

# NEW VICTORY® SCHOOL TOOL®

2017-18 SEASON

RESOURCE GUIDE

## Reduced Shakespeare Company William Shakespeare's LONG LOST First PLAY (ABRIDGED)



# THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

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. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

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

## NEW VICTORY® SCHOOL TOOL® Resource Guides

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

Please be advised that the unauthorized reproduction or distribution of NEW VICTORY® SCHOOL TOOL® Resource Guides for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the NEW VICTORY Education Department at [Education@NewVictory.org](mailto:Education@NewVictory.org)

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646.223.3090

## 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.


## The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.




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.





# William Shakespeare's LONG LOST First PLAY (ABRIDGED)



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# WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!  
The Guiding Pillars on this page are the foundation of how we strive to cultivate  
collaboration and creativity for everyone!*

## **PLAY**

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

## **DISCOVERY**

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

## **COMMUNITY**

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

## **ART FORM**

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

## **CREATE**

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

## **ARTS FOR ALL**

How is the work accessible  
to and inclusive of everyone?



# 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; 7

**Writing:** 1; 2; 3; 4; 5; 6; 7; 8; 9

**Speaking and Listening:** 1; 4; 5; 6

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** 1; 2

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

**Social Studies:** 1

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making

Developing Theater Literacy

Making Connections

## Summary

That's right, the "Bad Boys of Abridgement" are back! Uproarious and rapid-fire, the Reduced Shakespeare Company makes sharp, short comedy in their latest sendup, spinning the Bard's 39 plays into a fast, funny and fictional 40th. So don your best ruff and be not afeared—haply these comics are wickedly weird. Pray, lend us your ears and an hour of your day, and come see WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED)!



William  
Shakespeare's  
**LONG LOST**  
First **PLAY**  
(ABRIDGED)

Where in the world is  
REDUCED SHAKESPEARE  
COMPANY from?

SONOMA, CALIFORNIA



### FUN FACTS

Experts believe the “Knock, knock, who’s there?” joke originated with Shakespeare, who wrote it for his play, *Macbeth*.

Shakespeare’s plays have been translated into over 80 different languages, including Klingon, a language spoken in *Star Trek* series and films.

### DID YOU KNOW?

The Reduced Shakespeare Company has performed at The New Victory before! *The Complete Works of William Shakespeare (abridged)[reprised]* in 2010 and *The Complete World of Sports (abridged)* in 2011.

The moniker, “The Bad Boys of Abridgement,” was given to the Company by their incredibly enthusiastic, international fans.

The show’s performers set the Guinness World Record for Highest Theatrical Performance in 2014 when they performed at 37,000 feet on an EasyJet flight from London to Verona.

Even though Shakespeare is one of the most celebrated playwrights whose many plays are still being performed, we don’t actually know what he did or what his life was like from 1585 to 1592; those years are known as the “lost years.”

Some people think Shakespeare was a fraud—that he didn’t write many of his plays. If that’s true, who did?

THEATER + COMEDY  
× SHAKESPEARE  
÷ ABRIDGEMENT =

# William Shakespeare’s LONG LOST First PLAY (ABRIDGED)

### A Closer look:

Since 1981, the Reduced Shakespeare Company has written for theater, television and radio, all of which have been seen or heard around the world.

The secret behind the Reduced Shakespeare Company’s success is all in the name: they reduce (in length, not in quality!) Shakespeare’s greatest works into easily understood, short comedies. However, this three-man comedy troupe doesn’t just tackle Shakespeare—they’ve reduced everything from Charles Dickens to sports history. Though their abridgments of history’s great comedies (and tragedies) are short, their list of accolades is long. They’ve been nominated for awards all over the world, including the Shorty Awards in New York City, the TEDx Delft Awards in Holland and the Olivier Awards in London.

In honor of the 400th anniversary of Shakespeare’s death and RSC’s 35th anniversary, WILLIAM SHAKESPEARE’S LONG LOST FIRST PLAY (ABRIDGED) premiered at the Folger Shakespeare Library in Washington, DC in 2016.



## ABRIDGEMENT & MASHUP

Abridgement involves condensing or shortening a work, like a book or play, without losing the meaning or intention of the original. A number of older and classical works can be more relatable to modern audiences, and often it is easier to take out some parts of the original material while maintaining main ideas and important information. A mashup is the combination of a pre-existing work, usually classical, with modern elements and twists. The term comes from the music industry, where many types of original and new tracks and styles are combined to create something new.

