

NEW VICTORY® SCHOOL TOOL®

2017-18 SEASON

RESOURCE GUIDE



THE NEW VICTORY® THEATER

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

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.

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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. The enthusiastic young people who greet you at the theater are members of the New Victory Usher Corps, a rigorous three-year program in which young New Yorkers ages 16-22 are paid to work as front of house staff for the theater and paid to attend workshops with topics like Goal Setting, Personal Banking or Public Speaking, among others. In our administrative offices, the New 42nd Street Apprentice Corps employs college and graduate students to take on a wide variety of responsibilities within the daily operations of a nonprofit performing arts organization. These job opportunities expose students to invaluable life skills and the power of live performance.

CONTACT INFORMATION

209 W 42nd Street, New York, NY 10036
Education@NewVictory.org
646.223.3090



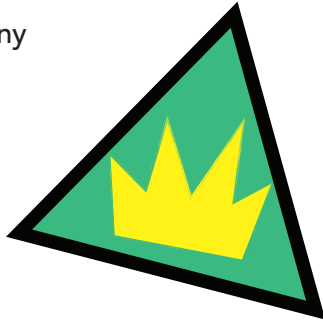
NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



The Young King

INSIDE

- PAGE 4** What Guides New Victory Education:
Our Guiding Pillars!
- PAGE 5** Inside the Show/Company
Closer Look
Where in the World
- PAGE 7** Inside the Art Form
- PAGE 8** Unit Plan Brainstorm



BEFORE

- PAGE 10** Activity: Kingdom of Shadows
- PAGE 11** Resource for Families
- PAGE 12** Creativity Page: King of the Quill

EN ROUTE

- PAGE 13** Heads Up!
- PAGE 14** Creativity Page: Look to What's Inside Yourself
- PAGE 15** Trip Guide

AFTER

- PAGE 18** Performance Reflection
- PAGE 19** Be Ye Olde Critic!
- PAGE 20** Dream-O-Rama
- PAGE 21** Creativity Page: Thank A Leader



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; 4; 5; 6; 7

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

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

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3; 4

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 5

Science: 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Summary

What kind of King would you be? A naïve boy raised by goatherds is discovered to be heir to the kingdom. Treasures and privileges are laid at his feet, but at what cost to others? The achingly beautiful and tender language of Oscar Wilde joins the intimate and magical world of internationally acclaimed Adelaide theater company, Slingsby. Journey in wonder, to a land of challenging choices and rich rewards.



*The
Young
King*



INTERACTIVE THEATER + SHADOW PUPPETRY ÷ EXPLORATION × ADVENTURE =

Where in the world is
THE YOUNG KING from?

ADELAIDE, AUSTRALIA



The Young King

A Closer look:

THE YOUNG KING, created by Australian theater company Slingsby, is an intimate show based on the short story by Oscar Wilde.

Slingsby has premiered six original productions, won 14 arts industry and business awards and performed in 70 venues in 44 cities across Australia, Canada, Ireland, New Zealand, Norway, Scotland, Singapore, Spain, UK and the USA.

THE YOUNG KING was nominated for a prestigious Helpmann Award for 2016 "Best Presentation For Children." In 2016, Slingsby won The Advertiser newspaper's award for "Best Venue – Festival." Slingsby converted the former Dazzeland indoor amusement park, located in a major shopping mall in Adelaide, into a 'pop-up' theater purpose-built for the show. In 2017, THE YOUNG KING won the International Performing Arts For Youth Victor Award.

Oscar Wilde's rich and dramatic portrayals of the human condition came during the height of the prosperity that swept through London in the Victorian Era of the late 19th century. At a time when all citizens of Britain were finally able to embrace literature that only the wealthy and educated could once afford, Wilde wrote many short stories, plays and poems that continue to inspire millions around the world.

FUN FACTS



10000Y

THE YOUNG KING comes all the way from Adelaide, Australia where Slingsby is located. The theater troupe will journey over 10 thousand miles to get to The New Victory.

Adelaide, the capital of South Australia, is one of only six states on the continent!

Adelaide, originally settled as a British colony, was ruled by Great Britain from its founding in 1836 until the 20th century when Australia slowly began to separate from British rule.

Adelaide is the only Australian capital to be named after a woman. In 1836, a request was submitted to King William IV that the new capital be named after His Majesty or Queen Adelaide. The king chose Adelaide.



