

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



2019-20 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

POWERED BY NEW 42

NEW VICTORY EDUCATION

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

New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs. Bringing kids to the arts and the arts to kids since 1995, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the United States. Featuring artistic disciplines and traditions from a multitude of cultures, New Victory presents theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

New Victory provides more kids in more grades with more live performing arts than any other cultural organization in the city. Every year, NEW VICTORY Education makes it possible for 40,000 kids to attend student matinees and see New Victory shows for little to no cost. In schools across the city, New Victory pairs these visits with free, arts-based classroom workshops and residencies, and offers artistic professional development to educators who want to incorporate the arts into their daily curriculum.

New Victory is committed to arts access for all communities of New York to experience and engage with the exemplary international shows on its stages. The nonprofit is celebrated for programs including Victory Dance, which provides free dance performances and education to NYC summer schools; SPARK, a multi-year program to infuse arts-deprived school communities with live performing arts and arts education; and GIVE, a new initiative to address equitable student engagement in inclusion classrooms.

NEW VICTORY SCHOOL TOOL Resource Guides

Available to School Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides are designed for educators to explore the artistry and key themes of each production.

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate New Victory into their classroom, NEW VICTORY SCHOOL TOOLS are designed to enrich the performance experience before, during and after the students' trip to the theater.

JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development initiative that pairs life skills training with jobs in the arts for high school and college students. The Youth Corps is composed of four different tracks to meet students where they are academically and professionally, and to serve New York City with a diverse, creative pipeline of young talent.

NEW VICTORY Usher Corps

At New Victory, students ages 16-19 can apply to join the Usher Corps, a rigorous three-year program that offers:

- Live theater from around the world
- Job training and workshops
- A supportive team of young adults from across the city
- Hands-on work with kids and families in a friendly, fast-paced environment
- Personal and professional growth

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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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Aesop's Fables

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OUR GUIDING PILLARS

Want to know what guides the work we do in NEW VICTORY Education?

*The Guiding Pillars on this page are the foundation of how we strive
to cultivate collaboration and creativity for everyone!*

ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

ART FORM

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

COMMUNITY

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

CREATE

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

DISCOVERY

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

PLAY

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

LEARNING STANDARDS

The New Victory is excited to provide educators and students with this 2019-20 NEW VICTORY SCHOOL TOOL Resource Guide! The activities, creativity pages and reflection tools included in this guide will allow everyone to engage with a variety of art forms and themes that you will see on stage at the New Victory. All activities and creativity pages can be directly connected to the Next Generation Learning Standards, the New York State Standards in the Arts and *Blueprint* Strands for Teaching and Learning. Have fun exploring and we'll see you at the theater!

NEXT GENERATION LEARNING STANDARDS:

- Reading: 1; 2; 3; 4; 5; 6
- Writing: 2; 3; 4; 5
- Speaking and Listening: 1; 2; 3; 4; 5; 6
- Language: 1; 2; 3

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS:

- Creating, Performing, Responding, Connecting

BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS:

- Theater: Theater Making, Developing Theater Literacy, Making Connections
- Visual Arts: Art Making, Developing Art Literacy, Making Connections



PULLING BACK THE CURTAIN

When Aesop embarks on a journey to Mount Olympus, he learns some very valuable lessons like “where there’s a will there’s a way” and “look before you leap!” You’ll happily keep your eyes wide and your ears open to take in the colorful costumes, enthralling dance and spirited sounds of South Africa in this vibrant staging by the incomparable Isango Ensemble. Sung through in English and a mix of South African languages with a soaring live score of marimba music, sound advice sure sounds sunny in AESOP’S FABLES.

[Journeying Further](#)

[Fun Facts](#)

[The Art Forms](#)

[Unit Plan Brainstorm](#)

Journeying Further

Isango Ensemble, formed by director Mark Dornford-May and music director and singer Pauline Malefane in 2000, is based in Cape Town, South Africa. The Company predominantly draws performers from across the townships surrounding the city of Cape Town. The Company's structure embraces artists at all stages of their creative development, allowing senior artists to lead and contribute towards the growth of rising talents. At its heart are the extraordinary and varied musical abilities of its ensemble of performers.

Isango Ensemble works through the creative force and energy of each and every member of the Company. This collective focus makes things happen beyond "the box." It is the mixture and clash of its cultures, races and experiences that enables it to create work of the highest caliber. The Company's work to date has focused on reimagining classics from the Western theater canon, finding a new context for the stories within a South African or township setting and creating new work, which is relevant to the heritage of South Africa.

Where in the world is
Isango Ensemble from?

