

NEW VICTORY

THEATER

# NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

# Beauty AND THE BEAST



2018-19 SEASON

## THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

A PROJECT OF THE NEW 42ND STREET

# 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)

## CONTACT INFORMATION

209 W 42nd Street, New York, NY 10036  
[Education@NewVictory.org](mailto:Education@NewVictory.org)  
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.







## INSIDE

- PAGE 4** What Guides NEW VICTORY Education:  
Our Guiding Pillars!
- PAGE 6** Inside the Show/Company  
Closer Look  
Where in the World
- PAGE 7** Handout: Synopsis
- PAGE 8** Inside the Art Form
- PAGE 9** Unit Plan Brainstorm

# Beauty THE BEAST

## BEFORE

- PAGE 11** Activity: An Actor Prepares
- PAGE 12** Resources for Families
- PAGE 13** Creativity Page: BFFs: Beast Friends for Life!

## EN ROUTE

- PAGE 14** Heads Up!
- PAGE 15** Trip Guide
- PAGE 17** Creativity Page: Enchanted QUIZZICAL Queries

## AFTER

- PAGE 19** Performance Reflection
- PAGE 20** Creativity Page: Write Your Critique
- PAGE 21** Activity: Cycle of Comradery: Getting to Know You
- PAGE 22** Creativity Page: The Designer's Studio



# 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; 9

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

**Language:** 1; 2; 3; 5

## NEW YORK STATE STANDARDS

**Arts:** Creating, Performing, Responding,  
Connecting

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

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making,  
Developing Theater Literacy  
Making Connections  
Working with Community and  
Cultural Resources

**Dance:** Dance Making  
Developing Dance Literacy

## Summary

Brimming with surprises and broad comic delights, this rowdy and rustic re-telling of the familiar French fable features a feisty heroine, a preposterous pair of loudmouthed, spoiled sisters and an enchanted prince with some monstrously bad pick-up lines. An ensemble of six actor-musicians weaves spellbinding narration, clever dialogue, and a Jazz Age score into a ferociously fun show about love, family and the notion that beauty—and beastliness—are only skin-deep.



Photo: Mark Dawson

*Beauty*  
THE  
**BEAST**

THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides





Where in the world are NEW  
INTERNATIONAL ENCOUNTER from?

CAMBRIDGE, ENGLAND



### FUN FACTS

Cambridge has its own linguistic history!  
The settlement was originally called  
“Grantabrycge” (bridge over the  
river Granta).

Speaking of books, if you were to build a  
bridge of books spanning from New York City  
to Cambridge, England, it would be made up  
of 21,884,544 books.



Photo: Mark Dawson

DEvised THEATER + MUSIC  
× ADAPTATION =



### A closer look:

Bridging backgrounds and boundaries, New International Encounter (NIE) is a motley crew of multilingual, multinational artists who believe theater is an international language. Formed in 2001, NIE rehearsed its first three shows in the old Sokol gymnastic hall in Mseno, a small town in the north of the Czech Republic. Known for their nomadism as much as for their productions, which mix live music, physical theater and multiple languages, the collective tours for up to 200 days a year. As for the other 165 days? When not on tour, the company members return home to their respective countries and collaborate via Skype.

NIE has created 32 original shows (including *Museum of Memories*, New Vic 2015, and *Past Half Remembered*, New Vic 2008) and toured to 27 different countries, spanning four continents. NIE was the first company from Norway or England to receive the prestigious ASSITEJ Award for Artistic Excellence. The international award, given every three years, is the highest honor given by the worldwide organization and recognizes noteworthy achievements in the field of Theater for Young Audiences.

NIE makes sophistication out of simplicity. Technical elements, like sets and props, are stripped down to reveal the bare minimum of the story. Most of the limited set pieces and props evoke a mood or texture. Thus forcing the audience to ignite their imagination to fill in the gaps and create the world of the play for themselves. All of the actors double as musicians. Through a fully collaborative process, the company took a classic fairytale and devised their own music and text.



