



# NEW VICTORY® SCHOOL TOOL®

## RESOURCE GUIDE

# Bout à Bout



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)

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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.



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# Bout à Bout



# 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:** 4

**Writing:** 4

**Speaking and Listening:** 1; 3

**Language:** 1

## NEW YORK STATE STANDARDS

**Arts:** Creating; Performing; Responding;  
Connecting

**English Language Arts:** 1; 4

**Social Studies:** 1; 2; 5

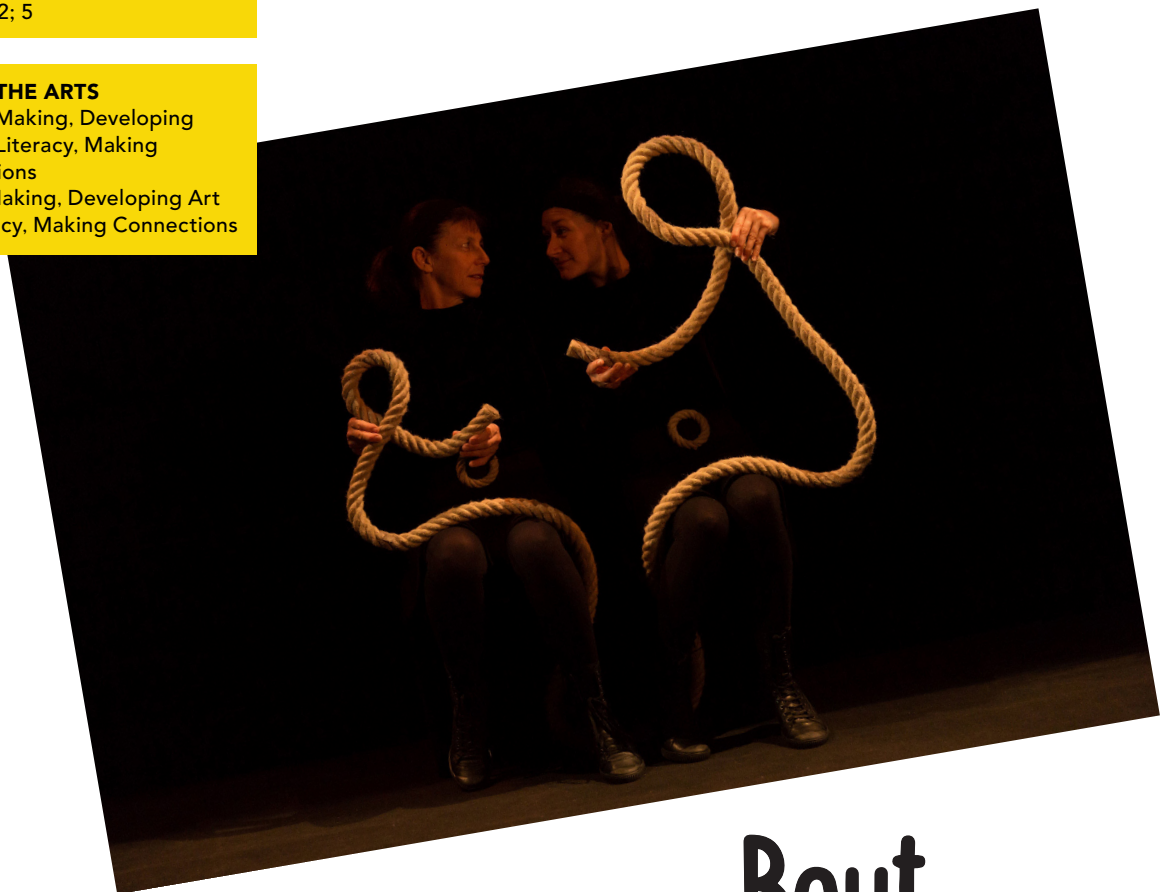
## BLUEPRINT FOR THE ARTS

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

**Visual Arts:** Art Making, Developing Art  
Literacy, Making Connections

## Summary

In the whimsical world of BOUT À BOUT (“end to end”), an ordinary piece of rope transforms into a lovable little hero who sets out on an adventure full of challenges and excitement. Along the way, this intrepid bit of twine encounters curious aquatic creatures, a cranky motorist and some springy, stringy playmates, all brought to life through the wondrous and inventive puppetry of Le Clan des Songes.