CAPE TOWN, SOUTH AFRICA



A BIT ABOUT AESOP'S FABLES:

- Some of the best loved animal stories from the ancient Greek moral tales, such as *The Tortoise and the Hare*, and *The Wolf and the Stork* are retold using opera and music, following the narrative framework of the slave Aesop who travels to Mount Olympus to win his freedom, and learns from all the animals he encounters on his quest.
- The music is specially composed marimba music, which ranges in sources of inspiration from gospel to reggae and is overlaid with traditional South African songs and the everyday sounds of Africa.
- The show is performed and sung mainly in English with sections in Xhosa, Tswana and Zulu languages.
- Performed on Isango's traditional raked stage, the staging itself is simple, making more use of lighting, props and costumes than of additional set pieces. The costumes are bright and colorful, reflecting African ritual and culture.
- The Company's productions have toured the USA, Ireland, UK, France, Germany, Italy, Austria, Singapore, Turkey, Japan, The Netherlands and Australia.

South African Music + Quest for Knowledge
÷ Oppression x Lessons Learned

= **Aesop's
Fables**

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Fun Facts

Share these fun facts with your students so that they can learn more about the show they're going to see on the NEW VICTORY stage!

1 How many languages do you speak? One? Two? Six? South Africa has eleven official languages. Cool, right? In alphabetical order they are: Afrikaans, English, Ndebele, Northern Sotho, Sotho, Swazi, Tsonga, Tswana, Venda, Xhosa and Zulu.

2

Marimbas, like the ones used in AESOP'S FABLES, look like xylophones, but are actually quite different! Marimbas have a wider range of notes and thinner wood bars, which allow musicians to make fancier sounds!

3

South Africa is the only country in the world that has hosted the Soccer, Cricket and Rugby World Cups!

4

One of Aesop's most famous stories is *The Tortoise and the Hare*. Could a tortoise REALLY win in a race against a rabbit? Well, that would depend on the type of turtle! Did you know that the fastest turtles ever traveled at 23,000 miles per hour? Of course, they were zooming through space in the Zond 5 spacecraft. Still...SO FAST!

5

If you want to get buff, you should probably work out with ants. These tough, hard-working arthropods from AESOP'S FABLES can lift up to 50 times their own body weight!



Aesop's Fables

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Timeline of Key Events in South African History*:



1934 Status of the Union Act is enacted, declaring the country to be “a sovereign independent state”

1948 National Party takes power and the policy of apartheid, or separateness, is adopted

1950 South African population is classified by rights; the Group Areas Act is passed in order to segregate blacks and whites; African National Congress (ANC), led by Nelson Mandela, leads campaign of civil disobedience

1961 South Africa is declared a republic; Nelson Mandela heads ANC’s new military wing following the Sharpeville massacre in which 70 black demonstrators are killed

1964 ANC leader Nelson Mandela is sentenced to life in prison for committing sabotage against South Africa’s apartheid government

1966 Prime Minister Hendrik Verwoerd is assassinated

1970 Over 3 million people forcibly resettled in Bantustans or black “homelands” to prevent them from living in the urban areas of South Africa

1984-89 Township revolt in Transvaal

1989 FW de Klerk replaces PW Botha as president and meets with Nelson Mandela; public facilities are desegregated; many ANC activists are set free

1990 After serving 27 years in prison, Nelson Mandela is released

1991 President FW De Klerk repeals South Africa’s remaining apartheid laws

1993 Agreement on an interim constitution is reached

1994 Mandela becomes President of South Africa and the Government of National Unity formed, after a 20-year absence; South Africa takes a seat in the UN General Assembly

1996 Truth and Reconciliation Commission chaired by Archbishop Desmond Tutu begins hearings on human rights crimes committed by former government and liberation movements during apartheid era



*This is a snapshot, not a full account, of key events in South Africa’s history, beginning with the adoption of apartheid.

Nelson Mandela died in 2013 at the age of 95.

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Journey Further Into: The Art Forms

STORYTELLING

Isango Ensemble's AESOP'S FABLES is inspired by the various famed fables of Aesop, which began as spoken word and oral storytelling, not written text. The Company's production uses South African instruments, music, dance and dialogue as storytelling tools in order to bring these timeless tales to life.

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MUSICAL THEATER

Musical theater brings together acting, live music and dance into one all-encompassing production. Singing conveys a deeper level of emotion, allowing the characters to express themselves beyond dialogue, monologue or soliloquy. AESOP'S FABLES will feature live musicians accompanying the performers, helping to tell the story and support the action in various mediums. Other examples of musical theater are *Dear Evan Hansen*, *Hamilton* and *Little Shop of Horrors*.

