event? In what time period would you set your play?* Have your students write an outline of the story, a proposal for their play and then one scene that embodies the main idea of the play's plot. Once they've finished their scenes, have them bring their works of art to life! Ask for volunteers to read scenes aloud to the class. To support this unit, use the Creativity Page: *The Story Goes On* in the **After** section.

GET UP, STAND UP (ELA, U.S. & WORLD HISTORY, THEATER)

Allow students to learn about and understand activism and their role as activists! Have your students embark on a visual research project in which their objective is to find photos of protests/activism at different points throughout U.S. or World History. Some examples might include Vietnam or Iraq War protests, Women's Reproductive Rights, Occupy Wall Street, Marriage Equality, Black Lives Matter or the events that unfolded at Tiananmen Square. Once each student has found a photo that resonates with them, they must research the events leading up to and surrounding that moment of protest or activism. Once students are informed, they must choose one person in their photograph, put themselves in that person's shoes and write a brief monologue or declaration about their experience in that protest. Give them prompts like *What inspired you to get involved in this movement? How did it feel to participate in the protest? What did you hope to accomplish by making your voice heard?* As a culminating experience, have your students show their photograph to the class and share their story! To support this unit, use the Creativity Page: *Rise Up!* in the **After** section.





A NOTE FROM “X” PLAYWRIGHT

MARCUS GARDLEY

The 1960's were probably the most frightening time to be alive in the modern era. World and national figures were being assassinated within years of one another. To stand out, to lead, to voice one's opinion was dangerous, required true courage and leaders were not easily swayed by popular opinion. My parents describe it as believing the world was coming to an end. Since I have always been a history buff and because my parents were activists, I am naturally obsessed with this moment in our history. The period has a particular significance because of the current state of affairs. This election year, for the first time in a long time, many are genuinely afraid of where the country is headed. I cannot think of a better time to look at the 1960's to see what has changed, what has made resurgence and what remains the same.

Moreover, as a writer, there are stories that one writes because you know they will excite people and there are stories that one writes because they excite you; and finally there are those stories that one is simply born to write. The latter are stories that get into a writer's skin and burrow themselves inside their heart. Malcolm X's story, his life, his speeches, his eyes, the cadence of his voice and his brutal assassination haunts me. His life, for me, feels only half-told. Yes, there is Spike Lee's incredible film and of course the autobiography, (which is the first book I read with my father,) but few have written or dramatized how, why and who really killed him. What if we can better understand his life if we looked at how he died? And why has his death been shrouded in so much mystery?

I've always been compelled by the story of Malcolm X. When I was young, my brother and I snuck into the local movie theater to watch Spike Lee's movie, called *Malcolm X*. I'll never forget it, it was the first time I saw my older brother weep during a film. In fact, he was so moved; we watched it twice. It turns out that it was the death of Malcolm that upset him the most. He couldn't rationalize why his own people (brothers from the Nation of Islam) would kill him. He was surprised by that discovery and it opened his mind to what it means to truly trust someone. It also made him hate and love the film. I was inspired by his critique and have been obsessed with Malcolm X ever since.

I knew that there was something about this story, about this man, that I would revisit later in my life. After graduate school at Yale, I moved to Harlem and I'll never forget walking on Lennox Avenue and 125th St, where Malcolm X often gave his speeches. I suddenly felt a sense of completion. The film, my brother and the journey to move to Harlem was flooding over me but more profoundly the ache to write about Malcolm began to stir inside me. This is why I am writing this drama.

I also want to enlighten audiences on who Malcolm X was. There are many aspects about his life that are not public knowledge. For example, in the latter part of his life, he altered his message to embrace peace, love, and brotherhood among all people. His pilgrimage to Mecca and visits to the Middle East and various countries in Africa showed him that the believers of Islam were of different races and nationalities peacefully worshiping together. Upon his return to America, he started speaking about this unity. Most people also don't know that he was secretly meeting with Dr. Martin Luther King Jr. to form the Coalition of Afro American Unity. I want to share the truth about their bond and shed more light on his character.

In regards to Shakespeare's *Julius Caesar*, there are aspects about Malcolm's life that are parallel to Caesar's. I think the epic nature and the political content of Caesar are excellent in terms of analyzing the plot of how Malcolm was murdered. Both dramas (Shakespeare's and mine) are as much about the assassination of character as they are about the murder of a body. Both stories have premonitions; tense political climates and they are both based upon the lives of real leaders. My play will be a retelling, a loose adaptation of Shakespeare's *Caesar* using the life of Malcolm X. If you don't know *Caesar*, it won't affect your understanding of my play but if you do, there will be numerous parallels and allusions to the Shakespeare.

This project is the most exciting drama that I have worked on in ages. Whereas one time I was haunted by how to write about Malcolm, now I wake up daily, elated to write about his final days and to resurrect the man while putting to bed the myths.



Marcus Gardley



MEET THE CREATIVE TEAM

WHY DO YOU THINK IT'S IMPORTANT FOR YOUNG AUDIENCES TO SEE THIS PLAY? WHAT DO YOU HOPE THEY WILL TAKE AWAY FROM SEEING THIS PLAY?

Both of these plays (X: OR, BETTY SHABAZZ V. THE NATION and JULIUS CAESAR) are important because they are stories about the complexity of human existence. On the surface, these plays are simple, as they tell the story of men murdered by their friends. Yet, with each scene and line more information emerges and the situation is revealed as being far more complex. So much of the art and education that is offered to young audiences is simplified, clarified and sanitized. I hope that a young audience member coming to see one of these plays will come out questioning what they saw. I hope they leave asking themselves who they think was guilty and who they think was honorable. **DEVIN BRAIN**

This is a play for everyone, especially young people. I think older generations have done a poor job of talking about the complexities of who Malcolm X truly was. For many older people, he is seen as a 1960s icon who was simply an angry militant. Yet, young people are not turned off by his message in the same way, nor are they frightened by race and revolution. I think they have the eyes and the ears to receive Malcolm X in a different way and challenge the notion that Dr. Martin Luther King, Jr. was a loving leader and Malcolm was not. Moreover, I think young audiences can carry Malcolm's legacy and philosophy into the future as a means for positive social change in our world.

MARCUS GARDLEY

I hope they learn that people can change, forgiveness is possible and that we all could be more honorable. I also want people to see a different story—one where a sect of Islam is positioned in the center and the Kennedys are on the periphery. There are more stories to hear than the ubiquitous ones.

IAN BELKNAP

WHY CREATE A NEW PLAY ABOUT THIS?

The polemic of Malcolm X sounded sharper than the public discourse today; his ideas and his oratory—how he uses language to persuade others to build something they could not see otherwise.

IAN BELKNAP

Sometimes a play finds a playwright. I didn't think "yo write about Malcolm X, that's timely." I wish I was tapped into the pulse of the contemporary zeitgeist in that way. I am not. This play found me. For me, Malcolm is a figure that looms larger than Caesar. He is the underrated American hero and his story needs to be told. He hasn't gotten the honor that his legacy deserves. So I felt that it was my responsibility to tell his story. **MARCUS GARDLEY**

WHAT ARE THE CONNECTIONS BETWEEN SHAKESPEARE'S JULIUS CAESAR AND X: OR, BETTY SHABAZZ V. THE NATION?