## SHAKESPEARE

William Shakespeare, often considered the greatest dramatist of all time, wrote approximately 154 sonnets and 39 plays! 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 of Shakespeare's plays that deviate from this style, instead employing poetry or simple prose. In addition to playwriting, Shakespeare was also an actor who performed in his own plays, as well as those of other playwrights.

## PHYSICAL COMEDY

Physical comedy involves the use of the body to tell the story or achieve a humorous effect. It includes slapstick comedy, exaggerated action, mime, clowning and making funny faces. Physical comedy is one of the oldest forms of comedy in existence! Common techniques include falling down, getting slapped in the face and running into objects.

## WHAT DO YOUR STUDENTS KNOW NOW?

Before you dive into the world of WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED) with your students, find out how much they already know about Shakespeare and his plays! In addition, allow them to explore the themes of **ABRIDGEMENT** and **ADAPTATION**.

*Have you ever seen a play, a movie or a TV show that was based on a story or book?*

*WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED) features several themes such as mistaken identity, tragedy, love and death. Where else have you seen these themes?*

*How do you feel about audience participation during a show?*

*Do you think it is okay to take someone else's work and abridge it, without changing any of the original content? Why or why not?*

*Do you know of any mashups in theater, film, television or music?*

*What makes something funny?*



## SHAKESPEARE: THE MAN, THE MYTH, THE LEGACY (ELA, THEATER)

Have your students go on a quest to their local library and scrounge through books and articles about the life and times of William Shakespeare! Encourage them to learn more about the Bard—that means “poet,” by the way—and how he became known as the world’s greatest playwright. Encourage them to read some of Shakespeare’s better-known works to learn more about his writing style and the stories he created, such as *A Midsummer Night’s Dream*, *The Tempest*, *Romeo and Juliet* and *Hamlet*, some of which have been given modern cinematic treatments. Have students compare and contrast the original written works with their modern celluloid counterparts. As a culminating experience, have students share, in the form of a monologue or poem, what they’ve learned about Shakespeare’s lasting legacy and how his works have been interpreted over time! To support this unit, use the **Activity: Exploring the Rhythm Inside the Text** in the **Before** section.

## SHAKE-SPEAK: ETYMOLOGY (ELA, THEATER)

With your class, discover more about the oft-studied language Shakespeare used in his written work! We know that Shakespeare used over 31,000 words in total in his plays, and some experts estimate that he knew at least 35,000 more words that he didn’t use in his writing. Of all of these words, it is believed that Shakespeare invented roughly 17,000! In recent years we have created a whole slew of new terms like: frenemy, ginormous, tweep, muggle, bling, chillax, and OMG, just to name a few! In groups, have students study the terminology that Shakespeare created. Ask questions like: *How have Shakespeare’s invented words had an impact on the way spoken and written language has evolved? What, if any, are the origins of the words he made up? Why do you think these words were invented?* After they’ve completed their research, have students share their findings with the rest of the class in a presentation that uses a mashup of modern speech and Shakespeare’s invented vocabulary! **Bonus:** They could also create a mashup of a book series they are are reading or have read in class, or create their own abridged version of a Shakespeare play, like Tom Stoppard’s *15-Minute Hamlet*. To support this unit, use the **Activity: Exploring the Rhythm Inside the Text** in the **Before** section, or the **Activity: Let’s Bust a Rhyming Couplet** in the **After** section.



William  
Shakespeare's  
**LONG LOST**  
First PLAY  
(ABRIDGED)







# WillyBShakin



719

posts

2.5M

followers

1,615

following

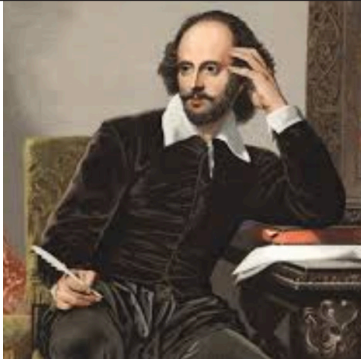
Message



**William Shakespeare**

Writer. Husband. Father. Inventor of words. "Love all, trust a few, do wrong to none."