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OPERA

Opera is a dramatic art form that combines music, theater, language and technical design. Opera is performed by singers and musicians and is often entirely sung-through with very little or no spoken dialogue.

A composer and a librettist work together to set text to music.

Historically, opera performances were quite spectacular, involving large set pieces and elaborate costumes. Opera has since become less predictable in style and has expanded to include music styles other than classical. While Isango Ensemble's AESOP'S FABLES isn't completely sung-through, it employs operatic styles of song and presentation.



COSTUME DESIGN

This design element is key when it comes to visually telling a story. AESOP'S FABLES is about a slave's quest for freedom and the fanciful animal characters he meets along the way. The vibrant costume designs in this production suggest hints of Aesop's Greek origins. The menagerie of animals portrayed on stage aren't literal interpretations of their real-life counterparts. Instead, the costume designs pull from different South African cultures, while also possessing a modern vibe. Prepare your students to watch closely and see how the tortoise, the hare and the ants are brought to colorful life on stage!

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What do your students already know?

Prior to exploring AESOP'S FABLES with your students, find out how much they already know about **MUSICAL THEATER** and **OPERA**. In addition, allow them to explore the theme: **MORALS**.

Have you ever seen a musical performed on stage?

Have you ever seen or listened to an opera? What did you enjoy about it and why?

What is a moral? What other stories do you know that convey a clear moral? What is that moral?

Where do you think you might see or hear morals portrayed in AESOP'S FABLES?

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Journey Further Into: Unit Plan Brainstorms

THE FABLED AESOP (ENGLISH LANGUAGE ARTS, HISTORY, THEATER)

While some scholars believe that Aesop is merely a myth himself, others believe he truly existed. *Which is the truth? Who was Aesop? When did he live and what was his life like? What were his other contributions to the world?* In small groups, and utilizing what is known about Aesop, including his own writing, have your students capture a moment in Aesop's life by answering these questions. Have them conduct research about the life and times of Aesop. **Note:** Educators could either choose events in Aesop's life (i.e., Aesop was enslaved and gained freedom by offering his stories) or, using their research, could imagine real or fantastic events in his life (i.e., Aesop actually met a competitive hare and a calm, cool, collected tortoise during a race to the finish, which is what inspired him to write, "Tortoise and Hare"), that could be dramatized. Once students have compiled their research, have them work together to write a short narrative that tells the beginning, middle and end of this moment in Aesop's life. Next, tell them they are going to be creating a living portrait based on this moment in Aesop's life. Have each group work together to decide who they would like to portray and then create a tableau (a frozen picture) that clearly depicts their moment in Aesop's timeline. Once each group has created their respective tableau, ask them to speak one or two sentences of dialogue to add narrative to the story. As a culminating event, have each group present to the rest of the class, creating a living gallery depicting moments in the life of Aesop!

To support this unit, use the Activity: *Physical Phables* in the *Pulling Back The Curtain* section.

AFRICAN CULTURES (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, VISUAL ARTS)

South Africa is often referred to as the "Rainbow Nation," a term coined by former Archbishop Desmond Tutu to describe the country's multicultural diversity. The performers in AESOP'S FABLES are all from within or around Cape Town, South Africa, and represent their own variant of a "Rainbow Nation." Embark on a creative writing unit that allows students to explore the history of South African cultures. Over the course of a few days, have your students research the history of performance styles and techniques native to South Africa. In pairs, exchange writings and draw what they feel or visualize as they learn about South Africa's creative roots. In pairs or groups, students can share their findings and describe what they've drawn based on their research.

To support this unit, use the Creativity Page: *Anthropomorphize, But Make It Fashion* in the *After The Show* section.

FABLES, AND FOLKTALES AND MYTHS, OH MY! (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

A fable, by definition, is a short fictional tale, told or written in verse or prose. Fables often feature animals, inanimate objects or forces of nature that have been given human qualities (i.e., the ability to speak) and culminate in a moral lesson. Folktales and myths, on the other hand, use very different elements in their storytelling. As a class, embark on a research project to bring fables, folklore and mythology into the modern age. Give the class three disparate tales to read. For example, you could have students read *The Cage Bird and the Bat*, by Aesop (fable); *How the Rainbow Was Made*, a creation tale originated by the Ojibwe Nation (Native American folklore); *Theseus and the Minotaur* (Greek myth). Once your students have read all three, ask them to compare and contrast the stories. Guide them by asking questions like: *What were similar storytelling elements across all three tales? What role(s) did animals play in the stories? What role(s) did humans play in the stories? In what ways do the three stories differ?* Once your students have compared and contrasted the stories, have a group discussion about the intrinsic morals and lessons of each tale. Then, find ways to make connections between the characters in the stories and television programming or films, historical and modern real-life events and public figures!