# Bout à Bout



Where in the world is  
LE CLAN DES SONGES from?

TOULOUSE, FRANCE



### DID YOU KNOW:

The city of Toulouse, France, is over 2,000 years old.

Toulouse is known as “The Pink City” due to the rose-colored bricks used in the construction of most of the city’s buildings.



At Pont Neuf bridge in Toulouse, a natural event occurs most evenings just before sunset. Gallops of Starling birds flutter above in what almost seems just for show, swirling from right to left as they settle for the night in their respective tree habitats.



Toulouse is a cultural center for ballet, classical music and opera!

# CONNECTION × PUPPETRY + WHIMSY = Bout à Bout

## A closer look:

Marina Montefusco and her company, Le Clan des Songes, have mastered the art of speaking to audiences who are still learning to speak—all without using words. The theater company, located in Toulouse, France, has captivated curious minds (of all ages) around the world for over 25 years with their powerful and poetic puppet productions. Highly visual, their shows are full of as much wonder and whimsy as the company name, which translates to “The Clan of Waking Dreams.”

The puppetry in BOUT À BOUT draws upon the art of bunraku which magically brings an inanimate object to life through fast movements and a sense of weightlessness, but unlike in traditional Japanese bunraku there are no words. Performances free from words are not uncommon for Le Clan des Songes. They aim to construct shows in a language capable of reaching the spectator beyond the means of words. Their aesthetic choices veer mainly towards the creation of images, a theatre of metaphors, joining the revival of puppetry in France. BOUT À BOUT marks Le Clan des Songes’ third time performing for NEW VICTORY audiences. In 2016 they visited New York with *Cité* and two years prior they brought *Fragile* to life on our stage. Le Clan des Songes’ productions are often inspired by other art forms. Jean-Marie Hobet, a visual artist who works with old rope salvaged from beaches, served as a source of inspiration for BOUT À BOUT.

## THEATER FOR THE VERY YOUNG

Theater for the Very Young is growing in popularity and The New Victory is thrilled to be able to present some of the best in the world! This genre, which specifically targets patrons approximately age 6 and younger and their parents, often abandons a traditional, linear story and plot for more creative, whimsical presentations of art that delights the senses. In *BOUT À BOUT*, the audience will witness a story about friendship and connection told through puppetry and sound, accompanied by delightful music, and completely without words.

## PUPPETRY

When an object is animated and manipulated by a performer giving, the illusion of independent movement, this is known as puppetry! Examples of puppetry include *The Muppets*, and the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets, such as marionettes, hand puppets, rod puppets and shadow puppets. *BOUT À BOUT* uses rod puppets to create a non-linear narrative and uses sounds to give “voice” to the rope-like characters, which transform into different shapes and sizes.

## VISUAL STORYTELLING

Puppetry is the perfect art form with which to tell this story! Some of the most enduring and beloved stories in books, film and theater are about an heroic character who sets off on a journey through a strange, new world. The writer Joseph Campbell refers to these types of stories as “The Hero’s Journey” or the “monomyth” and outlines their classic narrative structure. Stories like *The Wizard of Oz*, *Alice in Wonderland*, and *Star Wars* would all fall under this category.

### WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring *BOUT À BOUT* with your students, find out how much they already know about **STORYTELLING** and **PUPPETRY**. In addition, allow them to explore the theme: **FRIENDSHIP**.

*Have you ever seen a play that featured only puppets?*

*What type(s) of puppetry do you like best? Why?*

*What is “friendship?”*

*Was there ever a time when you had to work as a team?  
How did that make you feel?*



# Bout à Bout



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## ANYTHING CAN PUPPET IF YOU LET IT!