ADAPTATION

Stage productions are often based on books, movies and other existing stories. Playwrights, in collaboration with a director or collective theater ensemble, retell the stories in new, innovative ways. Examples of this are *The Curious Incident of the Dog in the Nighttime* (adapted from a novel), *Mary Poppins* (adapted from novel to film and film to stage) and *Frankenstein* (adapted from novel to stage and film). Slingsby's production of *THE YOUNG KING* is adapted from Oscar Wilde's short story of the same name by playwright Nicki Bloom.

INTERACTIVE THEATER

Interactive theater focuses on bringing the audience into the world of a play. Like an interactive museum exhibit, the set often surrounds the audience. The audience is encouraged to engage with the show in some capacity, whether it's creating a costume or responding directly to the performers. Interactive theater can stimulate an audience's senses asking one to touch, feel or smell things. Overall it's all about making each audience member a part of the world of the show.

SHADOW PUPPETRY

Shadow puppetry is the oldest form of puppetry in the world! It's created by shining a light onto a 2-dimensional puppet which projects its shadow onto a screen. Modern shadow puppets are made from a variety of different materials like paper, cloth, feathers, wood, dining utensils and so much more. Shadow puppetry also uses different colored lights to convey different moods or emotions, times of day or seasons.

WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring *THE YOUNG KING* with your students, find out how much they already know about **ADAPTATION**. In addition, allow them to explore the themes: **ADVENTURE** and **EXPLORATION**.

Have you ever seen a play that featured only two actors?

*THE YOUNG KING features shadow puppetry.
What type(s) of puppetry do you like? Why?*

*Have you ever read Oscar Wilde's "The Young King"?
What other works by Oscar Wilde do you know?*

*Have you ever seen a stage adaptation of a book or short story?
What was it?*

*Have you ever gone on an adventure or explored something new?
How did that make you feel?*



*The
Young
King*



LET'S GET WILDE!

(ELA, THEATER)

The New Victory's presentation of *THE YOUNG KING* is an adaptation of Oscar Wilde's short story of the same name. As a class, read Wilde's original text. Then, in small groups, compare and contrast what you experienced and saw at the New Victory with the original text. Next, have each group choose a different art form such as dance, movement, physical theater, visual art or music to retell the story! Finally, have students share their artistic creations with another group or have a showcase of the work and present it to another class! To support this unit, use the **Performance Reflection: *Be Ye Olde Critic*** in the **After** section.

THEME: COLLABORATE AND CREATE

(ELA, THEATER ARTS)

Work together to create an interactive show based on a piece of text you're reading or have read in class! *THE YOUNG KING* is an interactive theatrical experience where the audience becomes a part of the King's realm. As a class, or in small groups, choose and read a piece of literature—this could be a poem, short story or book. Over a period of time, e.g., the course of a week, have your students examine the text's **themes** (topics), **plot** (what happens), **characters** (who's in the story) and **setting** (where the story takes place), and then have your students collaborate to create an interactive experience based on their chosen text. *Hint: Remind students that they can feel free to use different art forms such as movement or music when creating their show.* Once they've created their work of art, showcase that interactive experience for family, faculty or another class! To support this unit, use the **Activity: *Kingdom of Shadows*** in the **Before** section.

WHAT COST POWER?

(ELA, SOCIAL STUDIES, HISTORY)

In groups, have your students conduct a research project around different monarchs throughout history; e.g., Queen Victoria, Queen Mary I, King George III or Queen Elizabeth I. As prompts for inspiration for their project, tell each group to consider questions like: *"What must it have been like to rule over a kingdom?" What effects might that power have had on a King's or Queen's subjects? How does a monarchical society affect the environment? How might a kingdom's subjects rise up against those powers if they become too big or too greedy?* In addition, have your students research the societal role of the King or Queen they've chosen to study, including their day-to-day routines, their political views, the ways they treated and interacted with their subjects and whether or not they engaged their subjects in battle. After your students have completed their research, have them use what they've learned as source material for creating their own kingdom inside the classroom. Putting themselves in the role of King or Queen, ask them to write a monologue from that ruler's point of view, discussing the times in which they lived, the roles they played, the hardships they or their subjects faced and what they could have done differently to better serve the people and environment in which they lived. Finally, have each student share their monologue with the class! To support this unit, use the **Creativity Page: *Look to What's Inside Yourself*** in the **En Route** section.