# Beauty and the Beast:

## A Synopsis

A wealthy man lives in a beautiful house with an elegant rose garden. One night, an old woman visits the man's lavish estate and he humiliates her without cause. Little does he know that she is no ordinary woman—she is an enchanted witch. She transforms him into a hideous creature, cursing him to live out his days as a beast; that is, until he can manage to find true love.

Many years later, a man by the name of Maurice has just lost his fortune. Along with his three daughters—Isabella and her twin sisters—he moves from their beautiful home to a small cottage in the middle of a forest, neighboring the Beast's home. Isabella's twin sisters are unhappy without a large house and extravagant lifestyle, so they do not treat Isabella and their father with kindness.

After receiving word that his fortune may have been salvaged, Maurice sets off on a quest to learn more. On his return journey, he finds shelter in the Beast's castle. After resting for a while, he continues on his trek back home, pilfering a rose from the Beast's garden to give to Isabella. Realizing that Maurice has stolen from him, the Beast confronts him and tells Maurice that he will kill him; that is, unless the man gives up one of his daughters to save his own life. Knowing he would never betray one of his own daughters, Maurice concedes, agreeing to be killed by the Beast. After some consideration, the Beast allows Maurice to return home to say his final goodbyes. When Maurice returns home to deliver this sad news, Isabella decides to go and confront the Beast.

Upon her arrival, the Beast explains that Isabella is now his guest. She must live in the Beast's house and have dinner with him each Friday at 8 o'clock. Each week at dinner, the Beast tries to convince Isabella to love him.

*What is true love? Will the Beast ever learn from the mistakes of his past? Will Isabella finally see beyond his rough exterior and befriend the Beast? Watch this enchanted tale unfold on the New Vic stage to find out!*

### DID YOU KNOW?

NIE's retelling of *Beauty and the Beast* is based on the original 1740 version by Gabrielle-Suzanne Barbot de Gallon de Villeneuve (try saying that name three times in a row). However, the story was told in oral tradition within ancient African, Asian, European and Indian folklore centuries before Villeneuve's book was published in France.

The story of *Beauty and the Beast* was originally written and set in France, while NIE is based in England (and Norway!). The Southeast Coast of England is separated from the Northwest Coast of France by the Strait of Dover—just 21 miles of sea. These two coasts were connected by the Channel Tunnel, which opened in 1994.

Throughout the story's history, the Beast has been imagined as countless animals or chimeras. Several depictions of him from the 19th century onward have featured him as resembling a warthog, bear or lion!

## 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 *The Wonderful Wizard of Oz* (adapted from novel to stage and film). NIE's production of *BEAUTY AND THE BEAST* is adapted from Gabrielle-Suzanne Barbot de Gallon de Villeneuve's novel, which was first published in 1740.

## MUSIC

*BEAUTY AND THE BEAST* is a play with music—not a musical—and it combines acting, live music and imaginative design to tell a fantastical story. Music adds atmosphere and helps to convey a deeper level of emotion, allowing the characters to express themselves in exciting ways, beyond dialogue or monologue. Other examples of non-musicals that feature music are *Peter and the Starcatcher*, *Curious Incident of the Dog in the Night-Time*, and *The Old Man and the Old Moon*.

## DEvised THEATER

While a devised theater piece can be based on an already-written piece of text, this truly collaborative art form often starts with only a group of performers, a theme and a few found objects. Working, and most importantly playing, closely together through various ice-breaking, ensemble-building and improvisation games, these performing artists begin to offer different themes, topics and stories, from fantastical to socially relevant, that they feel compelled to convey through theater or other art forms. The rehearsal period often gives way to co-created text and may include music, movement, dance or a combination of art forms. This is how a devised theater piece like NIE's *BEAUTY AND THE BEAST*—over which each performer has their own bit of creative ownership—is formed.

## WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring *BEAUTY AND THE BEAST* with your students, find out how much they already know about **ADAPTATION** and **THEATER**. In addition, allow them to explore the themes: **BEAUTY** and **ACCEPTANCE**.