(ENGLISH LANGUAGE ARTS, HISTORY)

You don't have to have a big budget to make a puppet. You just need to be creative and resourceful! Gather some miscellaneous objects found in the classroom, such as a book, a block or a board eraser, to facilitate a puppetry exploration with your class. Discuss with your students their prior knowledge of what puppets are by asking: *What is a puppet? Where have you seen puppets before? Have you ever used or made a puppet?* Then, tell them that anything can be a puppet if you make it so. Explain that, using the objects provided, they're going to make their very own puppet! Their task is to bring an everyday object to life, and give it a name and a backstory. Offer other prompts like: *Where are its eyes? What sounds, if any, does your puppet make? What is your puppet's superpower? Is it the same as your own superpower?* Finally, hold a puppet show-and-tell so that each student, and each puppet, has their time in the classroom spotlight! To support this unit, use the **Activity**: *Yarnin' 'bout Yarn* in the **After** section.

## THE STYLES OF PUPPETRY

(ENGLISH LANGUAGE ARTS, VISUAL ARTS)

Puppetry is the primary method of storytelling in BOUT À BOUT, but students might wonder: *What exactly is puppetry? When and how did it originate? How did it get its name?* Guide your students through a series of lessons focusing on the storied history of the many styles of puppetry by showing them artistic renderings, photos, and clips from movies and television shows that feature famous puppet performances like *Punch and Judy*, *Sesame Street*, *Mr. Rogers' Neighborhood* or *Fraggle Rock*! After you and your students have learned all there is to know about the many styles of puppetry, have students create their very own puppet out of paper bags, construction and crafting object found in your classroom! Then, create a "Puppetry Pavilion" in your classroom to show off their wonderful creations! To support this unit, use the **Activity**: *Yarning 'bout Yarn* in the **After** section.

## NO STRINGS ATTACHED

(ENGLISH LANGUAGE ARTS, THEATER)

The puppeteers in BOUT À BOUT use puppetry to create shapes and characters, and to build a world around them. The "characters" play and discover together, and experience and convey a series of emotions. They also support each other—literally and figuratively! After seeing BOUT À BOUT, tell your students they are now going to play, discover and create movement by mirroring the ways in which you, the educator, manipulate a piece of string! Grab a colorful piece of yarn and, using the underscoring of two or three types of music, create different shapes and movements with that yarn. Task your students with creating those same movements using their whole body, but without using words! Then, in pairs, with you in the director's chair, have students show the rest of the class their fun, zany, wordless movement piece! To support this unit, use the **Activity**: *The Rope Zone* in the **Before** section.

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# 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; 3; 4

**Language:** 2

## 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, Developing Art  
Literacy, Making Connections



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# THE ROPE ZONE

In BOUT À BOUT, our young puppet friend travels through strange, wondrous worlds and becomes zany, oddball objects!

Using your imagination, and a bit of string, use the activity below to journey to new and exciting places without ever leaving the classroom!

**Materials:** Larger chart paper, markers, colorful rope or yarn

1. To begin, have students come to a standing circle. Tell them that you're going to guide them on an adventure and that they should prepare to go on an imagination exploration where they will discover all the hidden lands in their classroom!
2. Acting as scribe, ask students to call out faraway places, real or imaginary, that they would like to visit. Jot that list down on large chart paper to use later.
3. Introduce your class to your magical piece of rope, the entryway into the magical rope portal! Tell students that the place the portal takes you is decided by the shape the rope is in. For instance, a triangle-shaped rope might take you to the land of Oz!
4. Invite a student to create a shape with the rope and randomly select a place from the class-generated list to be your first stop. Have everyone follow you as you step over the rope and into a brand new realm. Ignite students' imagination by asking questions like: *What sounds do you hear? What do you see? What does it smell like here? What is the weather like?*
5. Explore night or day where the portal "left" the class. Decide which points are dark and bright, and dim the lights accordingly. Use a flashlight to help you navigate through the unknown!
6. Have the students take note of some things they might pass by to fully visualize their journey.
  - a. *Do you see any strange or unfamiliar animals? What do they look like? How do they move?*
  - b. *How is it different from home out here?*
  - c. *See if you can identify anything in the sky! What does it look like? Where did it come from and where is it going?*
7. Now, allow students to explore. Invite a student up repeating **Steps 4 through 6** until the class list of places has been exhausted.
8. Prompt students to think of ways to use imaginative exploration to better understand other areas you are studying in class.