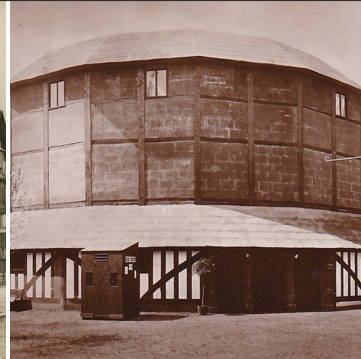
#MicDrop #IWroteThat 🖋️💀📖🤖



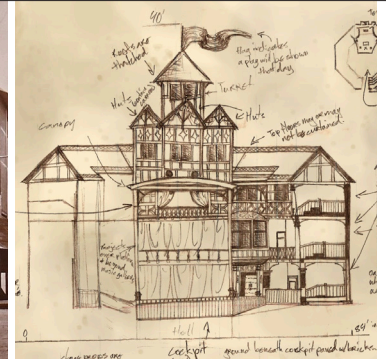
Off Guard / En Garde!!  
#PenMightierThanSword  
#NoFilter



The palace where it all began.  
#Home #FamilyFirst



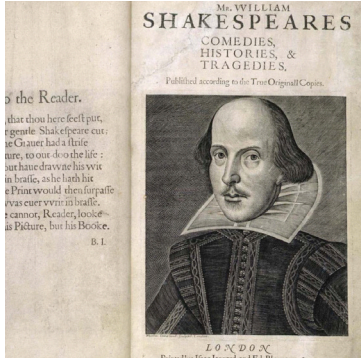
Pop Out to Check Out My New  
Play @GlobeTheater  
#SeatsCostMoney #GlobeTheater  
#MenInDresses



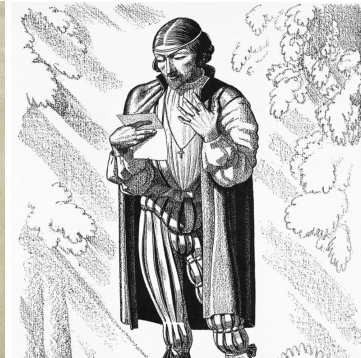
Planning and Preparation. The  
Makings of a Legend #TheaterLife  
#GlobeUpGlowUp



And then I said, the brightness of  
your face would shame the stars.  
Even though it hasn't been  
invented yet, you want to zoom  
off in my car? #CornyCrooner  
#SwoonOverShakespeare



#PosedForEightHours  
#NewRecord #NotMyGoodSide



Me!! Banned!! Theater was  
nothing before me!! #NeverThat



Someone sent me this as inspiration  
for a new play I'm writing. The first  
thing I could think of was "To flee or  
not to flee?" #ThatWasMyQuestion



That time Joseph Fiennes  
tried to play me. He tried. #tbt  
#OnlyOneShakespeare



These sisters sure look weird.  
#PeepTheBackground



How are you going to tell me  
about myself?? Be thankful I have  
bigger things to worry about. Do  
you not see the army behind me?  
#Drama



# BEFORE

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

## COMMON CORE STANDARDS

**Speaking and Listening:** 1

**Language:** 1

**Reading:** 2; 4

## NEW YORK STATE STANDARDS

**Arts:** 1; 2; 3

**ELA:** 1; 2; 3; 4

## BUEPRINT FOR THE ARTS

**Visual Arts:** Art Making

Making Connections

**Theater:** Theater Making

Developing Theater Literacy

Making Connections



## William Shakespeare's LONG LOST First PLAY (ABRIDGED)

**THE NEW VICTORY® THEATER**  
NEW VICTORY® SCHOOL TOOL® Resource Guides





# EXPLORING THE RHYTHM INSIDE THE TEXT

Hidden in Shakespeare's text is the rhythm in which he wrote his masterpieces, called iambic pentameter. Work with your students to understand exactly what this rhythmic writing and speech is and why it's important to telling a story.