To support this unit, use the Creativity Page: *The Inspired Musical Fabulist* in the *Heading To The Theater* section.



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BEFORE THE SHOW

In this section, you'll find ready-to-implement teacher-led classroom activities and student-centered creativity pages which allow educators and kids to explore the themes and artistry of the show! Use these engaging activities and creativity pages to prepare for your live theatrical experience!

Handout: It's All Greek (gods and goddesses) to Me

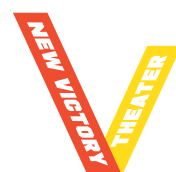
Activity: Physical Phables

Creativity Page: A Fabulous Fable in Four Frames

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Aesop's Fables: Mapping the Story



As our story begins, we meet **Escallywags the Greek**, a greedy man who has enslaved Aesop.



Enter **Aesop**, who calls upon the Greek gods to free him from his chains.



The Greek god **Hermes** answers his plea. Hermes tells Aesop that, to be free, he must travel to Mount Olympus to see Zeus. He must also heed what the animals *have to say along the way so that his chains drop off day by day.*

The first creatures that Aesop encounters are the **Ants**, who teach him the moral: *where there's a will, there's a way.*



Next, with Escallywags in hot pursuit, Aesop runs into a dancing **Tortoise** and a racing **Hare**. From them, he learns: *slow and steady is the best pace.*



Aesop then meets up with some foolish **Frogs** who desire a king. When they are finally granted their wish of a king—the **Stork**, who will ultimately devour them—Aesop learns: *learn to rule yourselves, and rule well.*



Soon after, a **Wolf** stops Aesop in his tracks and, while feasting on a chicken leg, gets a bone stuck in his throat. Aesop calls for help and the Stork comes to the rescue. After the Stork saves him, the Wolf tells all of the animals he's going to gobble them up. From this, Aesop learns: *Some people are not grateful when anyone does them a kindness.*

Next, Aesop, now with Escallywags and the Wolf close behind, finds himself in the company of a **Goat** and an **Ass**, disguised as a lion. When he and the Goat realize the Ass is really in disguise, Aesop learns: *if you are an ass don't pretend otherwise. An ass you are and should remain.*



Will Aesop reach Mount Olympus? Will Zeus grant him his freedom?
Will Aesop finally be relieved of his chains as Hermes said?

You'll have to see AESOP'S FABLES to find out!

Aesop's Fables

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BEFORE THE SHOW: Handout

IT'S ALL GREEK (GODS AND GODDESSES) TO ME!

In *Aesop's Fables*, Aesop is visited by the Greek god Hermes, one of the twelve Olympians. These gods, led by Zeus, had overthrown the Titans, deities who had run amok. Hermes tells Aesop he must venture out on a quest for freedom.

What gods and goddesses make up the twelve Olympians? See below to find out!



ZEUS: KING OF ALL THE GODS

This god, with the help of Hades and Poseidon, dethroned his father, Cronus, king of the Titans, the deities that preceded the Olympians



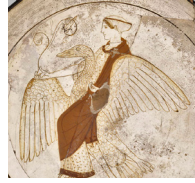
ARES: GOD OF WAR

Half-brother to the goddess Athena, Ares is a dangerous god of bloodlust, representing the gruesome aspects of war



HERA: QUEEN OF ALL THE GODS

The goddess of marriage and birth, and both sister and wife of Zeus, this Olympic goddess tormented the women with whom Zeus had extramarital dalliances



APHRODITE: GODDESS OF LOVE AND BEAUTY

Also known as the goddess of fertility, she is the mother of Cupid



POSEIDON: GOD OF THE SEA

Known as the god of the sea, horses and earthquakes, he fathered both Pegasus and the Cyclops Polyphemus



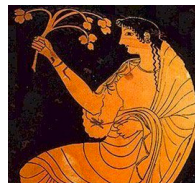
HEPHAESTUS: GOD OF THE FORGE

This god, known as the god of fire and sculpture, is married to the goddess Aphrodite



DEMETER: GODDESS OF THE HARVEST

This agricultural goddess is the mother of Persephone



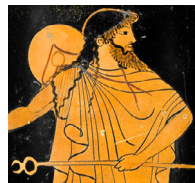
HESTIA: GODDESS OF THE HEARTH

Also known as the goddess of the fireside, this daughter of Cronus rules over architecture, domesticity and family