Both of these men were murdered at the height of their power by close compatriots. In looking at these two men we see patterns in human behavior repeated despite vast differences in time, place and culture. There are also a host of connections between the historical figures such as their role as religious leaders and the unique power of their oratory. **DEVIN BRAIN**

They were both gifted orators, skillful tacticians, and highly controversial.

IAN BELKNAP

WHY ARE YOU INTERESTED IN TELLING THESE STORIES? IN A FICTIONAL FRAMEWORK?

I put the play in a fictional time and in a fictional courtroom because in a realistic situation the truth would never have its day. In fact, justice was never served in the actual trial pertaining to Malcolm's murder. Sometimes, only in the reflections and shadows of our reality can we truly see ourselves. **MARCUS GARDLEY**

If you ask most people what they know about Julius Caesar, I would guess that they will tell you details that relate more to Caesar's representation by Shakespeare or on the HBO mini-series than something gleaned from a historical text book. The story of his betrayal and murder has been raised as a rallying cry for revolutions both democratic and fascist. Shakespeare may have used the historical reality of Julius Caesar as a starting point, but in no way was he constrained by it and he used it to tell a story that he believed was vital for his audience. And four hundred years later it remains just as vital.

DEVIN BRAIN





WHAT STEPS DID YOU TAKE TO MAKE JULIUS CAESAR ACCESSIBLE TO MODERN DAY AUDIENCES?

This is a complicated question, but I would say that our efforts to make Caesar accessible to a contemporary audience took two paths. The first was based around us understanding it. Shakespeare's language can be intimidatingly complex at first look, but if the actors wielding it are in full control it becomes quite direct. The second path was design-orientated, and that path was based around the idea of concretely bridging the gap between the ancient and the modern in the midst of the production. This choice allows us to explore not just how contemporary this play is, but how human beings have been struggling with the same moral paradoxes for 2,000 years.

DEVIN BRAIN

WHY IS IT IMPORTANT TO TEACH SHAKESPEARE IN SCHOOLS? WHAT ABOUT HIS WRITING MAKES HIM ETERNALLY RELEVANT?

Shakespeare's stories display an insight into the nature of humanity that is remarkable and rarely equaled by any other writer. To experience these plays is to get a glimpse at the full breadth of what it means to be human. That alone is why they remain important, because these plays never simplify humanity, they explore the fact that any given human being is capable of acts both noble and reprehensible.

The core of why these plays remain important for modern audiences may be simpler: Shakespeare believed in language. He believed in the power of language, and for him and his characters to speak aloud is to change the world. Today, we don't have that same faith. Language is as associated with lies, doublespeak and obfuscation as it is with truth. We don't believe language on its surface, we nearly always assume that is simply concealing other impulses and motivations.

Yet, despite our contemporary distrust of language, language remains immensely powerful. The articulation of that truth underlies all of Shakespeare's insight into humanity. He shows us that we must always be careful with what we say, and how we say it. **DEVIN BRAIN**

CAN YOU TELL US THE PROCESS THAT WENT INTO DESIGNING THE SET? WHY DID YOU CHOOSE TO HAVE SEATS FOR AUDIENCE MEMBERS ON STAGE?

CAN YOU TELL US ABOUT THE PLAYWRITING PROCESS?

Oh man, I wrote so many drafts of this play that I thought for a time that I was writing in circles. All in all, I wrote about 18 different drafts. And they were total rewrites. **MARCUS GARDLEY**

From my point of view the onstage audience is a lot about the nature of Shakespeare's plays. Shakespeare wrote with the expectation that the dividing line between the audience and the actor was permeable. In both of these plays our actors are aware of the audience, they talk to them, listen to them and need them. It is about sharing breath and space and life with each other. With a Shakespeare production, or with X for that matter, that onstage seating gives us the chance to let the audience exist in the room with giants of history and see that they are human. **DEVIN BRAIN**

IF YOU HAD TO GIVE ONE PIECE OF ADVICE TO OFFER, WHAT WOULD IT BE?

I think we forget to tell our young people the importance of simply being a good citizen: one who cares about all people genuinely without judgment or ignorance. My advice to young people is to actively pursue the art of being a good, global citizen. The world is getting smaller. People are suffering. Life is short. All we have is each other. Why not love and defend those in need. It costs absolutely nothing and the benefits are priceless. **MARCUS GARDLEY**

Read one hour a day. It will unlock the rest of your life.
IAN BELKNAP

Listen to yourself. So much of my work, and my career, is about struggling to create onstage all of the things that society and culture and parents and friends tell us to hide. We hide our fear, our anger, our joy, and our thoughts. All too often we hide who we are from everyone around us. We end up as isolated creatures huddled behind walls of fear, we feel alone and misunderstood...If I had one piece of advice for a teenager it would be: Don't hide. Don't run. Listen to yourself. Express yourself. **DEVIN BRAIN**





INSIDE:

MALCOLM X

X: OR, BETTY SHABAZZ V. THE NATION



Chelsea Williams and Jimonn Cole as Betty Shabazz and Malcolm X.

Jimonn Cole as Malcolm X with (L to R) Gabriel Lawrence, William Sturdivant, N'Jameh Camara, Austin Purnell, Kevis Hillocks, Joshua David Robinson. Photos by T. Charles Erickson.

CAESAR X



A TIMELINE

1877-1960s

Jim Crow, which operated mainly in southern states, was more than a series of anti-African American laws. For instance, under Jim Crow, African Americans were considered to be second-class citizens. The system of laws represented the legitimization of racism.

1919

Earl Little, a Baptist preacher, and Louise Norton marry.

1924

Both Earl and Louise Little are organizers with Marcus Garvey's Universal Negro Improvement Association.

1925

Malcolm Little is born.

Marcus Garvey is imprisoned on mail fraud charges.

1929

The stock market crash leads to a world economic crisis.

The Littles buy a home in Lansing, MI. That same year, the house is destroyed by arson. Family moves to East Lansing, MI.

1930

Followers of W.D. Fard establish The First Temple of Islam in Detroit. This group will eventually become known as the Nation of Islam (NOI).

1931

Malcolm's father, Earl Little, is run over by a streetcar and dies. It is reported that a white supremacist group is responsible.

The Scottsboro Boys, a group of teenagers accused of raping two White American women on a train, are arrested in Alabama.

1936

FDR is re-elected to his second presidential term.

In Berlin, Jesse Owens wins four gold medals.

1939

Malcolm's Mother, Louise Little, is declared legally insane and committed to the state mental hospital in Michigan. Malcolm Little is placed in a juvenile home.

1940

Malcolm lives in various foster homes in Lansing, MI, and lives with his sister, Ella, in Boston, MA.

FDR is re-elected to his third term.

1941

The U.S. enters World War II.

Malcolm works for New Haven Railroad, gets involved in Boston's criminal underworld and moves to New York, where he sells drugs and bootleg whiskey, earning the name "Detroit Red."

1943

There are race riots in several cities across the U.S.

1945

FDR dies and Truman becomes president.

The U.S. drops atomic bombs on Hiroshima and Nagasaki, Japan.

World War II ends.

1946

Malcolm Little is arrested for larceny, possession of firearms and breaking and entering in Boston. Sentenced to ten years in prison, he decides to educate himself.

1947

Jackie Robinson becomes the first African-American to play in Major League Baseball.

While in prison, Malcolm converts to the Nation of Islam.

1949

Apartheid established in South Africa.

1950

Korean conflict begins.

1952

Malcolm, now paroled, travels to Chicago to hear the Honorable Elijah Muhammad preach.