*The
Young
King*



BEFORE

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

COMMON CORE STANDARDS

Writing: 3; 4

Speaking and Listening: 1; 2; 6

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: 1; 2

English Language Arts: 1; 2; 3; 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Visual Arts: Art Making
Making Connections



*The
Young
King*



KINGDOM OF SHADOWS

THE YOUNG KING features different modes of storytelling, one of them being shadow puppetry! Now it's time for your students to create a kingdom, using only shadow play! **Note:** You can choose to do this as a whole class or in four smaller groups.

Materials Needed: One long roll of blank butcher paper (or your classroom wall), markers/crayons, cardstock or construction paper, LED flashlights

1. Roll out a long sheet of blank paper on your classroom floor and have your students use crayons or markers to create the backdrop of an entire Kingdom. Encourage them to draw a variety of elements like a castle, a moat, a village, a market, etc. *Hint: You can choose to omit the drawing portion and only focus on shadow play, using objects and flashlights to create different shapes, and assigning those shapes as different elements in the Kingdom.*
2. Next, using cardstock or construction paper, have your students cut out different shapes that can be used to build onto the Kingdom you've already created! Remind your students that they can also cut out human shapes or use their own bodies to create shadows. *Hint: If you choose not to do the drawing portion of this activity, this is a great opportunity to build your kingdom completely out of shadows!*
3. Next, have two students hold the class's drawing up in the middle of the room. This will act as the projection screen! **Note:** Students can project their objects or shapes from behind the drawing to create a more cinematic experience.
4. Present your students with some imagined obstacles to help them brainstorm solutions. Some ideas are:
 - a. The castle is under attack from a rival kingdom! What do we do?!
 - b. The Queen or King receives word that her/his subjects are planning a revolt!
 - c. A storm has ravaged the kingdom, leaving many villagers displaced. What can be done?
 - d. The prince has been kidnapped and is being held for a ransom. Must the kingdom's ruler now assemble an army to rescue the prince?
5. After they have finished creating different worlds and scenarios within their kingdom, have your students circle up.
6. As a class, reflect with your students on the process of creating their own kingdom. Ask for volunteers to share their solutions to the problems presented.

REFLECTION QUESTIONS:

What were some of your favorite moments from this activity?

What was the most challenging aspect of this work?

What was it like to bring a kingdom you created to life?

How did transforming an object and your classroom enhance your views of storytelling?

*The
Young
King*



Be a part of your kid's field trip to see THE YOUNG KING!

WATCH

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

www.NewVictory.org/TheYoungKing

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!

Ask your kid BEFORE the show:

What do you think it will be like to experience an interactive piece of theater?

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

Ask your kid AFTER the show:

What was your favorite part of the show?

Did anything about the show surprise you?

How did the use of shadow puppetry help tell the story?

What did you think about all of the characters being played by only two actors?

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 2017-18 season, visit www.NewVictory.org.



The Young King



King of the Quill

It's time to get creative. Put quill to parchment and design your very own kingdom! Use your vivid imagination and sketch a design of your kingdom. Consider the questions on the page as you're creating.

Bonus: After you see THE YOUNG KING, come back to this drawing and revise your designs based on what you saw and learned!

*What kinds of
structures are
in your kingdom?*

*Are there supernatural
elements there?*

*What does the
natural environment
look like?*

*Does your kingdom exist
in the distant past or the
distant future?*

*What would you be dressed like
as the ruler of your kingdom?*



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

Writing: 2, 3

Reading: 1

Language: 1, 2, 3

NEW YORK STATE STANDARDS

Arts: 3

BLUEPRINT FOR THE ARTS

Theater: Making Connections

Visual Arts: Art Making,
Making Connections

Heads up!

When you arrive at the theater you and your students will be transported to the young king's realm from the moment your group enters the doors. For more information, see the FAQ's at NewVictory.org/schools

THE YOUNG KING, an adaptation of Oscar Wilde's short story, is an exploration of power and a journey to find the truth. Told through a collaborative, interactive performance, this production employs puppetry, music and intricate set design! Prepare your students to watch closely and see how the characters and other story elements are brought to life throughout the theater.