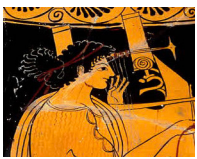
ATHENA: GODDESS OF WAR

The female counterpart to her half-brother Ares, she is also the goddess of wisdom



HERMES: HERALD AND MESSENGER OF MT. OLYMPUS

Conceived and born over the course of a day, this god of trickery, among other things, is the guide to the underworld



APOLLO: GOD OF THE SUN

Twin brother to Artemis, he is also the god of music and prophecy



ARTEMIS: GODDESS OF THE HUNT

Often depicted carrying a bow and arrow, she is also the goddess of animals and the protector of children

Aesop's Fables

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Physical Phables

Materials Needed: chart paper, markers

Storytelling is at the heart of AESOP'S FABLES. In fact, the show is based on a series of fables written centuries ago and uses theatrical magic to make Aesop's classic tales hop off the page and onto the stage.

In this activity, work with your students to become master storytellers and bring their own stories to life!

1. Begin by inviting students to come together in a seated circle and ask them: *What are different ways to tell a captivating story?* Then, write down their suggestions on chart paper for reference.
Note: *Suggestions may include fun characters and character voices, moments of suspense, music, comedy, etc.*
2. Tell students it's storytime! *But, today you're not just going to listen to the story, you're going to become all of the elements that help make up the story.* Then guide them through an exercise in which the students make up the beginning, middle and end of a story and you play the scribe! Don't forget that their story must have a moral or lesson learned!
3. Once it's written, read through the story aloud once or twice for the entire class so they can get a sense of the story's flow. Then, go back through the book, highlighting vocabulary, characters, settings and other elements of the story using the following questions:
 - a. *What colors did you imagine in the story?*
 - b. *What objects did you hear about or imagine?*
 - c. *What characters are part of the story?*
 - d. *What did they like to do together?*
 - e. *Where do you think they lived?*
 - f. *How did the characters feel throughout the story?*
4. Then, tell your students that they're going to bring the story to life in your classroom by exploring engaging elements of storytelling. Select a few elements such as:
 - a. Tableau (A frozen picture)
 - b. Participants as Characters (Who/What is in the story)
 - c. Creating Physical Setting (Where the story takes place)
 - d. Soundscaping (The background music, noise or soundtrack made with the mouth, body or found objects)
 - e. Thought-Tracking (Hearing what individual characters are thinking at any given point in the story)
5. Put all of these ideas into practice by leading students through a "Story Woosh," in which they create moments of the story in the center of the circle, while you act as the narrator and offer direction as the story is told. **Note:** *It's best to activate the story one section at a time.*
6. Once you've finished a moment or two of the story, have everyone in the center of the circle go back to their seated position by saying the word, "WOOSH!", and making a sweeping motion with your hands. Have seated students do this, too! Once you've repeated this for each moment of the story, you will have essentially activated your very own fable!



Reflection Questions:

What was it like to explore stories and make them come 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?

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A FABULOUS FABLE

Use the writing spaces to construct your very own fable. Then, use your vivid imagination and draw the characters of the story in the boxes! To help get you started, here are the key elements of a fable: animal characters with human characteristics, a setting and situation, a dilemma caused by a character trait of weakness, a resolution and moral. Ready? Create!

[illegible]