## REFLECTION QUESTIONS:

*What does the word "imagination" mean to you? Did this activity change that for you?*

*What was your favorite part of this activity?*

*Where in BOUT À BOUT do you think puppetry or imagination might be at play?*

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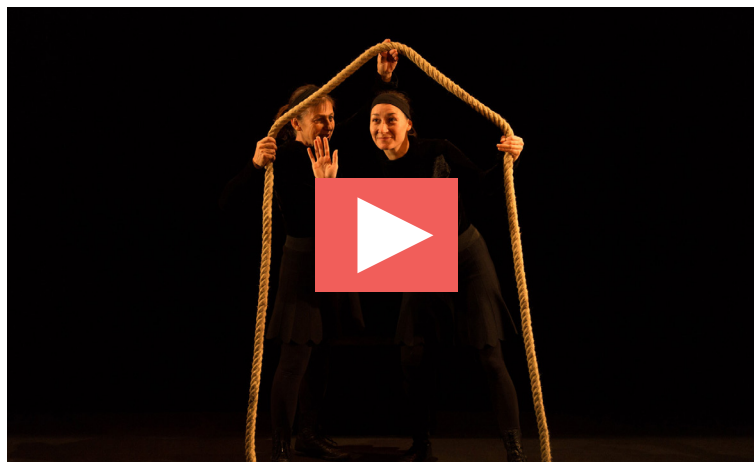
## Be a part of your kid's field trip to BOUT À BOUT!

### WATCH

Check out the video trailer for BOUT À BOUT.

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

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



### ASK

**After your kid visits The New Victory, 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 puppetry is?*

*How do you think the performers discovered their talent for puppetry?*

*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 a non-verbal puppet show to others?*

*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, including shows to attend with your family, visit [NewVictory.org](http://NewVictory.org).

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THE NEW VICTORY® THEATER  
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# you'll flip over it

CREATIVITY PAGE

The action in BOUT À BOUT is reminiscent of whimsical stop motion animation and the quick vignettes seen in flipbooks.



With an adult's help, use the squares below to create a frame-by-frame flipbook adventure of your very own. Imagine it and then draw it below!

Three large squares arranged horizontally, each with a dashed border. The first square has a green dashed border, the second has a pink dashed border, and the third has a blue dashed border. Each square is intended for drawing a frame of a flipbook.



# 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: 2  
Mathematics: 3; 4

**BLUEPRINT FOR THE ARTS**  
Visual Arts: Art Making;  
Making Connections

## Heads up!

BOUT À BOUT is about adventure, imagination and connection. This production employs puppetry and non-verbal performance! Prepare your students to watch closely and see how an ordinary piece of rope is brought to life, end to end, on stage! The show is playing at The Duke on 42nd Street.



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# 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

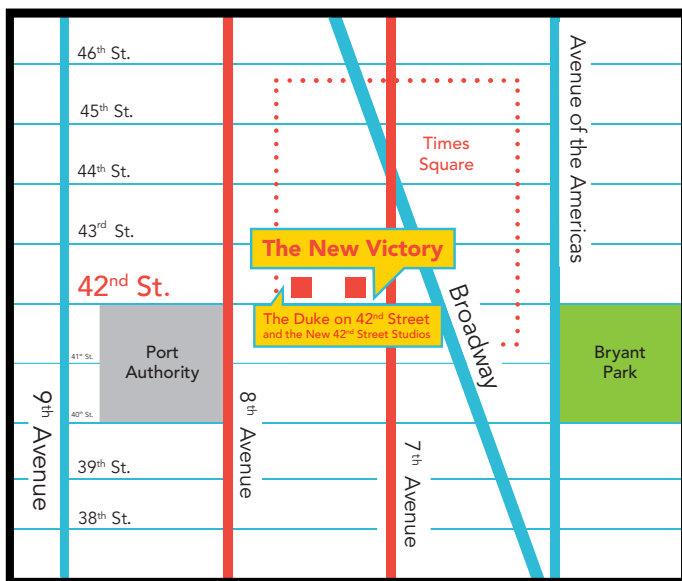
If you are traveling by bus, please also share this important information with the bus driver.