**Materials Needed:** Text provided within the activity below

- Start by introducing students to the concept of iambic pentameter—an unemphasized syllable followed by an emphasized one—like a heartbeat! Explain or write or draw on large chart paper, the following:
  - “iamb” means that there are two syllables: the first is not emphasized while the second is. When combined, those two syllables make up an iambic foot.
  - “Penta,” meaning five, indicates that five iambic feet are needed to create one line of iambic pentameter.
  - An example of iambic pentameter using modern speak would be: There **were** so **many** **train** **delays** **today!**
    - Note that sometimes full words are the emphasized syllable, and other times only a portion of a word is stressed.
- Next, have students recite the sample sentence above, clapping on each syllable and making sure to clap louder on the emphasized syllables. This will help to get the rhythmic nature of iambic pentameter into their bodies.
- Once students understand this concept, have them individually explore select Shakespeare phrases (see examples below). Ask them to play with clapping the phrases in rhythm, then with speaking them. To help guide them, ask questions like: *What is it like to speak the text without applying iambic pentameter? How does iambic pentameter help you to better understand the text?*
- Ask for volunteers to offer emotions they experienced when reading the Shakespearean passages. Scribe them on a large piece of chart paper for use later.
  - “But, soft! What light through yonder window breaks?” –*Romeo and Juliet*
  - “And they shall fetch thee jewels from the deep.” –*A Midsummer Night's Dream*
  - “If music be the food of love, play on.” –*Twelfth Night*
  - “Now is the winter of our discontent.” –*Richard III*
  - “You taught me language; and my profit on't.” –*The Tempest*
- Using the emotions sourced in **Step 4**, have students choose one phrase listed here to explore further, applying different emotions to see which one(s) works best. Remind them that they are still to use iambic pentameter while speaking; this is just an added layer to deepen their text exploration. To guide them, ask them questions like: *How does applying different emotions affect the way you speak the text? How can you show these different emotions using facial expressions? In what ways do these different emotions affect your physicality?*
- Finally, have each student share their interpretation of their chosen text with the class.

## REFLECTION QUESTIONS:

*What was it like to explore Shakespeare's text?*

*Did using iambic pentameter help you better understand what you were saying? Why or why not?*

*Do you think you have a better understanding of how Shakespeare composed his writing? How so?*

*What were some of your favorite moments from this activity?*

*What was the most challenging aspect of this activity?*

William  
Shakespeare's  
LONG LOST  
First PLAY  
(ABRIDGED)



# Be a part of your kid's field trip to WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED)

## WATCH

Check out the video trailer and a message from WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED)

[www.NewVictory.org/LongLostFirstPlay](http://www.NewVictory.org/LongLostFirstPlay)

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



## ASK



**After your kid visits the New Vic, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!**

### BEFORE the show:

*What Shakespeare plays have you seen or read before?*

*What do you think it will be like to see a mashup of Shakespeare's plays?*

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

### AFTER the show:

*What was your favorite part of the show?*

*Did anything about the show surprise you?*

*What was it like to see three actors portray all of Shakespeare's characters?*

## 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 2017-18 season, visit [www.NewVictory.org](http://www.NewVictory.org).

William  
Shakespeare's  
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THE NEW VICTORY® THEATER  
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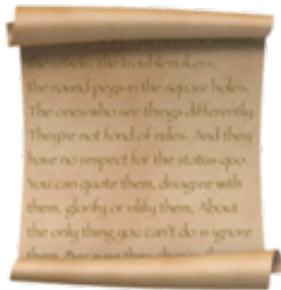






# WOULDST THOU, LIKE... EMOJIFY 🤔 SHAKESPEARE?

William Shakespeare was a masterful storyteller, adept at creating scenarios filled with drama, intrigue, comedy, sorcery, betrayal and, yes, even murder! He also used a unique style of writing and poetic language to convey his epic stories. Now it's time for you to help bring epic storytelling into the 21st Century!



VICPHONE

DELETE ALL

NEW VICTORY

CANCEL

Use emoji to tell your favorite Shakespeare story, or the plot of your favorite movie! Draw them in the text bubbles below, tweet or Snapchat your stories using #EmojifyShakes and tag @NewVictory! 😊😊



ABC



# SHAKESPEARE:

## ALL ABOUT HIS **WERK!**

These are just some of Shakespeare's plays that will be covered or touched upon in the show!

### Romeo and Juliet



A boy, Romeo, and his boo, Juliet, love each other. Their families despise each other. The young lovers perish in the name of love.

### King Lear



An old king leaves his kingdom to his three daughters. Two of the sisters kill each other. The other is sentenced to death. The old king dies from the stress of it all.

### Othello

A jealous petty soldier convinces his general to kill his own wife. Then, the jealous soldier kills the person who got the promotion he wanted. The general kills himself...because he got played.

### Hamlet

A son is haunted by his father's ghost, who tells the son to kill his uncle. The son goes real-life crazy. Everybody dies.

### Comedy of Errors

Two sets of twins get mistaken for each other. Everyone is confused! The only person who can tell them apart is their dad...over it.



### Twelfth Night

A sister pretends to be her brother in a new land. Then, her brother shows up and their identities get mistaken. A fight almost happens, but then everyone gets married.

### Titus Andronicus

A king goes insane trying to defeat a queen who keeps killing his children. The king feeds the queen her own children in the form of meat pies. In the end, everyone dies. It's all very *Game of Thrones*, haha.

### A Midsummer Night's Dream

Fairies create a complicated love triangle in the forest. The end.