Case No.	Case Name	Case Type	Case Status	Case Date	Case Time	Case Location	Case Description	Case Notes	Case Comments
1	John Doe	Medical	Open	2023-01-01	10:00	Room 101	John Doe, 45 years old, male, presented with chest pain and shortness of breath. Vital signs: BP 120/80, HR 90, RR 20, SpO2 98%.	ECG: Sinus tachycardia. CXR: Clear lungs. Bloodwork: Troponin negative, BNP 100.	Admitted to medical ward for further observation.
2	Jane Smith	Medical	Closed	2023-01-02	14:30	Room 202	Jane Smith, 60 years old, female, presented with abdominal pain and nausea. Vital signs: BP 110/70, HR 80, RR 18, SpO2 96%.	ECG: Normal. CXR: No free air. Bloodwork: WBC 12,000, ALT 150.	Admitted to surgical ward for further observation.
3	Michael Brown	Medical	Open	2023-01-03	08:15	Room 303	Michael Brown, 30 years old, male, presented with fever and cough. Vital signs: BP 130/90, HR 100, RR 22, SpO2 95%.	ECG: Sinus tachycardia. CXR: Consolidation in the right lung. Bloodwork: WBC 15,000, CRP 10.	Admitted to medical ward for further observation.
4	Sarah Johnson	Medical	Closed	2023-01-04	16:45	Room 404	Sarah Johnson, 55 years old, female, presented with dizziness and lightheadedness. Vital signs: BP 90/60, HR 60, RR 16, SpO2 94%.	ECG: Sinus bradycardia. CXR: No abnormalities. Bloodwork: Hemoglobin 10, TSH 4.5.	Admitted to medical ward for further observation.
5	David Wilson	Medical	Open	2023-01-05	11:20	Room 505	David Wilson, 70 years old, male, presented with confusion and memory loss. Vital signs: BP 140/100, HR 85, RR 20, SpO2 97%.	ECG: Normal. CXR: No abnormalities. Bloodwork: B12 150, folate 5.	Admitted to medical ward for further observation.
6	Emily Davis	Medical	Closed	2023-01-06	09:30	Room 606	Emily Davis, 25 years old, female, presented with joint pain and swelling. Vital signs: BP 120/80, HR 90, RR 18, SpO2 98%.	ECG: Normal. CXR: No abnormalities. Bloodwork: Rheumatoid factor positive, ESR 40.	Admitted to medical ward for further observation.
7	Robert Miller	Medical	Open	2023-01-07	13:10	Room 707	Robert Miller, 65 years old, male, presented with fatigue and weakness. Vital signs: BP 110/70, HR 70, RR 16, SpO2 96%.	ECG: Normal. CXR: No abnormalities. Bloodwork: Hemoglobin 11, ferritin 100.	Admitted to medical ward for further observation.
8	Lisa Anderson	Medical	Closed	2023-01-08	15:00	Room 808	Lisa Anderson, 40 years old, female, presented with headache and blurred vision. Vital signs: BP 160/100, HR 95, RR 20, SpO2 97%.	ECG: Normal. CXR: No abnormalities. Bloodwork: Normal.	Admitted to medical ward for further observation.
9	Christopher Lee	Medical	Open	2023-01-09	10:45	Room 909	Christopher Lee, 50 years old, male, presented with chest pain and sweating. Vital signs: BP 150/100, HR 110, RR 24, SpO2 96%.	ECG: ST-segment elevation. CXR: No abnormalities. Bloodwork: Troponin positive.	Admitted to cardiac ward for further observation.
10	Amanda White	Medical	Closed	2023-01-10	12:30	Room 1010	Amanda White, 35 years old, female, presented with abdominal pain and vomiting. Vital signs: BP 120/80, HR 90, RR 20, SpO2 98%.	ECG: Normal. CXR: No free air. Bloodwork: WBC 12,000, amylase 100.	Admitted to surgical ward for further observation.





AT HOME

Print this section and send it home with your students' permission slips. This section supports family engagement by including activities for the whole family that will help build anticipation for seeing a live performance and help to reflect on the experience of seeing a show!

Resource for Families

Family Fun Facts/
Fun Fact-ivity!

**Aesop's
Fables**

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AT HOME: Resource For Families

BE A PART OF YOUR KID'S FIELD TRIP!

WATCH

Check out the video trailer and a message from AESOP'S FABLES

www.NewVictory.org/AesopsFables

ASK

Ask your kid BEFORE the show:

What do you think opera is?

How do you think the performers discovered their talent for performing?

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



Ask your kid AFTER the show:

What was your favorite part of the show?

How would you describe an opera?

Did anything about the show surprise you?

VISIT

Experience New Victory with your kid!

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.

Use code ST1920 and save 20% on full price tickets.

This offer is valid for all shows in the 2019-20 season, excluding performances on Nov 29 - Dec 1, 2019 and Dec 26, 2019 - Jan 1, 2020. Limit 8 tickets per order.

For a full list of shows in the New Victory 2019-20 season, visit NewVictory.org.

