

NEW VICTORY
THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

The Nature of Forgetting



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

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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. 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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The Nature of Forgetting



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

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

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

Language: 1; 2; 3; 4; 5

NEW YORK STATE STANDARDS

Arts: Creating, Performing, Responding,
Connecting

English Language Arts: 1; 2; 3; 4

Science: 4; 6; 7

Health: 1; 2; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing
Theater Literacy, Making
Connections

Summary

Flying downhill on a bicycle. Whispering with a sweetheart. Wedding toasts and first dances. When the past begins to dissolve for Tom, a father experiencing early onset dementia, happy childhood moments collide with momentous adult milestones in tangled threads of memory. Through intricate choreography and a cinematic live musical score, London-based Theatre Re creates a compellingly powerful narrative of heartwarming humanity that moves you to places where words cannot.



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Where in the world is
THEATRE RE from?

LONDON, ENGLAND



DID YOU KNOW:

To make THE NATURE OF FORGETTING, Theatre Re collaborated with Professor Kate Jeffery of the University College of London's Neuroscience Department. Jeffery, a key collaborator, was present in rehearsals to provide scientific support and guide the physical and visual dramaturgy throughout the 16-month development process.

Professor Jeffery wasn't the production's only collaborator. The development process was influenced by workshops and interviews conducted with people living with dementia and their caregivers.

Dementia, or Alzheimer's, causes the brain to progressively degenerate. It not only affects people's memories, but their reasoning, communication and ability to think, as well.

The name of the company comes from the prefix 're'. It is the 're' of "re-discovering" and "re-imagining," breathing new life into what already exists.

THEATRE + MOVEMENT × MEMORIES =

The Nature of Forgetting

A closer look:

In a continual state of "re-discovering" and "re-imagining" since 2009, Theatre Re develops new work by mining (and miming) the human condition for powerful stories. Working in collaboration with community groups across sectors such as science and public health, the London-based physical theater ensemble devises productions that are, in a word, moving. Known for their rich fusion of sight, sound and story, Theatre Re collides narrative and movement with live music to create unforgettable, thought-provoking theatrical experiences.

Established in 2009 by Actor and Director Guillaume Pigé, Theatre Re is quickly becoming an international standard-bearer for powerful physical productions on the human condition. A London-based ensemble creating thought-provoking and moving work, Theatre Re performances examine the fragility of life in a compelling style embracing mime, narrative theatre and live music.

Through movement of great physicality and compelling live music, THE NATURE OF FORGETTING is the story of Tom—a middle aged father struggling in the early stages of dementia. The piece, and Tom's memories, are a life-affirming journey into a weakened mind, where broken does not have to mean defeated. A journey of shining humanity and celebration of a life well lived.



DEVISED THEATER

Devised Theater is an ensemble-based form of theater-making that uses specific source materials to create an entirely original piece. Source material could be anything that fuels creativity, such as scientific research, folklore or even personal stories that company members bring to the table. *THE NATURE OF FORGETTING* utilizes movement and live music to tell the story of a middle-aged father living with dementia.

LIVE MUSIC

THE NATURE OF FORGETTING is a play with music—not a musical—and it combines acting, live music, dance and physical theater to tell a story. Music adds atmosphere and helps to convey a deeper level of emotion and mood, 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*, *The Curious Incident of the Dog in the Night-Time* and *The Old Man and the Old Moon*.

PHYSICAL THEATER

Physical theater is a mode of performance that approaches storytelling or drama through physicality and full-body movement. *THE NATURE OF FORGETTING* is a virtually nonverbal performance that utilizes physical theater to communicate story elements, including relationships, tone and emotions to the audience.

WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring *THE NATURE OF FORGETTING* with your students, find out how much they already know about **THEATER** and **DANCE/MOVEMENT**. In addition, allow them to explore the theme: **MEMORIES**.

Have you ever seen a play performed with very few or no words spoken on stage?

Where do you see the intersection of physical theater and dance/movement?