*The
Young
King*



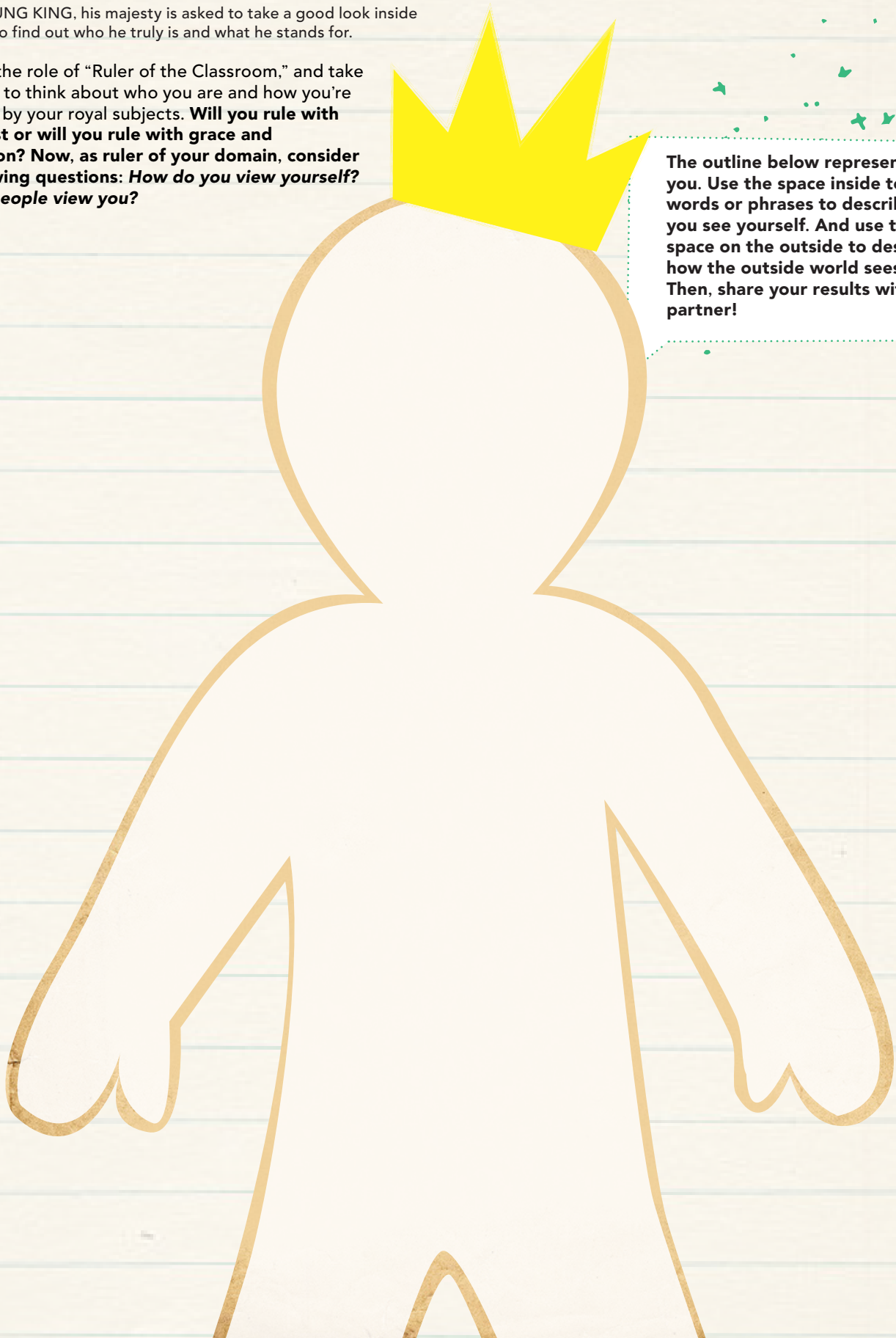
Look To What's Inside Yourself

CREATIVITY PAGE

In THE YOUNG KING, his majesty is asked to take a good look inside of himself to find out who he truly is and what he stands for.

Step into the role of "Ruler of the Classroom," and take a moment to think about who you are and how you're perceived by your royal subjects. **Will you rule with an iron fist or will you rule with grace and compassion? Now, as ruler of your domain, consider the following questions: *How do you view yourself? How do people view you?***

The outline below represents you. Use the space inside to write words or phrases to describe how you see yourself. And use the space on the outside to describe how the outside world sees you. Then, share your results with a partner!