The Nation of Islam gives Malcolm Little the surname "X."

1953

Malcolm is appointed the assistant minister at Detroit Temple No. 1, then named first minister of Boston Temple No. 11.

1954

Malcolm is named acting minister of Philadelphia Temple No. 12, and then minister of New York Temple No. 7.

The Supreme Court rules in favor of desegregation in the case of Brown v. Board of Education.

The first White Citizens Council meeting, opposing desegregation, takes place in Mississippi.

1955

James Baldwin, an American essayist, publishes Notes of a Native Son.

Emmett Till is killed in Mississippi.

Rosa Parks refuses to give up her seat on a segregated bus in Alabama, beginning the Montgomery bus boycott.

1957

Malcolm X establishes the NOI's newspaper, *Muhammad Speaks*.

Malcolm X is hospitalized in New York after possible heart attack.

1958

Malcolm marries member of Temple No. 7 Betty Sanders in Lansing, MI.

1959

Mike Wallace's report titled, "The Hate That Hate Produced," airs on New York local television, and then nationally. Membership in the NOI booms.

Malcolm travels for three weeks as Elijah Muhammad's ambassador to the Middle East.



1960

Malcolm X debates Bayard Rustin, an American leader in movements for civil rights, socialism, nonviolence and gay rights, at WBAI radio in New York.

The Civil Rights Act is signed.

John F. Kennedy is elected president.

1961

Malcolm X leads a Nation of Islam convention in Washington, D.C.

Riot breaks out after two black students are admitted to the University of Georgia.

1962

Ronald Stokes, a member of the NOI, and six other Muslims are wounded by police in a mosque in Los Angeles, CA.

Rumors that Elijah Muhammad engaging in affairs resulted in six illegitimate children cause some Muslims to leave the headquarters mosque. Malcolm investigates these rumors and speaks with three former secretaries of Elijah Muhammad who had children by him.

Nelson Mandela is sentenced to five years of imprisonment in South Africa.

Eight black churches are burned in Georgia.

1963

President John F. Kennedy is assassinated.

Against Elijah Muhammad's orders that ministers not comment on the assassination of President John F. Kennedy, Malcolm does. It was during this speech at a rally in New York that Malcolm X said one of his most infamous lines; that Kennedy's murder was a case of the "chickens coming home to roost."

After Muslims are arrested for selling Muhammad Speaks, Malcolm X leads protests at New York City Criminal Court.

Malcolm X begins working on his autobiography with Roots author Alex Haley.

Malcolm speaks of FBI surveillance and infiltration of the NOI on a number of radio broadcasts.

Hundreds of Black Muslims, lead by Malcolm X, take to Times Square to protest police harassment.

Malcolm X and Elijah Muhammad's relationship devolves.

1963 (cont'd)

Malcolm X addresses current issues and Muslim philosophy at weekly rallies in Harlem.

The Unity Rally, one of the largest in Malcolm X's political life, is held in Harlem.

1964

After visiting him once before, and against the wishes of Elijah Muhammad, Malcolm visits Cassius Clay (later known as Muhammad Ali). Their friendship, however, becomes strained because of Ali's loyalty to Elijah Muhammad.

Malcolm X breaks from the Nation of Islam and Elijah Muhammad and forms the Muslim Mosque, Inc. in New York.

Louis Farrakhan, formerly Louis X, denounces Malcolm X in *Muhammad Speaks*.

In South Africa, Nelson Mandela sentenced to life in prison for committing sabotage against South Africa's apartheid government.

The Civil Rights Act is signed by President Lyndon B. Johnson.

For the first and only time, Malcolm meets with Martin Luther King, Jr., in the nation's Capitol.

On April 3, Malcolm delivers his most famous speech of all, "The Ballot or the Bullet," and just five days later, after the NOI kicks Malcolm out, he delivers his "The Black Revolution" speech at the Militant Labor Forum.

Malcolm travels around the world and is changed when he visits Mecca. He decides to follow a more humanistic perspective instead of a white/black approach. He reinforces these views publicly in an interview on "The Mike Wallace Show."

In an open letter to the *New York Post*, Malcolm X pens an open letter to Elijah Muhammad calling for peace; days later, Malcolm announces that he has established the Organization of Afro-American Unity and offers to assist Martin Luther King, Jr. in his civil rights efforts.

After reporting a possible assault, police stand guard outside of Malcolm X's home. Days later, four men armed with knives confront Malcolm outside of his house.

1965

After meeting with two former Nation of Islam secretaries, Malcolm X testifies before the Illinois Attorney General concerning the NOI.

Malcolm X speaks at Brown Chapel in Selma, AL.

Malcolm's East Elmhurst home is firebombed, but no fatalities are reported; four days later he and his family are evicted.

On February 21, 1965, at approximately 3:10 PM, Malcolm X is assassinated just as he begins speaking at the Audubon Ballroom.

Talmadge Hayer (aka Thomas Hagan) is arrested.

Elijah Muhammad denies that he or the Nation of Islam is behind the assassination.

Malcolm X's funeral is held at Faith Temple Church of God in Christ in Harlem, and some 1,500 people attend.

While speaking at the Victory Baptist Church in Los Angeles, CA, Martin Luther King, Jr., centering his speech around the theme of death, says he'll help to "mediate the split within the Muslims" before anymore violence occurs.

Talmadge Hayer, Norman 3X Butler and Thomas 15X Johnson are indicted by a grand jury for the murder of Malcolm X.

Thousands of demonstrators are led by Martin Luther King, Jr. to the steps of Montgomery, Alabama, capitol. The 54-mile march from Selma, AL, lasted 5 days.

Alex Haley's *The Autobiography of Malcolm X* is published.

Talmadge Hayer, Norman 3X Butler and Thomas 15X Johnson are sentenced to life in prison for the murder of Malcolm X.

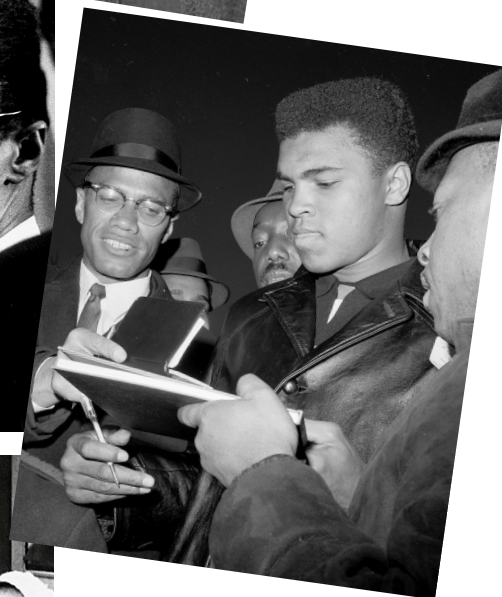
1910-1970

The relocation of over 6 million African-Americans from the rural South to cities in the North, Midwest and Western United States, otherwise known as The Great Migration, occurs.





"Whether you're educated or illiterate, whether you live on the boulevard or in the alley, you're going to catch hell just like I am." - Malcolm X



CAESAR X



WHO'S WHO IN X: OR, BETTY SHABAZZ V. THE NATION

"You are looking, but you're not truly seeing."