*Have you ever seen a live play with music? What was it?*

*What do you think a “play with music” is, and how does it differ from musical theater?*

*Have you ever seen an adaptation of a story? What did you enjoy about it and why?*

*What element(s) of theater do you like best? Why?*

*What is beauty? Where does your definition of beauty come from?*

*What do you think of when you hear the word “acceptance”?  
When have you experienced it?*

*Beauty*  
THE  
**BEAST**



THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



## A TALE AS OLD AS TIME (ENGLISH LANGUAGE ARTS, HISTORY, THEATER)

The story of a beautiful girl and her horrid captor—a beastly creature—is embedded in both lore and pop culture. And it's been told time and again, in many different ways, for centuries. Tell your students that they will be setting off on an adventure: a research project centered around the origins of the story, *Beauty and the Beast*! Have them visit the public or school library and, encouraging them to use both print and digital references, have them work in small groups to discover more about the history of storytelling, folklore and, ultimately, of how the story of *Beauty and the Beast*, in its many iterations, came to be! Guide them with prompts like: *How and where did the story of Beauty and the Beast originate? What methods were used to convey the story? When comparing and contrasting, what do you notice about the different ways in which this story has been told over time?* After they've done their research, have each group present to the class, via active (theater, puppetry, movement) storytelling, object theater (giving inanimate objects life by using them to convey a story), etc., a version of the story they discovered while doing their research! To support this unit, use the **Activity: An Actor Prepares!** in the **Before** Section.

## A MODERN TAKE ON AN OLD CLASSIC (ENGLISH LANGUAGE ARTS, THEATER)

NIE's BEAUTY AND THE BEAST is an adaptation of a classic tale. With each retelling of a classic story, more modern elements, such as colloquialisms, style choices and socially relevant commentary are added to make the story more relatable. At times, stories are even sanitized so that elements of the original story deemed disturbing are omitted altogether. As a class, choose a fairytale that you would like to adapt into a presentation, whether it be theatrically, in the form of a physical theater piece (using movement to aid in telling a story), a YouTube series or short film! You could start your search off with the most famous of fairy storytellers: the Brothers Grimm, or you could go more obscure and use the tales of Asbjørnsen and Moe! Once you've got your story of choice in mind, read the original version and have a class discussion about story's characters, plot (the story's beginning, middle and end), characters and setting. Then think of different ways, and various types of media you can use as a collective group, to tell an old story, in a brand new way, to another class! To support this unit, use the **Activity: An Actor Prepares** and/or the **Creativity Page: BFFs: Beast Friends for Life!** both in the **Before** Section.

## DEVISE YOUR OWN ADVENTURE (ENGLISH LANGUAGE ARTS, THEATER)

Fairytales are often rooted in folklore—stories carrying cultural significance that have been handed down from generation to generation. But, what exactly makes a fairytale, a fairytale? As a class, think of the different parts that make up a captivating story. Then, work as an ensemble to devise a play, perhaps with music elements a la NIE's BEAUTY AND THE BEAST, based on a piece of text you're reading or have read in class. But, you must adapt it into a fairytale! As a class, or in small groups, choose and read a piece of literature—this could be a poem, short story or a full book. Over a period of time, 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 devised work of art for family, faculty or another class! To support this unit, use the **Activity: An Actor Prepares!** in the **Before** Section and/or **Activity: Cycle of Comradery: Getting to Know You** in the **After** section.

*Beauty*  
THE  
**BEAST**



THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

# BEFORE

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

## COMMON CORE STANDARDS

**Writing:** 2; 3; 4

**Speaking and Listening:** 1; 4

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** Creating, Performing, Responding,  
Connecting

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

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making;  
Developing Theater Literacy  
Making Connections

**Music:** Making Connections

**Dance:** Dance Making  
Developing Dance Literacy



Photo: Mark Dawson

*Beauty*  
THE  
**BEAST**

THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides



# AN ACTOR PREPARES

In *BEAUTY AND THE BEAST*, each character's physicality and music are essential parts of the storytelling, as they help the audience understand the character's various personality traits. Try the activity below to explore the physicality of different characters and help your students find their inner actor!