ONLINE

Visit NewVictory.org and enter promo code **ST1920**

PHONE

Call 646.223.3010 and mention code **ST1920**

IN PERSON

Visit the New Victory box office and mention code **ST1920**

209 W 42nd Street, NYC (between 7th & 8th Aves)

Box office hours: Sunday - Monday: 11am-5pm;
Tuesday - Saturday: 12pm-7pm

**Aesop's
Fables**

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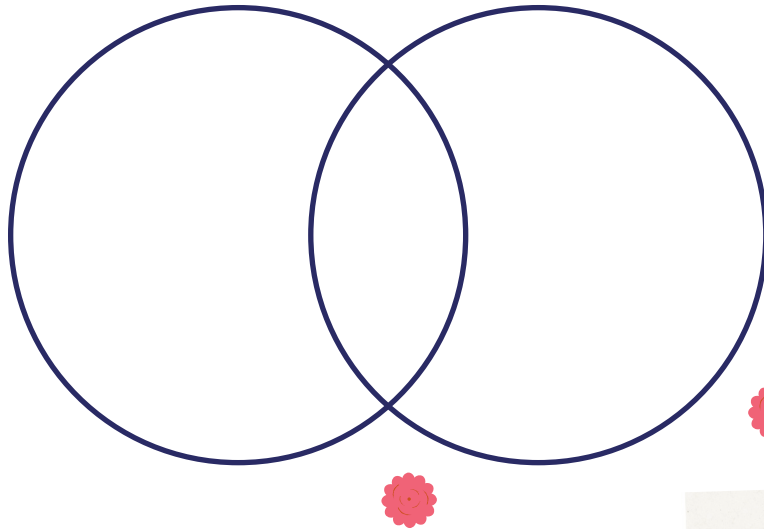


AT HOME: Family FUN FACTivity



1. How many languages are spoken in your home? Let's add one more: Gibberish!

It's easy to learn Gibberish because you make it up using nonsense sounds and your imagination! Find a friend or family member and start a Gibberish conversation. Whoever starts decides what they want to talk about and see if the second person can guess and follow along! Make sure to exaggerate how you move your hands and face to make sure your friends can understand your Gibberish!



2. **Marimbas and Xylophones look alike but are actually very different.** What are some other things that look alike, and maybe have some things in common, but are still different? Let's think and explore! There's a venn diagram right here for you to fill out and do just that! Write the names of the two objects in the diagram, each in its own circle. Then, below, in the same circles, you can write down the things that make them different. In the middle, where the two circles overlap, write down the things they have in common!

3. World Cups are so cool! All of the greatest teams from all over the world competing at the top of their respective games; what could be better?

South Africa has been host for THREE different World Cups for three different sports. What is a sport or game that you wish had a World Cup, or a World Cup that you could compete in? Fill out this template to devise your World Cup plan!

World Cup Game/Sport: _____
Where Your World Cup Happens: _____
Name of Your World Cup Team: _____
Name of Your World Cup Rival: _____
How Do You Win: _____
What's the Score: _____



START

4. Rabbits Hop. Turtles crawl. Let's see which one is faster for humans!

Find a friend or family member to join you in a race! Decide who's the turtle and who's the rabbit, figure out where you're racing and go! Remember, the turtle has to crawl and the rabbit has to hop!

FINISH

5. If you could lift 50 times your body weight, what would you lift?

Think of the heaviest thing you wish you could lift. Close your eyes. Imagine it. Imagine all of its weight. Now, imagine you are actually lifting it using all of your muscles, and all of your ANT STRENGTH!! What did you lift? Share the story with a friend!



Aesop's Fables

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HEADING TO THE THEATER

Provide this resource to all teachers and chaperones attending the show. This section has information about how to get to the theater, New Victory's style of theater etiquette, and includes engaging creative activities for students to do on their way to see the show!

Heads Up!

Creativity Page:
The Inspired Musical
Fabulist

Trip Guide



You're off to see an opera! But, Isango Ensemble's **AESOP'S FABLES** isn't an opera in the traditional sense because it doesn't employ standard classical instruments, grand set design and a completely sung-through story. This production incorporates spoken word-in verse! Encourage your students to bop along with Aesop as he sets off on a quest for freedom, meeting zany creatures and learning lessons.



OOOOOOOOHHHHHHHHHHH!



NO-HUSH ZONE: OOHS, AAHS AND APPLAUSE

Thank you for being our partner and making the performing arts a priority for your students! The New Victory prides itself on presenting performing arts that make kids (and adults) exclaim, dance, scream, laugh and giggle! We love when kids vocally and physically respond to what they're seeing on stage. In fact, many of the visiting artists tell us that their favorite part of performing at the New Victory is the real-time, honest reactions from the kids in the audience. Therefore, we ask you and your fellow teachers to help us by making the New Vic a "no-hush zone." Of course, we ask for your help in managing respectful behavior to avoid distractions that are not directly related to the action on stage. Additionally, please ensure your students follow the directions of the NEW VICTORY Ushers and other theater guidelines such as no electronic devices or eating and drinking in the theater.



AAAAAAAAAAHHHHHHHHHHH!

**Aesop's
Fables**

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THE INSPIRED MUSICAL FABULIST

Below are two of Aesop's most famous fables. Read them both. Then, become a musical fabulist, or author of fables, by creating a brand new song inspired by one or both stories.

Use the blank space below to jot down your lyrics. Then, set those lyrics to a tune you know or create a brand new one!