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



TRIP GUIDE

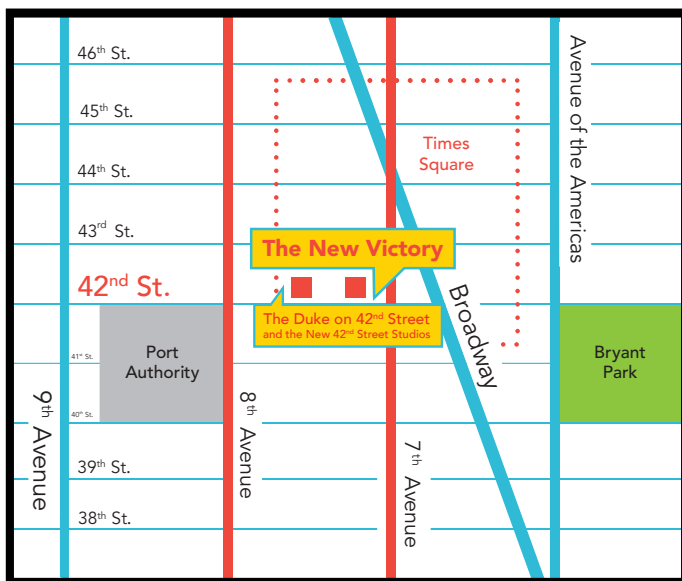
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

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

BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater space.



During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets
11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

BY MTA, SUBWAY OR BUS

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

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

A/C/E to Port Authority

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

B/D/F/M

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

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



AFTER

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

COMMON CORE STANDARDS

Reading: 1

Writing: 2; 3; 4; 5

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

Language: 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3

English Language Arts: 1; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

Visual Arts: Art Making,
Making Connections



*The
Young
King*



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 about it. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

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

What were your favorite moments in the show?

What did you think about the use of shadow puppetry?

How did the story make you feel?

What did the story make you think about leadership?

What was it like to be immersed in the world of the Young King?

TEACHER TIP

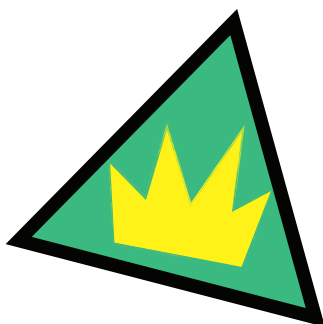
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I saw...*)

Analyze (*I wonder...*)

Interpret (*I think/feel...*)

Evaluate (*I believe...*)



*The
Young
King*



Be Ye Olde Critic!

AFTER / PERFORMANCE REFLECTION

Write your review of THE YOUNG KING. 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!

Headline:

What I saw and what surprised me:

*The
Young
King*

The Medieval Times

How the show made me feel:

What mood were you in after the show? What about the show made you feel that way?

My Opinion:

Consider the performing choices, interactive elements, music, set, costumes and lighting:

DREAM—O—RAMA

This activity will allow your students to create an artistic representation of their dreams utilizing the art forms of diorama and narration as seen in *THE YOUNG KING*!

Materials Needed: Small pieces of cardboard or cardboard boxes, construction paper and/or cardstock, markers, tape.

1. Ask your students the following questions: *What dreams did The Young King have in the show? and How were those dreams brought to life by the actors and the production?*
2. Tell your students that they will be working to bring their dreams to life utilizing some of the art forms they just mentioned. *What are typical dreams people have while sleeping? What do you think dreams mean?*
3. Next, ask students to think of a dream they had. This can be a recent dream, a recurring dream or just a memorable dream from their past. They should pick something that they are comfortable sharing.
4. After choosing a dream, have your students find a partner they can share their dream with.
5. After each student has a chance to share their dream with their partner, tell them that they are now going to ask their partner questions about their dream to learn more details about the setting and feeling of the dream. *Hint: Students can be prompted to ask questions about the visual elements of the dream* (colors, textures and other visual details), as well as the thoughts and feelings of the people in the dream (words that were said or heard and emotions that were expressed or felt). Give students time to have this conversation and ask each other questions.
6. Now, tell students that they are going to write down their own dream in the form of a narrative or story. Tell them to add details that they discovered with their partner to make the narrative as vivid as possible.
7. Tell your students that it's now time to create a diorama of their dream! Using the top of a cardboard box, students will make a 3D visual representation of their dream. They can use construction paper, markers and any other materials on hand to create these. *Hint: Tell students that, like dreams, these dioramas can be a literal representation of what their dream looked like or an abstract representation.*
8. Once the dioramas are finished, have your students present their diorama with the class while reading their dream narration.

REFLECTION QUESTIONS:

Do you see similarities between each individual's diorama? What were they?

Which elements did you enjoy bringing to life through visual art and spoken word? Why?

What parts of this activity were your favorite?

What elements of storytelling resonated with you the most? How so?