### The Tempest

An exiled king uses his magical powers to get his daughter married and torment the person who exiled him.



# 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  
Writing: 4  
Language: 1

## NEW YORK STATE STANDARDS

Arts: 1

## BLUEPRINT FOR THE ARTS

Visual Arts: Art Making,  
Making Connections

## Heads up!

WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED) is a funny, fast-paced production by the Reduced Shakespeare Company. It combines all 39 of Shakespeare's plays, mashing them together and combining his classical works with modern-day pop culture references in order to create William Shakespeare's never-before-performed 40th play. Prepare your students to listen and watch closely to see just how many of Shakespeare's plays they can identify!



William  
Shakespeare's  
LONG LOST  
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(ABRIDGED)

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# Shakes in the City

Shakespeare set his plays in such faraway settings as Athens, Turkey, Italy, a fictional desert island, in castles, caves, beaches and on ships! But, what if you could set a roaming Shakespeare play right here in the city? What would be your castle? Your cavern? Your ship? Use the space below to draw your very own urban Shakespeare setting! **Bonus:** Use the blank box in the lower right corner to create a legend to indicate the structures you've drawn and what they'd be used for in your epic Shakespearean play!

Urban Legend



# 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 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

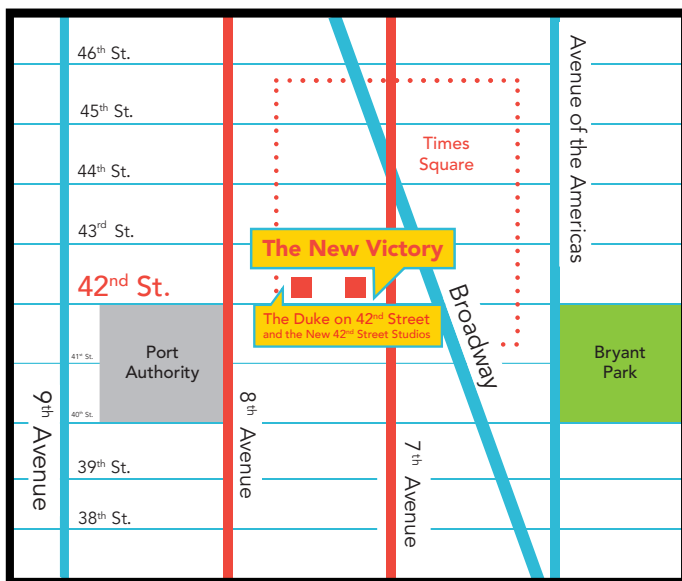
If you are traveling by bus, please also share this important information with the bus driver.

## 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.



### 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: 3; 4; 5

Speaking and Listening: 1

Language: 1; 2; 3

## NEW YORK STATE STANDARDS

Arts: 1; 2; 3

English Language Arts: 1; 3; 4

## BLUEPRINT FOR THE ARTS

Theater: Theater Making

Theater Literacy

Making Connections



## William Shakespeare's LONG LOST First PLAY (ABRIDGED)

THE NEW VICTORY® THEATER  
NEW VICTORY® SCHOOL TOOL® Resource Guides



## AFTER / PERFORMANCE REFLECTION

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

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

*What were the most interesting moments in the show?*

*What does the term “epic” mean to you?*

*What did you think about how many of Shakespeare’s plays were combined to tell one epic story?*

*What did you think of the use of pop culture references in the show?*

*What did the performance make you think about different ways to tell a story?*

## 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...*)

William  
Shakespeare's  
LONG LOST  
First PLAY  
(ABRIDGED)





## AFTER / PERFORMANCE REFLECTION

# Ye Olde Critique

IF I WAS WRITING A NEWSPAPER ARTICLE ABOUT THIS SHOW, THE HEADLINE WOULD READ:

---



THE PART OF THE SHOW  
THAT GRABBED MY ATTENTION  
THE MOST WAS

---

---

WHILE WATCHING THE SHOW,  
THE STRONGEST REACTION I HAD WAS

---

---



A QUESTION I HAVE  
ABOUT THIS SHOW IS

---

---

THE SHOW MADE ME THINK ABOUT

---

---

ONE THING I SAW ON STAGE  
DURING THIS SHOW THAT I'VE  
NEVER SEEN BEFORE WAS



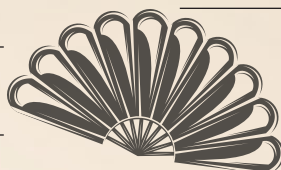
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---