*How do you think you might see physical theater at play in *THE NATURE OF FORGETTING*?*

What element(s) of live music do you like best? Why?

What are memories? Why are they important?

WHAT DO YOU PROPOSE?

(ENGLISH LANGUAGE ARTS, THEATER ARTS)

The dramatic arts have often been used as a medium to explore topics like mental illness (*Next to Normal*), depression (*Dear Evan Hansen*) and suicide (*Spring Awakening*). The art forms and stagecraft used in each of these productions made the subject matter more accessible, and the characters and their respective stories relatable. Ask your class: *What are some challenging themes or ideas that are meaningful to you? If we were to work on creating a play, which of these themes would we want to explore through the performing arts?* Individually, or in small groups, have students write up a proposal for a brand new piece of theater for their peers. Ask them to consider the following: subject matter and themes, the art forms that would best address and explore this subject, what the sets, costumes and lighting design would look like and, finally, why the show they want to create is important for an audience of their peers to see. Have volunteers share a brief summary of their proposal with the rest of the class. To support this unit, use the **Activity: Our Class Scrapbook** in the **After** section.

WHAT IS DEMENTIA?

(ENGLISH LANGUAGE ARTS, SCIENCE, THEATER)

THE NATURE OF FORGETTING illustrates an interpretation of the dissolving of memories that can occur in someone living with dementia—a debilitating condition that requires a great deal of support to manage. As a class, research the stages and progression of dementia. Relating the research on dementia and the experiences highlighted in the show, ask students to create a timeline of the progression of dementia. Using their research, ask students to first sequence the stages of dementia. Encourage them to draw or otherwise express scenes from the show that relate to a stage of dementia on their timeline. Students could express these scenes in the form of a spoken word piece, a monologue or written poem that expresses their feelings at this moment, visually setting the scene by describing the set through the lense of a director or in any other way that expresses their connection to that scene. In addition to their representation of that moment from the show, encourage students to explain the science behind that stage of dementia, or explain how that stage is emphasized in that particular scene. To support this unit, use the **Creativity Page: Two Points of View** in the **After** section.

THE NATURE OF REMEMBERING

(ENGLISH LANGUAGE ARTS, SCIENCE, VISUAL ART)

THE NATURE OF FORGETTING explores the fading of memories in the face of dementia. Memories, however, cannot fade away unless they have first been made. The brain automatically goes through four steps when creating and recalling a memory. Those steps are: **receiving**, **encoding**, **storing** and **retrieving**. As a class, assess your abilities to receive and retrieve memories by creating a visual memory map. Ask students to bring in a copy of a photograph; one that is significant to them but that they do not look at often. Have each student examine their photo and then draw the photographic image from memory. Have them repeat this once a week for an entire semester without referencing the original image. **Note:** *Collect student drawings each week.* At the end of the semester, give students their drawings back and allow them time to examine how the memory changed from week to week. As a class, or individually, have students map out the process or development of this memory by noting changes that occurred over the course of the semester. Be sure to compare the most recent image to the original photograph and ask students: *Is it still the same memory?* To support this unit, use the **Creativity Page: A Wardrobe of Memories & Emotions** in the **Before** section, or the **Activity: Our Class Scrapbook** in the **After** section.

TEACHER TIP:

Memory recall is a four-step process. When you “record” a memory, and then bring it back, your mind goes through the following four steps:

1. **Receiving** – You get a piece of information that is received through your five senses;
2. **Encoding** – Your brain converts this information into a form that can be stored. It is held first in your short-term memory;
3. **Storing** – You transfer some of the information from short-term memory into the storage of long-term memory. This can take many months and can be helped by repeating it over and over again in your mind (known as ‘rehearsal’);
4. **Retrieving** – You recall the information stored in your long-term memory.