*The
Young
King*



Thank a Leader

CREATIVITY PAGE

In the story of *The Young King*, Oscar Wilde explores the question: *What makes a good leader?* World leaders have very difficult jobs to do because they have to represent the people they serve every second of every day!

Think about what being a good leader means to you! Then, write a letter to a someone whom you believe embodies the qualities of a leader to thank them for their leadership.

What qualities make a good leader?

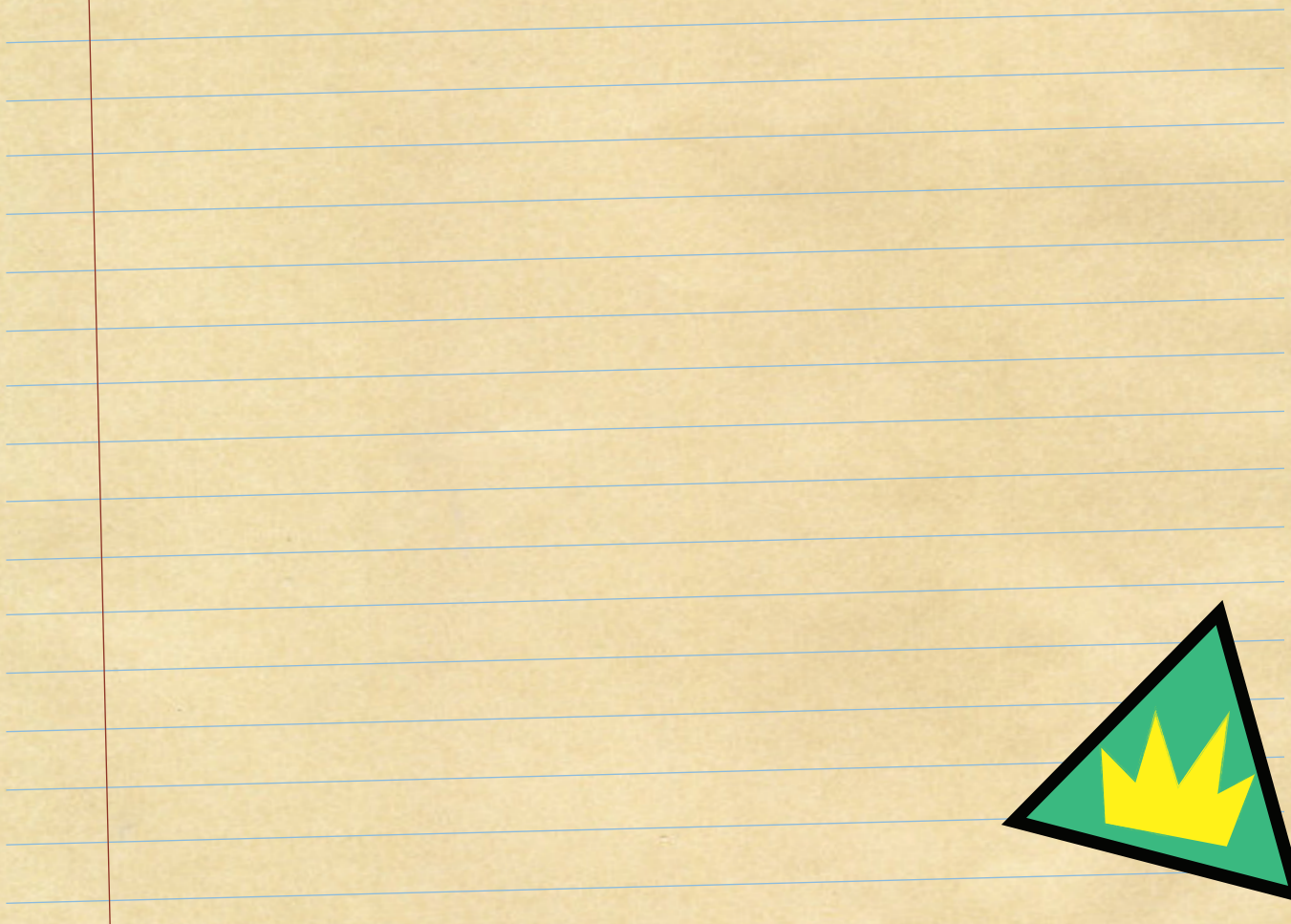


What leader in the real world embodies the above qualities (this can be a politician, a school administrator or teacher, or even a family member!):



FROM THE DESK OF

Write a letter to this leader. Include the qualities they possess that make them a good leader and a thank you for their leadership.



Sources

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