## 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.

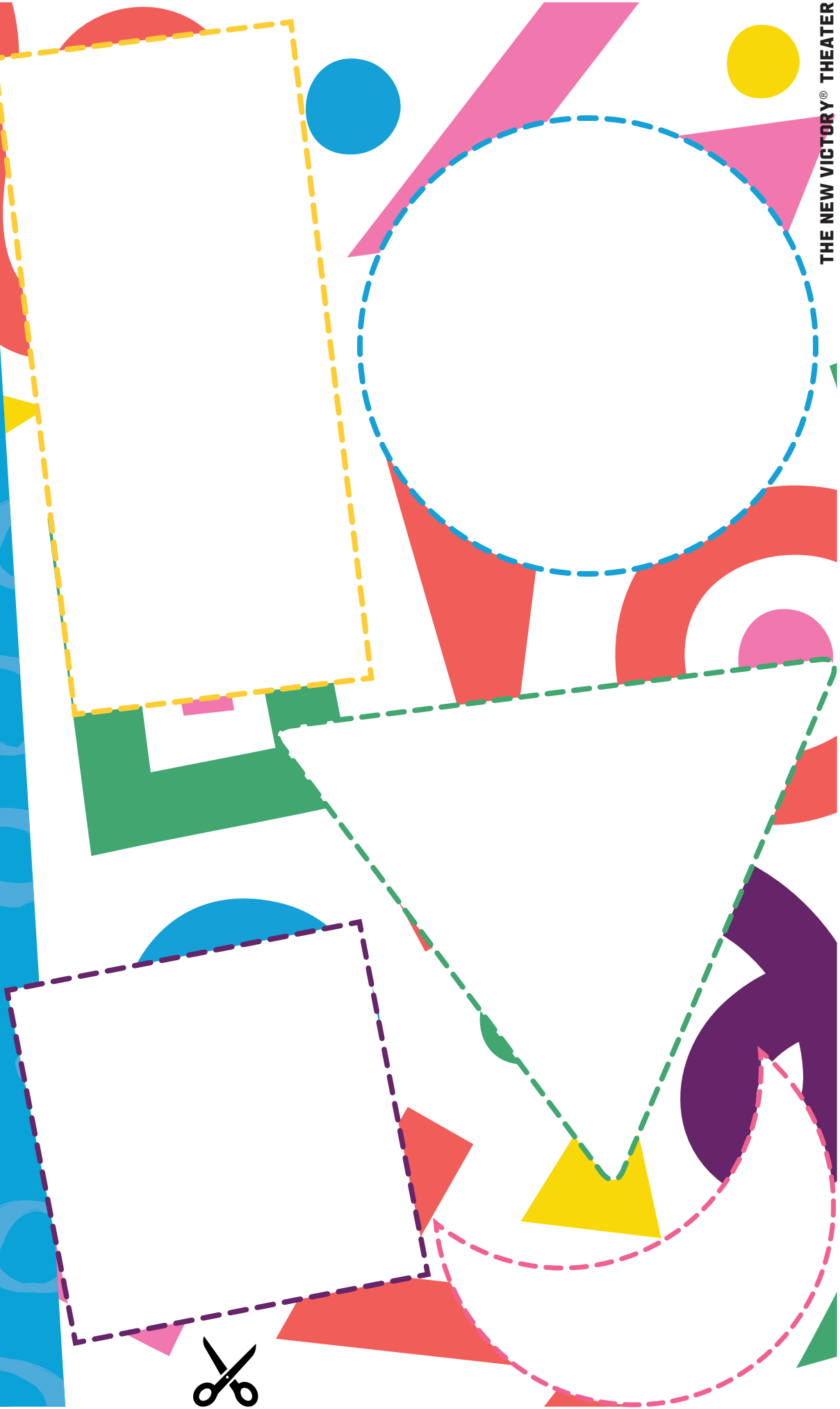


# WHIPPED INTO SHAPES

CREATIVITY PAGE

Below, you'll see a host of shapes: square, circle, triangle, half moon and rectangle. How many ways can you make a person, a place or an object out of these shapes? Study the shapes, color them in, cut them out and begin to create.