Note: *Memory problems can be caused by something going wrong at any of these stages. The way information is stored and retrieved can be very specific to the individual. It often depends on how important the information is to you. It can be difficult tackling memory problems, but it’s important to try, as there are many ways to help your memory. Most people already use specific techniques to help them remember things.*

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; 3; 6

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: Creating, Performing, Responding,
Connecting

English Language Arts: 1; 2; 3; 4

Science: 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making; Developing
Theater Literacy; Making
Connections

Visual Arts: Art Making;
Making Connections



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The CENTER of Attention

Storytelling through physical theater, dance and music are at the very heart of THE NATURE OF FORGETTING. In this activity, work with your students to become collaborative master storytellers and bring stories to life through spoken word, movement and sounds!

Materials: Large chart paper, markers

1. Begin by inviting students to come together in a seated circle and ask them: *What are a few different elements we can use to tell an interesting story?* Write down their suggestions on chart paper for future reference. **Note:** *Suggestions could include: characters, drama, comedy, funny voices, music, etc.*
2. Tell students, "We're going to create our very own story—and improvise! But, today we're not just going to listen to the story, you're going to collaborate to become all of the elements that help make up the story!"
3. Next, choose a theme, a setting, the characters, what happens at the beginning, middle and end of the story. Scribe each of those items on a large piece of chart paper.
4. Now, have everyone come to standing position and ask one volunteer to come to the center of the circle to act as your star storyteller, charged with guiding the story's main plot.
5. Then, tell everyone orbiting the storyteller that they are going to create different elements of the story. For instance, if the storyteller says, "There once was a brave knight, who wielded her razor-sharp sword", the rest of the class might create a soundscape by making the sound, "SWISH", emulating the sound of a sword being drawn. **Note:** *Students around the circle could also:*
 - Become different objects or settings of the story by jumping into the center of the circle
 - Hum tunes to create underscoring, like in an action flick
 - Become different characters mentioned in the story, creating dialogue based on the stories context clues
 - Use movement to help tell the stories (i.e., become an enchanted forest of swaying trees, a pride of ferocious lions or a blessing of magical unicorns)
6. Allow the student in the center to lead the narrative for two to three lines. After two or three lines, a student orbiting the storyteller may swap in as a new narrator. **Note:** *The new narrator should continue to tell the same story the class had already outlined in Step 3.*
7. Repeat **Step 6**, continuing to develop the story through the lenses of as many different students as possible. Acting as scribe, map the story as it develops, writing key words and phrases to note the climax and resolution.
8. After concluding the story, acknowledge the collaborative work done as a class and celebrate the team work and creativity.
9. **BONUS:** Tell the story again with as few words as possible so that the students are bringing the story to life physically, without narrating the action.

REFLECTION QUESTIONS:

What was it like to explore the story and bring it to life?

Did becoming different parts of this story help you better understand it? Why or why not?

What were some of your favorite moments to create?

What was the most challenging part of this activity?

Be a part of your kid's field trip to THE NATURE OF FORGETTING

WATCH

Check out the video trailer for
THE NATURE OF FORGETTING

NewVictory.org

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 physical theater is?

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

*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 devised theater piece?

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.

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A Wardrobe of Memories & Emotions

The clothes we wear heavily influence our perceptions and memories. Clothes can hold significance due to where they are from, who gave them to you or what memories you've made wearing them. This significance can then influence future memories or perceptions. Think about some of your favorite clothes: *Do you have an article of clothing that reminds you of a special memory? One that makes you feel safe? One that you like to wear when you feel down?*

In the space below, draw a representation of the memories or emotions associated with that article of clothing and then write a brief monologue about it!



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

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

Heads up!

THE NATURE OF FORGETTING uses theater and movement to explore how early onset dementia affects our lives and the people around us. Be aware that this production uses minimal dialogue and most of the story is conveyed through stylized physical movement and live music. Also, it may be a good idea to pack some extra tissues—this play could potentially evoke deep emotions for students who know someone going through a similar experience. Encourage your students to observe how storytelling can be done through movement as opposed to speaking.