**Materials Needed:** Three varied styles and tempos of instrumental music, open space that is clear of desks

1. To begin, invite students to find a spot in the room with space to move freely and safely. Tell them that they will embody different types of music and find different ways of expressing themselves using only their bodies (gestures, physicality and levels).
2. Tell students to walk through the space and make sure to notice how their body moves through space (physicality, posture, breathing, etc.).
3. After some time, begin to play a piece of music. Ask students questions like *How does this piece of music affect that speed, or tempo, at which you're moving? Did you slow down or speed up? What do you notice about your facial expression? Did it change? How did hearing this piece of music change your posture?*
4. Next, ask them: *Given your individual answers to these questions, what kind of character would move, breathe, stand or slouch this way?* With their individual answers in mind, have them consciously embody that character. After a moment, have students stop where they are and ask for volunteers to tell the class who or what they're embodying, then demonstrate it for the class and have everyone follow along! Repeat Steps 2-4 utilizing two other pieces of music, varying in tempo and style.
5. Next, have students choose their favorite character, out of the three they've created, to explore even more. Then, in groups of three or four, have students discuss their characters, how they relate and what story they could tell through movement and physical gesture, using a style of music of their choice, to devise a one-minute movement piece, with or without dialogue.
6. Finally, have each group share their devised movement piece with the rest of the class. And now, your students have become an ensemble of collaborative devised theater artists!

## REFLECTION QUESTIONS:

*What was your favorite part of this activity?*

*What did you notice about how music affected your classmates' physicality?*

*What is theater? In what ways did this activity change your perception of what theater can be?*

*Where in *BEAUTY AND THE BEAST* do you think physicality or physical gesture might be present?*

*Beauty*  
THE  
**BEAST**

THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides





### Be a part of your kid's field trip to BEAUTY AND THE BEAST!

#### WATCH

Check out the video trailer and a message from  
BEAUTY AND THE BEAST

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

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 do you think a “play with music” is?*

*How do you think the performers worked  
together to create the show?*

*How do you think this story will be different from  
other versions of Beauty and the Beast?*

*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?*

*How would you describe the art forms used in the  
show, or used in devised theater?*

*How was this telling of the story different from  
other versions you've seen or read?*

*Did anything about the show surprise you?*

#### 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 2018-19  
season, visit [www.NewVictory.org](http://www.NewVictory.org).



# BFFs: BEAST FRIENDS FOR LIFE!

In *BEAUTY AND THE BEAST*, the Beast is compelled to let Isabella know how he feels—so he sings a song about it. Songs are a really fun way to convey just how you feel about someone or something. Think about your best friend. How did you become friends? Why are they your bestie?

**Now, write a song all about it and then give it to them as a gift!**





# EN ROUTE

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

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

## COMMON CORE STANDARDS

Reading: 1

## NEW YORK STATE STANDARDS

Arts: Creating, Responding, Connecting

## BLUEPRINT FOR THE ARTS

Theater: Making Connections

Visual Arts: Art Making  
Making Connections

## Heads up!

BEAUTY AND THE BEAST is about love, beauty, and courage. Be aware that this is not the Disney tale that you and your students may be familiar with. Prepare your students to experience new characters that may break the fourth wall and talk directly to the audience. Also, remember that this show begins at 10:30am and will be performed with one brief intermission.