BEFORE SEEING THIS SHOW,  
I DIDN'T KNOW THAT

---

---



AFTER SEEING THE SHOW,  
MY FRIENDS AND I TALKED ABOUT

---

---



IF I WAS THE DIRECTOR,  
ONE CHANGE I WOULD MAKE  
TO THE SHOW WOULD BE

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OVERALL, THE SHOW MADE ME FEEL



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# LET'S BUST A RHYMING COUPLET

Now that you've seen WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED), it's time to put your writing and acting caps on. Take a page out of Reduced Shakespeare Company's book and create a brand new original play—loosely based in the world of William Shakespeare.

**Materials Needed:** Paper, pencil or pen, chart paper, examples of rhyming couplets, music (optional)

- Begin by showing students examples of rhyming couplets so they have context for the rest of this activity. Examples of Shakespearean rhyming couplets, which use iambic pentameter, you might want to show them are:
  - "Will you go on, I pray? This is the night  
That either makes me, or fordoes me quite." –Othello
  - "Did my heart love till now? Foreswear it, sight.  
For I ne'er saw true beauty till this night." –Romeo
- Then, tell students that, as a class, they are going to create a collective writing piece—a mash-up—just like they saw on the NEW VICTORY stage!
- To begin, determine all of the elements needed to tell a captivating, epic story! As a class, decide the following:
  - What Shakespearean characters and story elements do you want to include?
  - What pop culture characters should be included?
  - What are the plot points, such as the story's **inciting incident** (an event that sets the story's conflict into motion), **conflict** (a problem that a story's protagonist must solve), and/or **resolution** (how a story's conflict is solved)?
  - Where does the story take place? What is the story's setting?

**Note:** All of this should be scribed on large chart paper for reference.
- Work with your students to write the beginning, middle and end of the story in prose.
- Next, referring to the examples of rhyming couplets provided, tell them that each student will be in charge of composing one rhyming couplet, which should be written to help tell the story and to move the story along. Students can feel free to modernize the language they create, as long as it rhymes and moves the story along! **Note:** This can also be done in small groups, having each group create the beginning, middle and end of the story, respectively.
- Students can be inspired by Shakespeare's work, the work and staging elements of the Reduced Shakespeare Company (RSC), pop culture references, song/rap lyrics or even films! Much like RSC, students should feel free to be as wild and zany with their storytelling as they want.
- Once each student has created their part of the story, have them share out what they've created with the rest of the class.
- Have the whole class come together to connect the collection of couplets—your very own epic story!
- Finally, perform your original piece—William Shakespeare's Long Lost Chapter—for another class!

## REFLECTION QUESTIONS:

How did you work successfully to create your rhyming couplets?

What was it like to take centuries-old writing and mash it up with modern elements?

What was it like to connect each rhyming couplet with each other's, essentially building a story?

What were your challenges? Were there any surprises?

What skills did you use today that you saw the performers in WILLIAM SHAKESPEARE'S LONG LOST FIRST PLAY (ABRIDGED) use on stage?

William  
Shakespeare's  
LONG LOST  
First PLAY  
(ABRIDGED)







# HARK!

CREATIVITY PAGE

## Alas, A Sonnet Hath Been Lost!

Will Shakespeare needs your help, for one of his sonnets has gone missing—even the title! All that stands are two lines. Will needs your help to finish his work! **Here are the rules:**

1. A total of fourteen lines are needed in order to compose a complete sonnet

2. Every other line's last word must rhyme  
(see an example of Will's Sonnet 23 on the following page!)

I. There once was a schoolmarm, tragic yet kind,

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14. But when she came through the door, there was none there!







## SONNET XXIII

As an unperfect actor on the stage  
Who with his fear is put besides his part,  
Or some fierce thing replete with too much rage,  
Whose strength's abundance weakens his own heart;  
So I, for fear of trust, forget to say  
The perfect ceremony of love's rite,  
And in mine own love's strength seem to decay,  
O'ercharged with burden of mine own love's might.  
O, let my books be then the eloquence  
And dumb presagers of my speaking breast;  
Who plead for love and look for recompense  
More than that tongue that more hath more express'd.  
O, learn to read what silent love hath writ  
To hear with eyes belongs to love's fine wit.





## Sources

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<http://www.history.com/topics/british-history/william-shakespeare>

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### For @WillyBShakin's Insta:

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William  
Shakespeare's  
LONG LOST  
First PLAY  
(ABRIDGED)