Once you've made your final shape, tape it all together and have your teacher display it in your classroom!





# 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; 3; 4

**Language:** 2

## NEW YORK STATE STANDARDS

**Arts:** Creating; Performing; Responding;  
Connecting

**English Language Arts:** 1; 3

## BLEUPRINT FOR THE ARTS

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

**Visual Arts:** Art Making, Developing Art  
Literacy, Making Connections



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## 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. Then, lead students in a discussion:

**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 large top hat 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 from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery evoked. Then, lead students in a discussion:

*What was the story about?*

*Who were the characters and how were they represented?*

*What were they in search of? Did they find it?*

*What were your favorite parts of the show?*

*What shapes and/or objects were created on stage?*

*What did you think about how the puppeteers brought the puppets to life?*

*What different production elements (music, lighting, sound effects, 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...*)

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# YARNIN' 'BOUT YARN

BOUT À BOUT tells a non-linear, non-verbal story of connection and discovery using puppetry accompanied by music and sound effects.

**Now it's time for your class to tell its own story using visual elements, yarn, sound effects and music!**

1. To begin, roll out a long sheet of blank paper on the floor and have your students use crayons and/or markers to create a space backdrop! **Hint:** *You can draw an outline for them to color in, or have them draw freeform.* Encourage them to draw a variety of environmental elements like: a forest, an ocean, outerspace, etc.
2. Next, hang your students' large drawing up on the wall. Now you have a theatrical backdrop!
3. Give each of your students a piece of yarn, resembling the rope from BOUT À BOUT, and have them breathe some life into their piece of yarn, giving it a name and a story about how they met. This will now act as their puppet!
4. Next, in small groups, have students use their puppet, and their imagination, to explore at least one environment they created.
5. Just as the rope is presented with a conflict in BOUT À BOUT and it must work to persevere, have students choose a problem they must solve with their puppets while they're visiting each different setting by asking them: *What stories do we want to tell with our puppets?*
6. Present your students with some imagined obstacles to help them brainstorm solutions. Some ideas are:
  - a. *Their spacecraft ran out of gas!*
  - b. *The forest is on fire and you must help the woodland creatures to safety!*
  - c. *A shark has you cornered after a deep-sea chase!*
7. After they have explored their chosen setting, have them return safely back in the classroom. Ask volunteer groups to tell their non-verbal story, with the help of their puppets, for the class.
8. Finally, circle up and ask the class to share their experiences in exploring different settings and telling stories with their puppet. Ask them to share how they came up with solutions to the problems you presented.

## REFLECTION QUESTIONS:

.....  
What was it like to create different settings?

How did it feel to imagine a piece of yarn as a living thing?

What elements of this activity reminded you of BOUT À BOUT?

What was fun about this activity?

What was difficult about this activity?