"The truth engraves itself into time." -Malcolm X



MALCOLM X

He is also called **EL HAJJ MALIK SHABAZZ**, the prophet

MALCOLM X



BETTY SHABAZZ

Malcolm X's wife, she is the prosecution

BETTY SHABAZZ



LOUIS X

The head of the Nation of Islam (NOI). He is the defense

LOUIS FARRAKHAN



STENOGRAPHER

She is the courtroom reporter

SECRETARY
NITCH OF ISLAM



SOOTHSAYER

An omniscient man, he exists in no particular time or space; dressed as a bootblack, he knows all and sees all

BOOTBLACK
SOOTHSAYER



ELIJAH MUHAMMAD

He is the former head of the NOI

ELIJAH MUHAMMAD

Costume renderings by:
Candice Donnelly

CAESAR X

THE NEW VICTORY® THEATER

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NEW VICTORY® SCHOOL TOOL® Resource Guides



WHAT IS THE NATION OF ISLAM?

The Nation of Islam (NOI)—a subset of traditional Islam founded by Wallace D. Fard in 1930—is a religious and political organization that promotes black pride and independence. Leadership of the NOI went to Elijah Muhammad after Fard's disappearance in 1934.

Malcolm X became a member of the NOI in 1952. In 1960, Malcolm became the national spokesman for the organization. Through his speeches, debates and the establishment of *Muhammad Speaks*, the Nation of Islam's newspaper, he became an inspiration to many in the African-American community.

In 1964, Malcolm X formed two new organizations, the spiritually-based, Muslim Mosque, Inc. (for former NOI members), and the secular civil rights group known as the Organization of Afro-American Unity (OAAU), effectively cutting ties with the Nation of Islam. When Malcolm X returned to the United States from his trip to Mecca that same year, he converted to traditional Islam.



DIFFERENCES IN THEOLOGY

TRADITIONAL/UNIVERSAL ISLAM

THE NATION OF ISLAM (NOI)

ORIGINS & CORE ISLAMIC BELIEF

Founded in the 7th Century on the Arabian Peninsula by the Prophet Muhammad. There is only one God (Allah) and God works through prophets rather than assuming a physical form.

Founded by Wallace D. Fard (aka Wallace Fard Muhammad), proclaiming himself the incarnation of Allah (God), in 1930. Fard worked in Detroit to establish his movement to restore the lost Tribe of Shabazz from the Lost Nation of Asia (former American slaves of African decent) before disappearing mysteriously in 1934.

PROPHETS

It is believed that God revealed His existence to a number of prophets, including: Adam, Abraham, Moses, Jesus, and Muhammad. Muhammad received God's final revelation.

NOI founder Wallace Fard Muhammad renamed Elijah Poole (a migrant worker) as "Elijah Muhammad." Upon Fard's disappearance, Elijah Muhammad revealed himself as a prophet or "Messenger" of God.

RACE

The Qur'an says Allah created the human race "from a single male and female, and made you into nations and tribes, so ye may know each other, not that ye may despise each other." Al-Hujurat 49:13

NOI has a pronounced anti-white bias, elevating blacks as God's chosen people and referring to Caucasians as white devils. A NOI tenet holds that whites were created 6,600 years ago by a renegade black scientist named Yakub.



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INSIDE:

JULIUS CAESAR BY WILLIAM SHAKESPEARE



Jonathan-David as Mark Antony and N'Jameh Camara as Calpurnia. Background (L to R) Kevis Hillocks, Chelsea Williams, Jimonn Cole, Joshua David Robinson, William Sturdivant. Photos by T. Charles Erickson.



Jimonn Cole as Marcus Brutus.

CAESAR X





INSIDE / JULIUS CAESAR

Shakespeare's Julius Caesar: **WHAT'S THE STORY?**

Shakespeare's play begins on the Festival of Lupercalis. Julius Caesar and his forces return to Rome after defeating the armies of Gnaeus Pompeius Magnus, known as Pompey, Caesar's primary political rival. While Rome is celebrating his triumph, some senators are worried that Caesar is on the path to becoming a king.

Gaius Cassius, a powerful senator, approaches fellow senator Marcus Brutus, a close friend of Caesar, to elicit support for a conspiracy against Caesar. The discussion becomes more urgent as Mark Antony offers Caesar a crown three times. They part promising to meet soon and discuss concrete plans.

That night a terrible storm descends on the city; observers describe rains of fire, beasts and dead warriors walking the streets. Under the storm's cover, the Conspirators gather and make plans to murder Caesar the following day. Brutus is recruited as their leader and spokesmen, despite his qualms. After a sleepless night, the senators meet Caesar in the morning to ensure he makes his way to the Senate. They find Caesar already awake, checking the auguries and trying to assuage his wife's concern for his safety.

As Caesar enters the senate, the Conspirators distract Mark Antony while Caska leads them to gather around and stab Caesar. Mark Antony finds them with bloodied hands and arranges to accompany Caesar's body, see to his honorable burial and address the gathered funeral crowd. The Conspirators reluctantly agree and, after they leave, Mark Antony vows to Caesar's corpse that his death will be avenged.

At the funeral Brutus, placates the crowd by assuring them of the noble intent behind the assassination. After Brutus leaves, Mark Antony speaks to the crowd and persuades them that Caesar was a generous leader who brought wealth and glory to Rome. The crowd's resulting rage is so intense that they immediately riot, hunting down the Conspirators, burning their homes, and murdering innocents. In the aftermath, Mark Antony, Lepidus, and Octavius Caesar form a new triumvirate and seize control of the city. In the process they murder and execute a large number of the Conspirators as Brutus and Cassius escape to Greece to gather their armed forces.

Months later Brutus and Cassius have taken control of Greece and amassed a significant army; Octavius and Mark Antony set out to confront them. Both sides struggle with distrust and division amongst their leaders, but overcome it in the face of the larger battle. At Phillipi, the armies meet and in two decisive engagements the forces of Cassius and Brutus are defeated. Brutus and Cassius each decide to commit suicide rather than accept defeat, and Mark Antony and Octavius return to Rome victorious.



Costume renderings by:
Jennifer Moeller and
Christopher Matzger

CAESAR X





INSIDE / ACTIVITY

ALL THE WORLD'S A STAGE: Let's Play!

Have your students embody the character of Mark Antony using text from one of the most well-known speeches from William Shakespeare's JULIUS CAESAR.

1. Have your students read the sample text on the following page. With your help, have them analyze the meaning of this text, which will help prepare them for the rest of this activity.
2. Tell your students that they are going to be speaking and gesturing individually. They will be using parts of the text provided to feel what it is like to portray this character.
3. With text in hand, ask students to find their own space in the room.
4. To begin, have them say the following line from Mark Antony's speech (JULIUS CAESAR, Act III, Scene ii): *I come to bury Caesar, not to praise him.* Then, have your students repeat that line in each of the following ways:
 - a. Say the line as if you love Caesar
 - b. Say the line as if you loathe Caesar
 - c. Say the line condescendingly to your audience
 - d. Say the line as if you're trying to keep from laughing
5. Then have the students pick the line reading that they feel most connected to, and add one or two gestures to that text. Once they've thought of two gestures to use, have them establish a point of focus in the room.
6. Tell the students to imagine that the focal point is a large, unruly crowd and that they must win them over by using their line of text and gestures. After they've practiced this on their own once or twice, ask for volunteers to share their performance with the class.
7. Have students keep working individually, but with a larger portion of Mark Antony's speech (see below).
8. Give your students several prompts to work with such as *Speak as if someone had betrayed you* or *Say the text as if you are glad Caesar is dead*, and so on. Once they've chosen a prompt or prompts, to work with, have them choose 3 or 4 gestures to illuminate.
9. As a culminating experience, choose volunteers to share their work with the rest of the class. After volunteers share, have the audience try to guess which prompts were used and discuss the role the gestures played during each share.