Photo: Mark Dawson

*Beauty*  
THE  
**BEAST**

THE NEW VICTORY® THEATER  
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 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

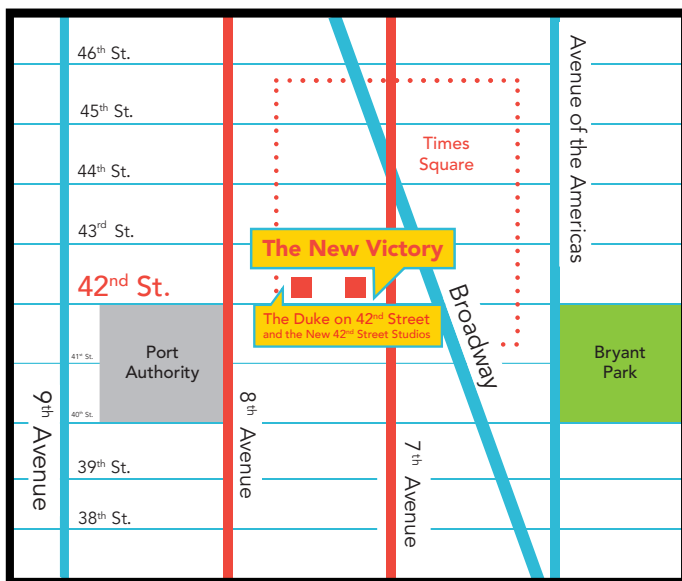
If you are traveling by bus, please also share this important information with the bus driver.

## 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.





# Enchanted Quizzical Queries



In BEAUTY AND THE BEAST, Isabella struggles to accept the good in a beastly man, while the Beast struggles to express the good in himself. Meanwhile, the spoiled sisters, who aren't Isabella's biggest fans, are a little too into themselves. Which BEAUTY AND THE BEAST character are you?

✿ ✿ Take this quiz to find out! ✿ ✿

1. If you could visit any magical place, what would it be?
  - a. Fly by way of tornado to the land of Oz
  - b. Travel through the wardrobe and into Narnia
  - c. Race across Platform 9  $\frac{3}{4}$  and ride the train to Hogwarts
2. It's storming outside and you see an abandoned palace. What do you do?
  - a. Knock on the door and hope someone welcomes you in
  - b. Invite yourself in to wait out the storm
  - c. Run away from it; it looks haunted
3. Out of the choices below, what is your favorite color?
  - a. Beastly Brown
  - b. Golden Yellow
  - c. Rose Red
4. From the list below, what fairytale is your favorite?
  - a. Cinderella
  - b. Sleeping Beauty
  - c. Goldilocks and the Three Bears
5. If you found an enchanted object, what would you do with it?
  - a. Leave it alone; it looks delicate
  - b. Take it and show it to a friend
  - c. Give it to my best friend
6. If you could throw any kind of party, what kind of party would you throw?
  - a. A dinner party!
  - b. A dance party!
  - c. I wouldn't throw one, because I don't like parties...
7. If you needed to confront someone who wasn't treating you nicely, how would you do it?
  - a. Try to conjure an enchanted spell to solve the problem
  - b. Confront them through love and acceptance
  - c. Run away from it and hope it solves itself

Now, add up your points and see if you're an Isabella, a Beast or something in between!

## Legend:

A's = 6 points each

B's = 4 points each

C's = 2 points each

## 1 - 16 Points = you're a Beast!

You're often misunderstood, but you've got a big, warm, fuzzy heart!

## 17 - 28 Points = you're one of the twins!

You've got excellent fashion sense, a fabulous singing voice and you know what you want and how to get it!

## 29 - 42 Points = you're Isabella!

You're loving, understanding and you can see the good in everyone—even Beasts!

**Bonus:** After you've finished tallying up your points, draw yourself as your designated character in the mirror below!