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

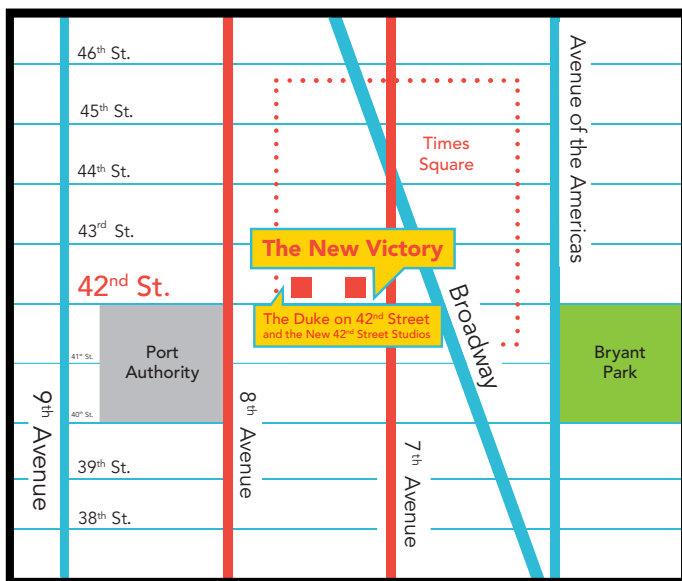
If you are traveling by bus, please also share this important information with the bus driver.

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.



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.



AN EPIC MEMORY

A great way to chronicle your memories is to storyboard them!

Think back to your earliest memory and, using comic books, graphic novels or Manga you may have read as inspiration, recreate that memory in the spaces below!

The storyboard consists of five hand-drawn blue rectangular boxes of varying sizes, arranged in a sequence to tell a story. The boxes are located at the top left, top right, middle left, bottom left, and bottom right.

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

Speaking and Listening: 1; 2; 3; 4

NEW YORK STATE STANDARDS

Arts: Creating; Performing; Responding;
Connecting

English Language Arts: 1; 2; 3; 4

Science: 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making; Developing
Theater Literacy; Making
Connections

Visual Arts: Art Making;
Making Connections



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 dress, or other article of clothing important to the show, 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 evoked. Then, lead students in a discussion:

What was the story about?

Who were the characters?

What were the characters experiencing on stage? How did they handle it?

What did you think about how the performers used movement?

What were your favorite parts of the show?

What sounds did you hear on stage? Did they remind you of anything?

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...)



Every classroom has a shared memory. Maybe it's an assembly they attended together, a class party they threw or a field trip.

Use this activity to recall that class memory and, together, create visual art and living photos depicting those shared memories!

1. To begin, have students gather in a seated circle in the center of the room. Ask them to recall their favorite memories experienced by the entire class. Guide them by asking questions like: *What was an event we experienced together, like a class party, awards ceremony or field trip, that had an impact on you? What emotions did you feel during that event? What did you see, hear or smell?*
2. On a large piece of chart paper, write out all of the memories students recall.
3. Then, place four large pieces of butcher paper (with colored markers) on different walls around the room and divide the class into four different groups.
4. Next, referring to the scribed list of memories and emotions, have each group stand next to their butcher paper. Ask them to discuss one of the shared class memories that they would like to recreate using visual art.
5. Once students have chosen their memory, ask them to use the markers provided to create a visual art representation of that memory. **Note:** Give them the freedom to choose whether their artistic rendering is literal or abstract, reminding them to use the scribed list of emotions to inform their work.
6. After each group has finished creating their artwork, have them do a gallery walk around the room to study each group's work, returning to their original group's artwork when they've finished.
7. Now, have each group create a tableau (or frozen picture) that best represents their chosen shared memory, making sure to remind them to emphasize their memory's emotions on their faces and in their body.
8. After they've created their group tableaux, have each group share out what they've created. Then, have a group discussion about how each memory was depicted in visual art in comparison to their physical representation. Use the questions below as a guide!

REFLECTION QUESTIONS:

What was it like to recall a shared memory?

How did it feel to create a visual representation of your memory?

In what ways did your individual recollection of these memories differ from each group's interpretation?

What elements of this activity reminded you of THE NATURE OF FORGETTING?