REFLECTION QUESTIONS

What was it like to speak Shakespearean text?

What emotion(s) resonated with you the most and why?

What other emotions or scenarios would you apply to this text?

What did it feel like to create gestures and embody the text?

What other gestures might you use to activate this text?

What did you learn from today's activity that you didn't know before?

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

*Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar.*



HANDOUT

*Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.*

JULIUS CAESAR, Act III, Scene ii



BEFORE

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

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 6

Writing: 1; 2; 3; 4; 5

Speaking and Listening: 4; 5

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 5

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Visual Arts: Art Making,
Literacy in Visual Arts,
Making Connections



Gabriel Lawrence as Julius Caesar. Photo by T. Charles Erickson.

CAESAR X



BEFORE / ACTIVITY

DESIGN=RAMA

The set for X: OR, BETTY SHABAZZ V. THE NATION and JULIUS CAESAR was inspired by the look of a Roman Senate, which was an intentional choice made by The Acting Company's set designer. When developing a production, designers are tasked with using the script and collaborating with other members of the creative team to guide them through the set design process. One of the first steps in set design is creating a small model so that others on the creative team can fully imagine the designer's vision. Now it's time for your students to design a diorama or set model all their own!

Materials Needed: Cardboard boxes, arts and crafts materials (i.e. glue, construction paper, pipe cleaners, etc.), markers and/or crayons

1. Explain to your students that the production will have a set that looks like a Roman Senate in structure. This set design is to evoke the environment of ancient Rome and a courtroom drama.
2. Tell students they are going to create dioramas based on a book or play they've read or are reading as a class.
3. Explain to them that a diorama is a miniature "scene," which may include figures and objects set against a painted or colored backdrop to help create the environment. Using a medium-sized cardboard box, set on one of its long sides, demonstrate how a diorama is like a stage set model. For instance, the bottom of the box, which acts as the backdrop, is usually covered with painted or colored scenery and the figures and/or objects are positioned in front of the scenery.
4. Ask each student to choose a specific part of the book or play (beginning, middle or end) that they found most interesting. Have them think of the primary setting for that part of the story, the characters, the object around them and the time of day. Encourage students to use those specifications as their jumping-off point. Then they can continue to use their imagination to begin to design their set model!
5. Once everyone has finished creating their diorama, have the students present them to the class, explaining the inspiration behind their model.

REFLECTION QUESTIONS

What was it like to imagine the story's setting and create it?

What was the inspiration behind your design?

What other methods could you use to create a model of the story's environment?

What did you learn from this activity?



Set design by: Lee Savage

CAESAR X





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 X: OR, BETTY SHABAZZ V. THE NATION

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:

"I'm not here to argue or discuss anything that we differ about, because it's time for us to submerge our differences." -Malcolm X

What do you think it will be like to see a play based on a real historical figure's life?

What do you already know about Malcolm X? Let's do some research together.

Why do you think JULIUS CAESAR is relevant today?

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

Ask your kid AFTER the show:

What was the most memorable part of the show? Why?

Did anything about the show surprise you?

What were some ways the company told Malcolm X's story?

What did you like? What didn't you like?

VISIT

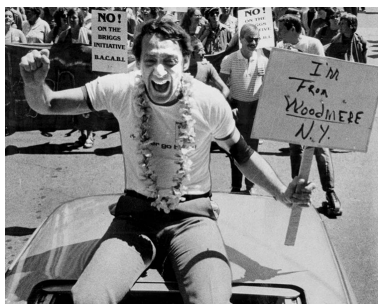
The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2016-17 season, visit www.NewVictory.org.



HANDOUT

drawing inspiration

There are many depictions of influential, inspirational public figures and leaders throughout history. There are a few examples below. Think of a public leader from any time period whose cause has made a positive impact on you—someone that you look up to. Use the space provided on the following page to create your very own artistic expression of their message!



HARVEY MILK



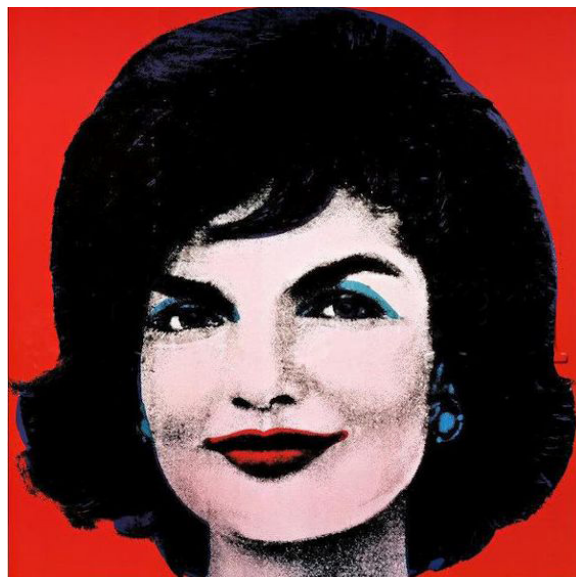
GLORIA STEINEM



ROSA PARKS



AL GORE



“Hope will never be silent.”

—Harvey Milk

“A woman without a man is like a fish without a bicycle.”

—Gloria Steinem

“The only tired I was, was tired of giving in.”