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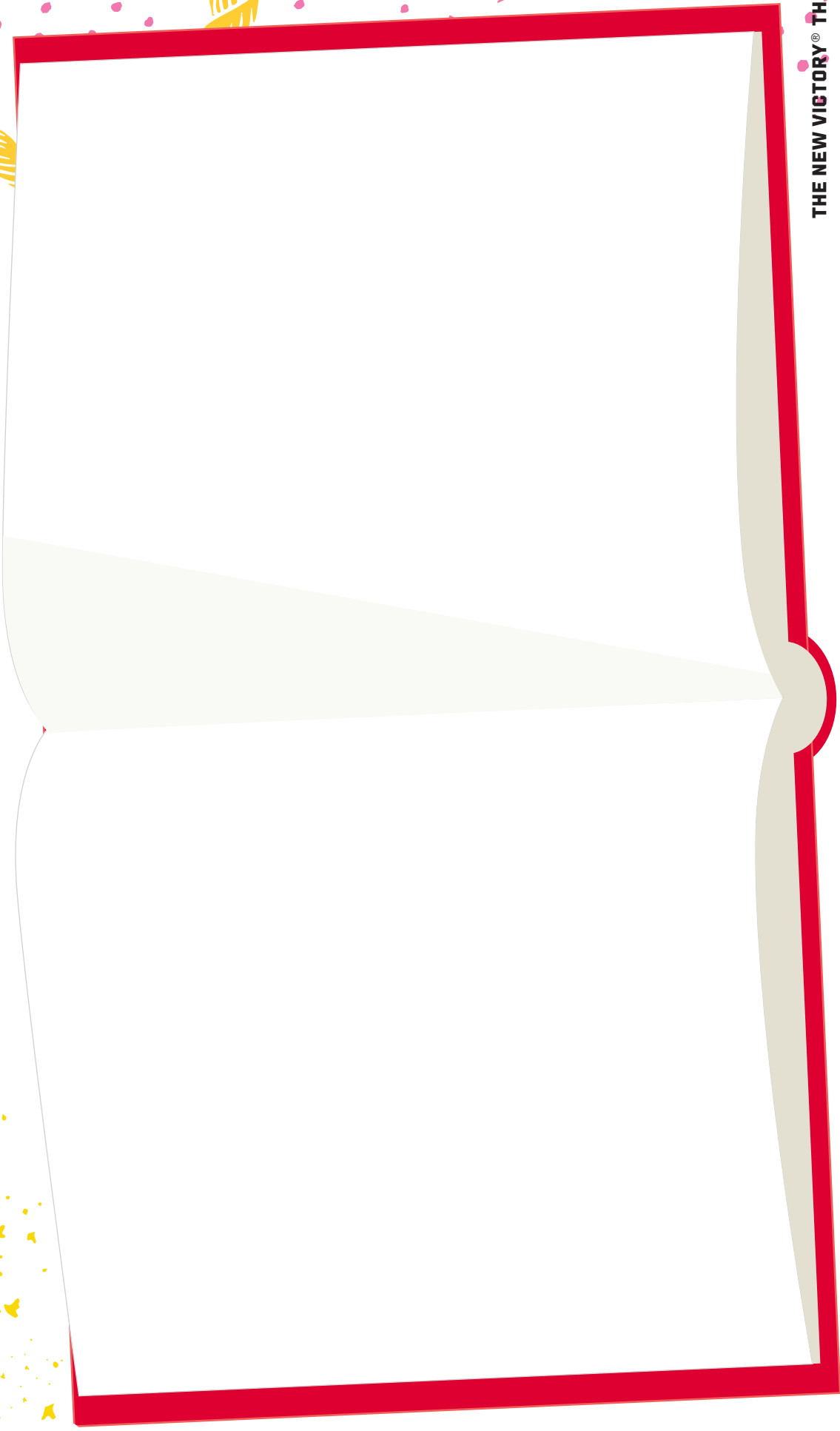




# KNOT JUST ANOTHER SEQUEL

Now that you've seen the rope's adventures, it's time for you to illustrate the sequel to BOUT A BOUT!  
Where does it go? Why is it going? What does it use to get there? Who does it meet? How does it get back?  
You tell the story!