# AFTER

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

## COMMON CORE STANDARDS

**Language:** 1;3

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

## NEW YORK STATE STANDARDS

**Arts:** Creating, Performing, Responding, Connecting

**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



*Beauty*  
THE  
**BEAST**



## 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 to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a giraffe and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments and favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery, music and dancing evoked. Then, lead students in a discussion:

*How did this version of the story differ from other versions you have seen or read?*

*Which characters stood out for you?*

*What themes did you notice?*

*What was your favorite moment and why?*

*What did you think about the performers doubling as both actors and musicians?*

*What different production elements (music, lighting, costumes, etc.) did you notice in the show?*

*How did the show make you feel?*

## TEACHER TIP

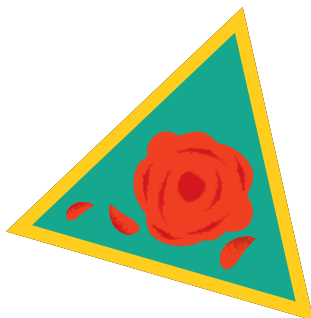
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

**Describe** (I saw...)

**Analyze** (I wonder...)

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

**Evaluate** (I believe...)



*Beauty*  
THE  
**BEAST**



# Write Your Critique

Headline

What I saw and what surprised me:

How the show made me feel



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

My Opinion



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





# CYCLE OF COMRADERY: GETTING TO KNOW YOU

In NIE'S BEAUTY AND THE BEAST, Isabella and the Beast get to know each other over time. Engage your class with this activity that will allow them to get to know each other just a little bit better!

1. To begin, prompt students to think of two fun facts about themselves. **Note:** *Tell them to keep those fun facts to themselves. They will be helpful later! To help guide the students, ask them: What is your favorite fairytale or story? Who is your favorite character and why?*
2. Divide the class into two groups, instructing one group to form a standing circle, facing outward. Then, ask the remaining group of students to partner up with one person in the circle, standing in front of them. This will be their first partner on the quest to deepen friendships and make connections with as many of their classmates as they can.
3. Ask students to share their fun facts, making sure to listen closely to their partner. Students will have one minute each to share, so that both partners get an opportunity to speak. Ask the outer circle to move clockwise to the next partner, repeating the process.
4. Once students have gone around the full circle, returning to the partner they started with, ask the inner and outer circle to separate to opposite sides of the room. Ask both sides of the room to then divide into two smaller circles and repeat **Step 2**. **Note:** *This means that students will share fun facts with partners with whom they've not yet shared!*
5. Next, prompt students to share new information about themselves by asking *What character did you most relate to in BEAUTY AND THE BEAST and why? What was your favorite moment from the show?* Be sure to encourage them to spend one minute on each sharing so both partners are heard. Have the outer circle move clockwise, repeating the process.
6. Once everyone has had an opportunity to share with each of their classmates, have students come together in a seated circle to reflect on this experience!

## REFLECTION QUESTIONS:

What was it like to learn more about your friends?

How did it feel to get to know more about someone you don't often talk to?

What elements of this activity reminded you of the show?

What made you feel successful in this activity?

What were some challenges you encountered?



*Beauty*  
THE  
**BEAST**

THE NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides





# THE DESIGNER'S STUDIO

The costumes in *BEAUTY AND THE BEAST* are understated, but unique. If you were chosen to design costumes for a show, what approach would you take? What kinds of costumes would you create? Put on your costume designer hat, choose a classic fairy tale character with whom you identify and use the space below to draw your costume rendering! Think about the functional needs of your costume, the era or style(s) that would inspire your design, the type of material or fabric your costume would be made of and what type(s) of designs would be featured.

**Draw your unique costume below!**



## Sources

<https://www.theguardian.com/stage/2016/dec/12/beauty-and-the-beast-review-cambridge-junction-new-international-encounter>

<https://www.smithsonianmag.com/smithsonian-institution/storied-international-folk-history-beauty-and-beast-180962502/>

<https://www.cs.cmu.edu/~spok/grimmtmp/>

<http://www.sarahbethdurst.com/fairytales.htm>

<https://www.rearfront.com/pre-images-beauty-and-the-beast/>

<http://www.sciencekids.co.nz/sciencefacts/countries/england.html>

<https://thetheatretimes.com/what-is-devised-theatre/>

<https://www.theguardian.com/culture-professionals-network/2014/dec/16/devised-theatre-ten-tips-collaboration>