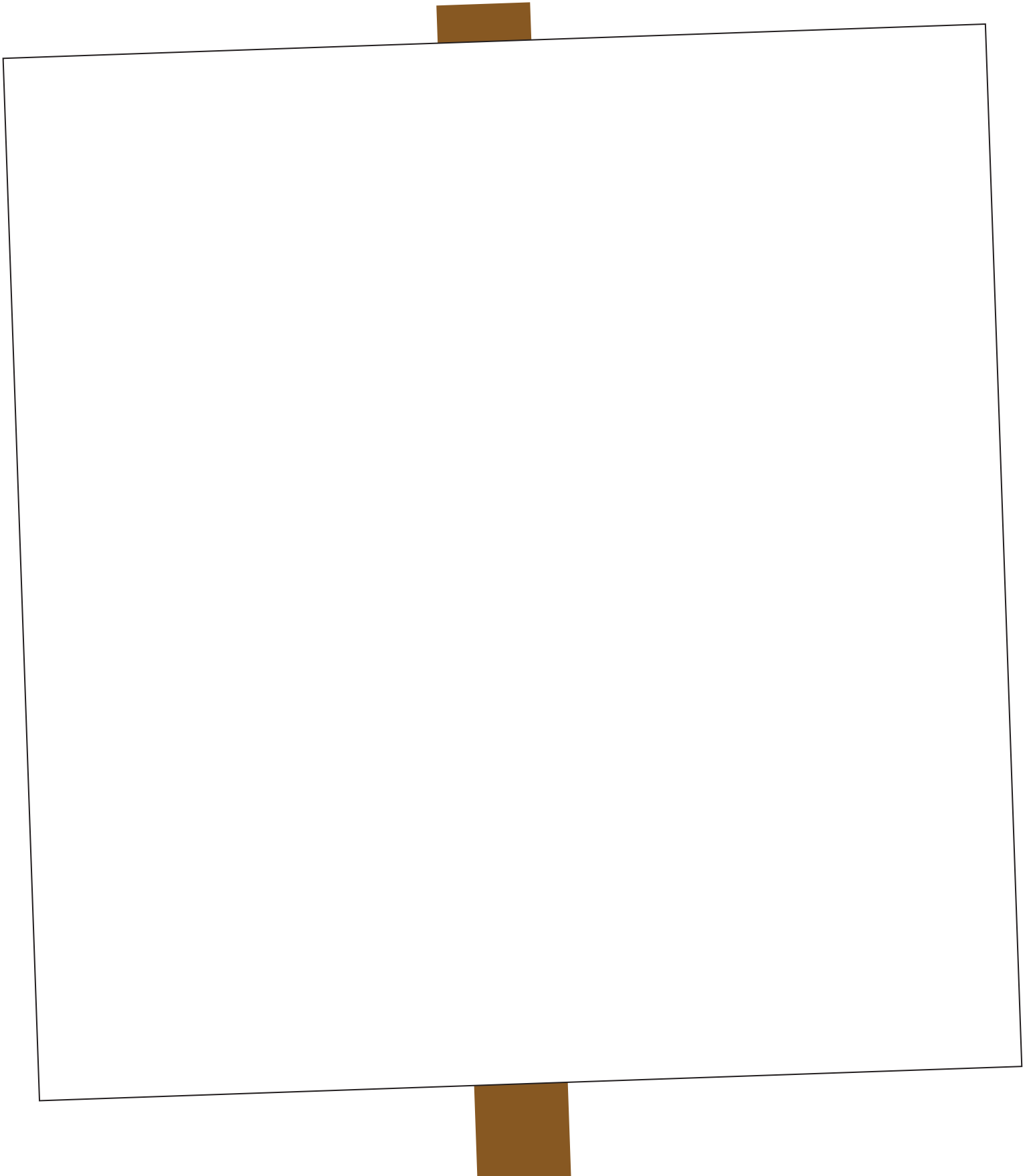
—Rosa Parks

“Population growth is straining the Earth’s resources to the breaking point...”

—Al Gore

CREATIVITY PAGE

drawing inspiration



CREATIVITY PAGE

WHAT DO YOU STAND FOR?

One of Malcolm X's most famous, impassioned speeches was titled, "The Ballot or the Bullet." In that speech he spoke of oppression, social degradation and, most importantly, of unity within the African-American community. This speech was met with thunderous applause. What is something about which you are passionate (i.e., civil rights, LGBTQ rights, women's rights, the environment, immigration etc.)? Choose a topic that is important to you; one that is close to your heart. Imagine that you're going to be standing in front of an audience of skeptics and your one job is to convince them to join you in your fight. **What kind of speech will you write? Use the space below to write it!**



"We're all in the same boat and we all are going to catch the same hell from the same man." - Malcolm X



EN ROUTE

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

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

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 7; 8

Writing: 4; 7; 8; 9

Speaking and Listening: 4; 5

NEW YORK STATE STANDARDS

Arts: 2

English Language Arts: 1

Social Studies: 1; 3

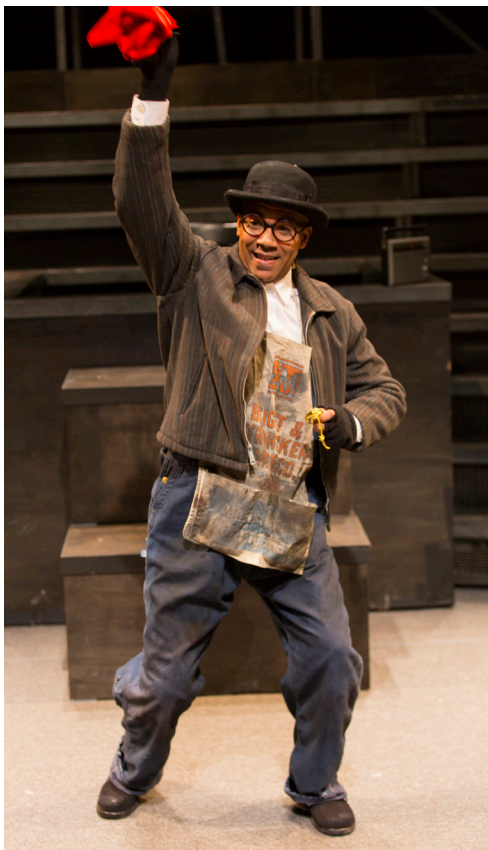
BLUEPRINT FOR THE ARTS

Visual Arts: Art Making,
Making Connections

Heads up!

X: OR, BETTY SHABAZZ V. THE NATION deals with the themes of brotherhood, loyalty, betrayal, scandal and murder, and employs non-linear narrative and historical fiction in its storytelling. This play is a collection of memories of Malcolm X's life and of those who knew him, recounted through various points of view via an imagined trial. Prepare your students to watch closely and see how X: OR, BETTY SHABAZZ V. THE NATION tells the story of Malcolm X's fight for unity among African-Americans and for the advancement of human rights. Actors play multiple characters and use mature language.

JULIUS CAESAR, by William Shakespeare, is told through different stylistic choices: actors play multiple characters and the first act is performed in Roman-style togas, while the second act is performed in contemporary army fatigues. Please note that simulated violence, including the use of prop knives and guns, will be a part of this production. Prepare your students to watch closely and see how The Acting Company's production of JULIUS CAESAR tells this classic, tragic story of a dictator's rise and fall.



William Sturdivant as Bootblack.
Photo by T. Charles Erickson.



THE NEW VICTORY® THEATER

A NEW 42ND STREET® project

NEW VICTORY® SCHOOL TOOL® Resource Guides



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

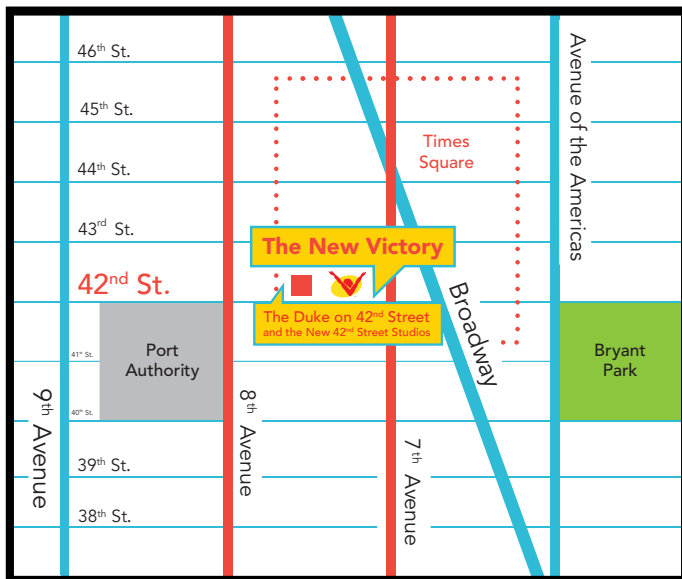
If you are traveling by bus, please also share this important information with the bus driver.

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.