**Imagine it, then draw and color the rope's new adventures on the storybook pages below.**





## Sources

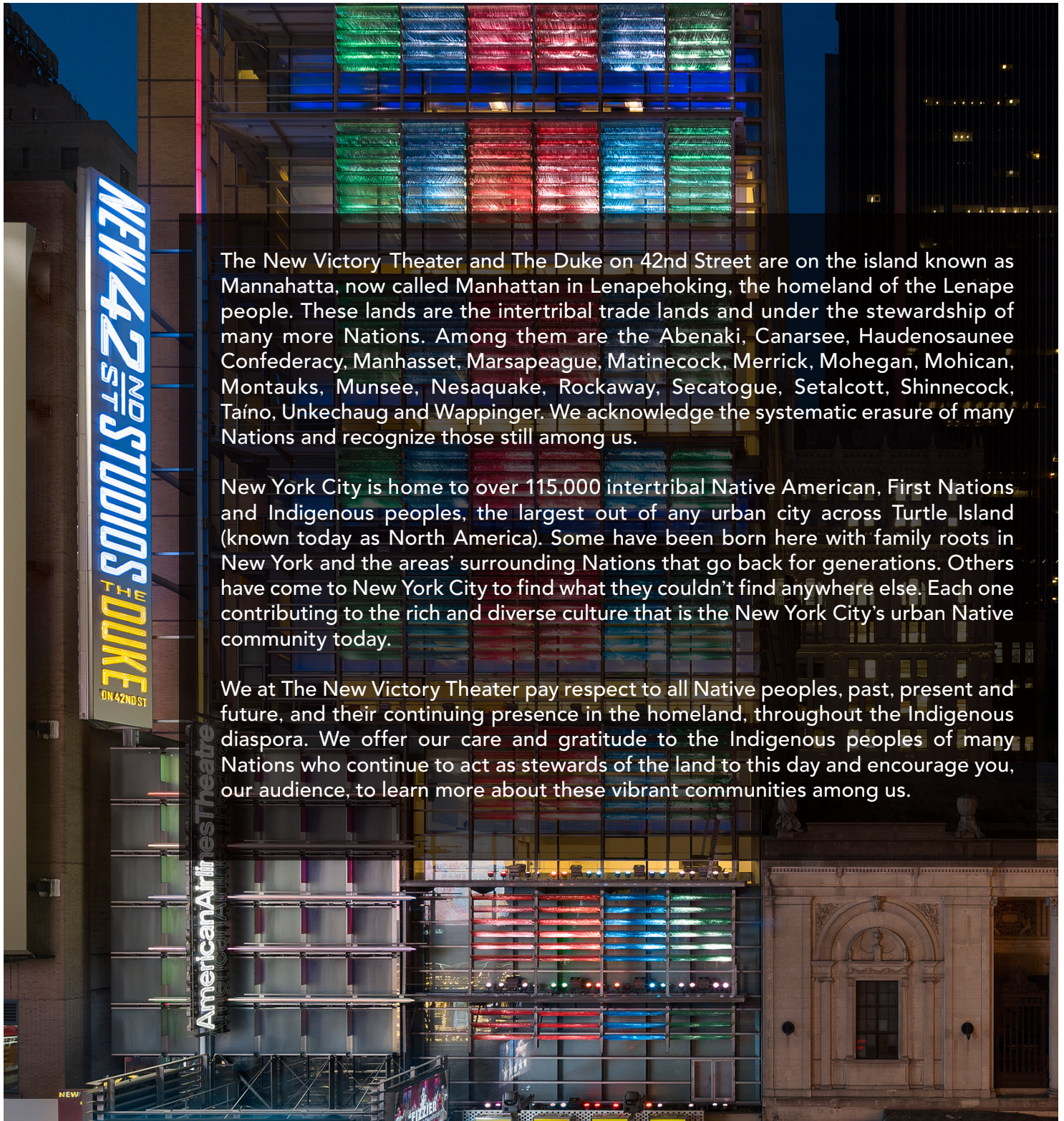
<http://www.newvictheatre.org.uk/new-vic-tour/>

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<https://www.biography.com/people/jules-verne-9517579>

Photos: Frédéric Lejeune, Guillaume Fraysse, Igor Vermeil

# A Land Acknowledgement



The New Victory Theater and The Duke on 42nd Street are on the island known as Mannahatta, now called Manhattan in Lenapehoking, the homeland of the Lenape people. These lands are the intertribal trade lands and under the stewardship of many more Nations. Among them are the Abenaki, Canarsee, Haudenosaunee Confederacy, Manhasset, Marsapeague, Matinecock, Merrick, Mohegan, Mohican, Montauks, Munsee, Nesaquake, Rockaway, Secatogue, Setalcott, Shinnecock, Taino, Unkechaug and Wappinger. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 115,000 intertribal Native American, First Nations and Indigenous peoples, the largest out of any urban city across Turtle Island (known today as North America). Some have been born here with family roots in New York and the areas' surrounding Nations that go back for generations. Others have come to New York City to find what they couldn't find anywhere else. Each one contributing to the rich and diverse culture that is the New York City's urban Native community today.

We at The New Victory Theater pay respect to all Native peoples, past, present and future, and their continuing presence in the homeland, throughout the Indigenous diaspora. We offer our care and gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land to this day and encourage you, our audience, to learn more about these vibrant communities among us.



Thank you to Ty Defoe, IBEX Puppetry,  
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