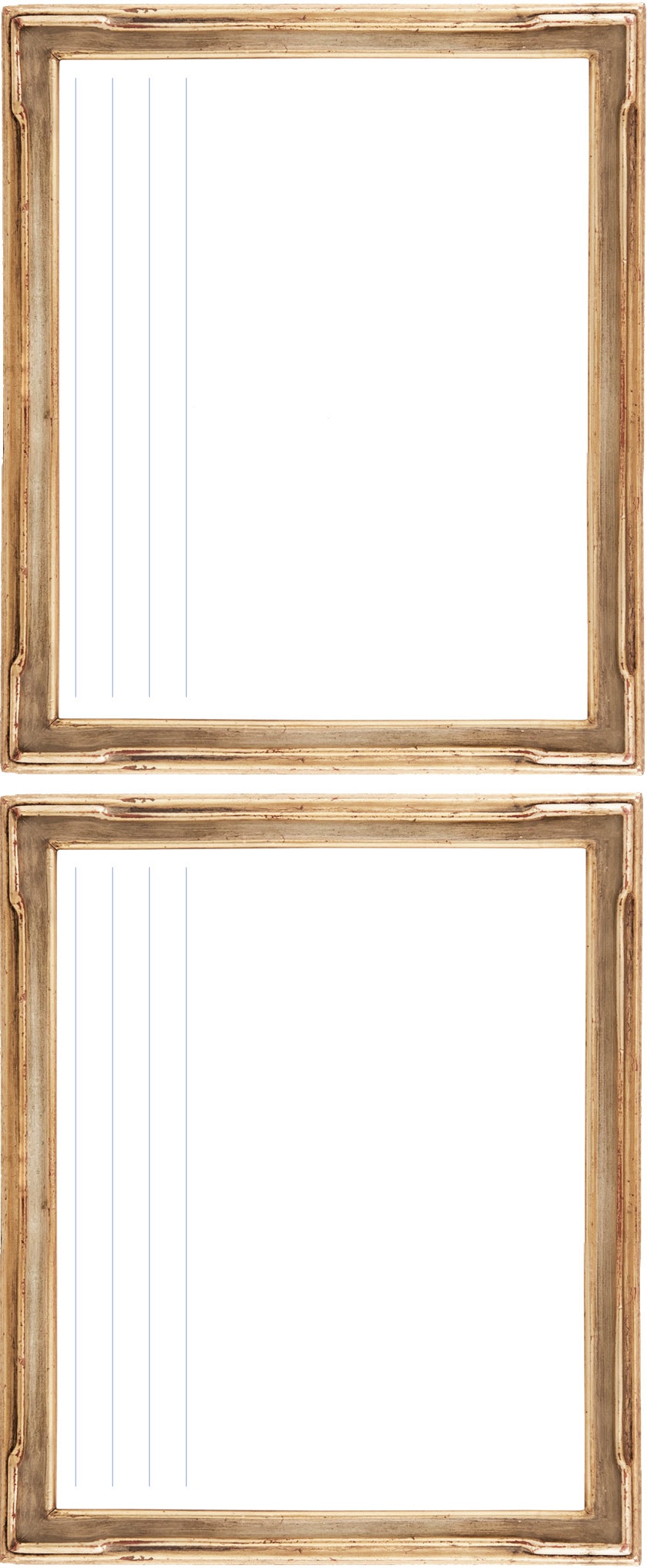
What made you successful in this activity?

What were some challenges you encountered?

TWO POINTS OF VIEW

Everyone remembers things differently. Memories also change and take new shape everytime we access them. Test this out by finding two older family members who shared a special occasion in the past (a wedding, a birth, etc.). Draw and write the memory from both points of view in the frames below.

Once both stories are captured, compare and contrast the images to find the differences between the two memories.

The image shows two identical, empty wooden picture frames placed side-by-side. Each frame is made of a light-colored wood with a slightly distressed or aged finish. Inside each frame, there are four horizontal blue lines for writing, spaced evenly apart. The frames are oriented vertically on the page.

Spot the Difference

Sources

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