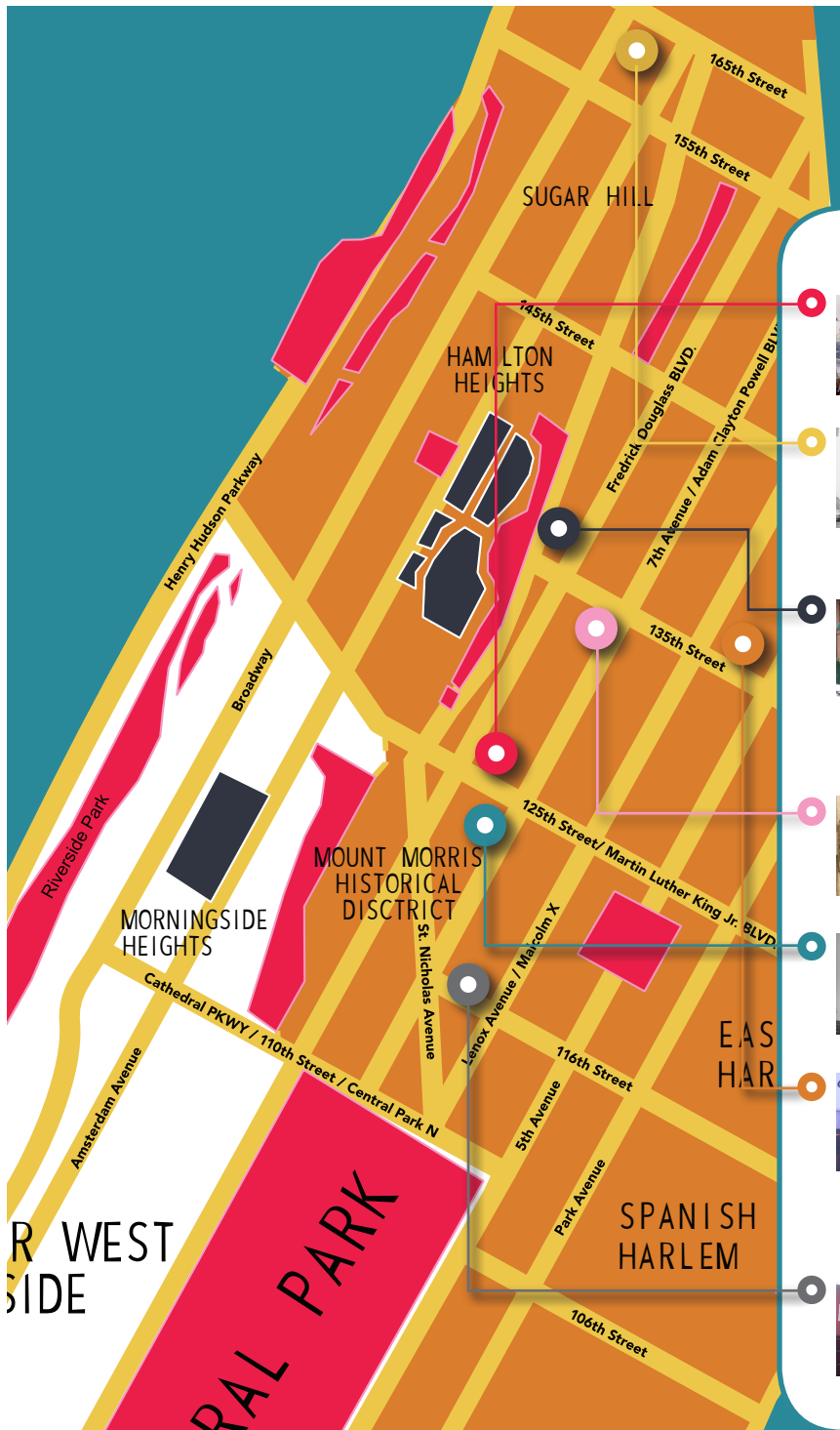


HANDOUT



MARKS THE SPOT

Examine the map of Harlem below, which features sites directly related to Malcolm X! Then, on the following page, create a map of your own neighborhood. Take time to dig deeper into the history of your neighborhood, do some research and add locations of historical sites in your community. You just might be surprised by what you discover! After you've completed your map, bring it to class and share it with your classmates!



LEGEND



Apollo Theater (253 W. 125th St.)

In the 1960s, Malcolm X graced the stage of the Apollo Theater to preach about Black Nationalism.



The Audubon Ballroom (3940 Broadway)

Now known as the the Malcolm X and Dr. Betty Shabazz Memorial and Educational Center, this is the location where Malcolm X was assassinated on February 21, 1965.



Mosque of Islamic Brotherhood (130 W. 113th St.)

This mosque was the home of Muslim Mosque Inc., the organization Malcolm X formed after he and Elijah Muhammad parted ways.



Small's Paradise (135th St. & 7th Ave.)

Malcolm worked as a waiter at this nightclub in Harlem, where he learned about Harlem's criminal underworld.



Hotel Theresa (125th & 7th Ave.)

After Malcolm X left the Nation of Islam, this establishment served as the headquarters for the Organization of Afro-American Unity.



Twenty Two West (22 W. 135th St.)

Malcolm is said to have frequented this restaurant. In fact, this is where Alex Haley began meeting with Malcolm to gather anecdotes for his book, *The Autobiography of Malcolm X*.



Mosque No. 7 (102 W. 116th St.)

Once a casino, Malcolm began preaching here in 1954 and continued to do so until he left the Nation of Islam in 1964.



MARKS THE SPOT

MY NEIGHBORHOOD

LEGEND



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; 2; 4; 6

Writing: 1; 2; 3; 4; 5

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

Language: 1; 2; 3; 5

NEW YORK STATE STANDARDS

Arts: 1; 2; 3

English Language Arts: 1; 3; 4

Social Studies: 1; 2; 5

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Visual Arts: Art Making,
Making Connections



“Although I’m still a Muslim, I’m not here tonight to discuss my religion. I’m not here to try and change your religion.” -Malcolm X

Jimonn Cole as Malcolm X.
Photo by T. Charles Erickson.

CAESAR X





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 did you think about the portrayal of Malcolm X?

What were the most memorable moments in the show?

What did you think of the ways in which the story was told?

*The framing device used in X: OR, BETTY SHABAZZ V. THE NATION was a trial.
Did you think this was effective?*

How did the story make you feel?

How did the language used in the show affect the way you viewed the story?

Why do you think the playwright chose to use adult language in the play?

What theme(s) did you see present in the play?

Did the stories remind you of anything that's happening in our current political climate?

Why do you think the director chose to go from an ancient time period to a more modern feel in JULIUS CAESAR?

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 CAESAR/X. 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!

BE A CRITIC

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 acting choices, music, set, costumes and lighting:



AFTER / ACTIVITY

TEXT ME

In *X: OR, BETTY SHABAZZ V. THE NATION*, parts of Malcolm X's speeches were used for dramatic effect, while liberties were taken with other characters' dialogue. **How does the play's text affect you?**

Materials: Five large pieces of chart paper on the wall with quotes

1. Create a gallery of quotes from the play *X: OR, BETTY SHABAZZ V. THE NATION* by writing the prompts below on the large pieces of chart paper and placing them around the classroom:
 - "When I first saw him, he was galloping as though he was going someplace much more important than the podium." – Betty Shabazz
 - "A black person who takes a black leader and weaves his way into his confidence then betrays him, is decidedly beneath contempt."
– Bill Tatum
 - "He wasn't your traitor; he was our traitor."
– Louis Farrakhan
 - "When I am dead—they are going to identify me with 'hate.' All I did was hold up a mirror to reflect, to show, the history of unspeakable crimes that was committed against my race." – Malcolm X
2. Next, invite students to walk around the room and examine each of the posted quotes.
3. Then ask students to get into groups by having them stand next to the quote that resonates most with them.
4. Once they have formed their groups, tell each group to discuss why they chose that particular quote, and articulate what the words truly mean along with the message(s) they convey.
5. Then have each group create a tableau (a frozen picture using only their bodies), collective drawing or other artistic expression that represents their chosen quote. Note: If they are creating a tableau, ask each group to think about the person they are representing and emotion they are conveying. Tell them that it is okay to be abstract in this exercise. When you've given them enough time to think about this, visit each group and thought-track the characters in the portraits by tapping their shoulder and asking them to speak aloud.
6. Give individual students time to write a journal entry on their own, from the point of view of the character they've created or about the creation of their chosen artistic expression. Let students know that they may be asked to volunteer to read aloud portions of their journal entry.
7. Finally, have the students recreate their tableau or revisit their artistic expression, creating an eclectic, expressive art gallery around the room! Have each student share their journal entries within their respective groups. Then ask for a volunteer from each group to share their journal entry with the rest of the class.

REFLECTION QUESTIONS

What was it like to think deeply about the characters in the play?

How did you like embodying the characters' words and their accompanying emotions?

What is the most interesting thing you learned from doing this?





AFTER / ACTIVITY

OBJECTION! OVERRULED!



ORDER IN THE COURT!



Materials: 4 large pieces of paper with these words written on them:

Strongly Agree, Somewhat Agree, Strongly Disagree, Somewhat Disagree

Post the four pieces of paper in four corners of the classroom. Write the phrase, “WHO DID IT?” on the board and inform your students that you’ll be conducting a debate to discuss the evidence set forth during the trial that took place in *X: OR, BETTY SHABAZZ V. THE NATION*.

1. Here are some statements:

- Betty Shabazz implicated herself when she ripped up the list from Malcolm’s jacket pocket.
- Malcolm X caused his own demise by inciting and agitating his followers.
- Brother Eugene poisoned Malcolm at Mecca.
- The FBI and NYPD assassinated Malcolm X because they were worried he had too much power.

*Feel free to develop your own set of statements!

2. For each statement, have students move to the corner that best matches their opinion (Strongly Agree, Somewhat Agree, Strongly Disagree, Somewhat Disagree).

3. Each group will have two minutes to discuss and solidify their reasons why they chose that opinion.

4. Each group should select a spokesperson to express the group’s position, while the other groups listen closely. They have 20 seconds to express the group’s thoughts clearly and persuade their classmates that their stance is right.

5. Have each group present their position in turn. Allow students to move to the appropriate corners if they have changed their minds. If anyone moves to a new position, ask what made them change their mind.

6. Culminate in a group discussion about how the “facts” were presented in the play *X: OR, BETTY SHABAZZ V. THE NATION*. Remind the students that the evidence presented in the play’s courtroom were based in historical fiction. While the events that took place may have actually happened, the memories recalled by the play’s characters were, perhaps, not completely correct. Note: This could lead to a discussion around the effect this information could have on each small group’s outcomes. This may also be an excellent chance to talk about the mysteries surrounding Malcolm X’s assassination.

REFLECTION QUESTIONS

What were some of the most intriguing discussion points from today’s debate? Was your mind changed at any point?

What was it like to think about the characters and their motives?

How does analyzing the play affect your view of Malcolm X and your knowledge of his life and death?

*How does it feel to not know if what you saw and heard in *X: OR, BETTY SHABAZZ V. THE NATION* was an accurate account of the events leading up to Malcolm’s death?*



CREATIVITY PAGE

RISE UP!

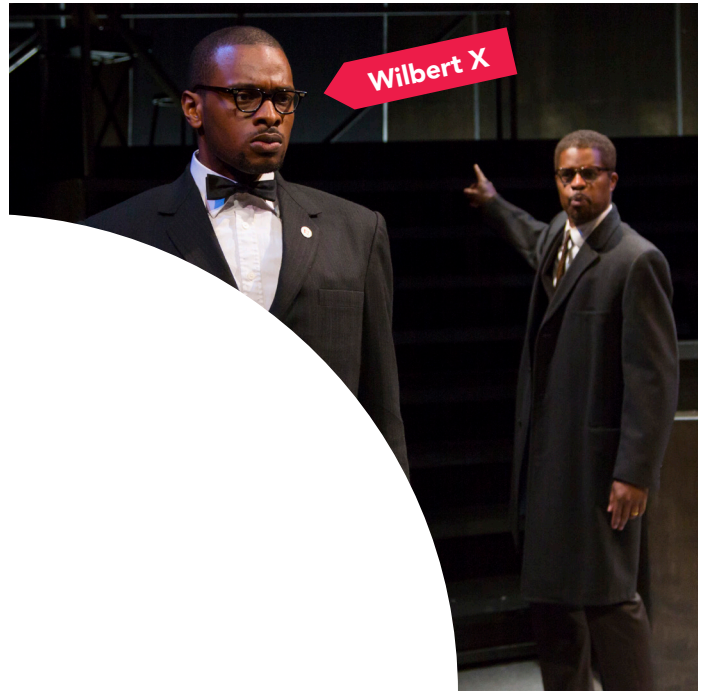
Civil and human rights activists and leaders use many different tactics to make their voice heard. Some protest in large groups, others organize write-in campaigns or sit-ins. What would you do? Imagine that you're creating an organization committed to starting a movement like that of Black Lives Matter whose mission it is to fight for the advancement of racial equality and human rights. What specific issues are you standing up for? What injustices are you speaking out against? What actions will you take to make your voice heard? Use the outlined space below to design a flyer promoting a peaceful protest, a sit-in or a debate!



CREATIVITY PAGE

THE STORY GOES ON

Take a look at the images from *X: OR, BETTY SHABAZZ V. THE NATION* below. Choose one that catches your eye and take a few minutes to examine it. Consider the facial expressions, costumes and environment that surround the characters. Think about the character's journey throughout the play and imagine what happens to them the moment the lights go out. Combine what you saw on the New Victory stage with what you see in your imagination and write a monologue from your chosen character's point of view about what happens to them after the play ends!



(L to R) Jonathan-David as Louis X, Jimonn Cole as Malcolm X, William Sturdivant as Elijah Muhammad, Joshua David Robinson as Brother Eugene, Kevis Hillocks as Wilbert X. Photos by T. Charles Erickson.



Sources

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<http://www.ferris.edu/jimcrow/what.htm>
<https://www.nytimes.com/video/us/100000004817791/malcolm-x-death-new-york-assassination-360.html>

Books Used:

The Autobiography of Malcolm X, by Alex Haley
Malcolm X: A Life of Reinvention, by Manning Marable
Bearing the Cross: Martin Luther King, Jr., and the Southern Christian Leadership Conference,
 by David J. Garrow
African American Chronology. Volume 1: 1492-1972, by Alton Jr. & Deborah Gillan Straub Hornsby
Jim Crow Laws, by Leslie V. Tischauer
Malcolm X: The Great Photographs, by Thulani Davis
Malcolm X Talk to Young People, by Malcom X
The Assassination of Malcolm X, by George Breitman, Herman Porter and Baxter Smith

Get Involved:

<https://www.aclu.org>
<http://www.adl.org>
<http://www.amnestyusa.org/get-involved>
<http://www.blacklivesmatter.com>
<http://www.childrensdefense.org>
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