THE CROW AND THE PITCHER

In a spell of dry weather, when the Birds could find very little to drink, a thirsty Crow found a pitcher with a little water in it. But the pitcher was high and had a narrow neck, and no matter how he tried, the Crow could not reach the water. The poor thing felt as if he must die of thirst.

Then an idea came to him. Picking up some small pebbles, he dropped them into the pitcher one by one. With each pebble the water rose a little higher until at last it was near enough so he could drink.

In a pinch a good use of our wits may help us out.



THE ANTS AND THE GRASSHOPPER

One bright day in late autumn a family of Ants were bustling about in the warm sunshine, drying out the grain they had stored up during the summer, when a starving Grasshopper, his fiddle under his arm, came up and humbly begged for a bite to eat.

"What!" cried the Ants in surprise, "haven't you stored anything away for the winter? What in the world were you doing all last summer?"

"I didn't have time to store up any food," whined the Grasshopper; "I was so busy making music that before I knew it the summer was gone."

The Ants shrugged their shoulders in disgust.

Fables above taken from "Aesop's Favorite Fables: Children's Classic Collections, More Than 130 Classic Fables for Children!"
with illustrations by Milo Winter

Aesop's Fables

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Before you leave school

Bags will be collected by NEW VICTORY staff and stored during the performance when you arrive. We advise you to **leave all bags and lunches at school** if possible.

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, 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. Our staff member will record the bus number and give the School Trip Leader and the Bus Driver correlating tags. If you are unable to be dropped off in front of the theater please record the bus number for our Front of House staff. 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. If you are arriving by subway or other public transportation, please form a line outside the theater when you arrive and wait to check in with a Front of House Staff member before entering the theater.

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.

NEW VICTORY Education staff carefully assign seats in advance of each performance, factoring in grade, group size and special circumstances. We are not able to honor specific seating requests with the exception of requests required for accessibility. We ask that your group remain seated after the show. As soon as we are able to escort you to your bus or the subway, an usher will come to you. 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 reservation, and is subject to availability.

Assistive Listening Devices: Assistive listening devices are available for patrons who have hearing impairments. We suggest you request this service in advance.

Sign Interpretation and Audio Description: A sign interpreted and/or audio described performance is available for each education production at New Victory. We suggest you reserve tickets to these performances for this service and request it during your order. Please contact Education_Tickets@NewVictory.org if you are not able to reserve tickets and need this service.

Sensory Friendly: NEW VICTORY Education offers sensory friendly performances for certain shows. The sound will be adjusted to lower levels. House lights will be left at half. Fidgets are available as needed at every NEW VICTORY performance. Please ask a staff member if you need one during your next visit.

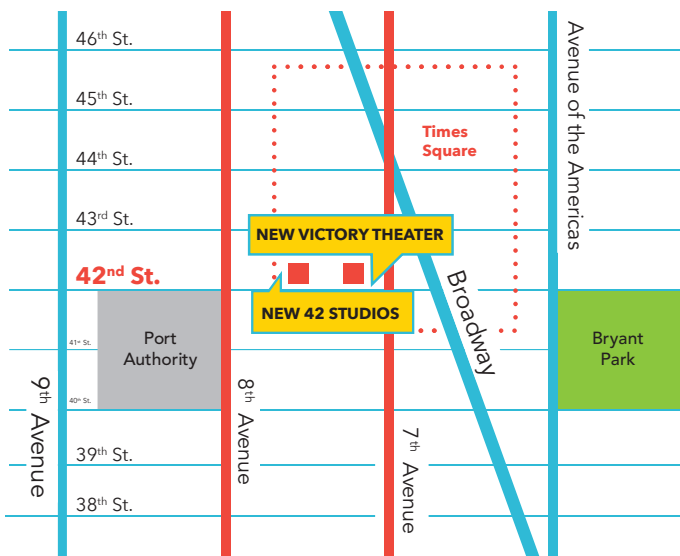
Directions

NEW VICTORY THEATER
209 West 42nd Street

NEW 42 STUDIOS
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.



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.

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 15 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.



AFTER THE SHOW

Following your NEW VICTORY trip, your students will want to discuss the performance or engage further with the art forms and show themes. Reflecting on the show and forming an aesthetic response is an important part of the theater-going experience! The activities and creativity pages in this section allow opportunities for students to activate and articulate their own thoughts, hear their classmates' ideas and extend the theater-going experience!

[Performance Reflection](#)

[Activity](#)

[Creativity Page](#)

[Sources](#)

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. **Using the following prompts, lead students in a discussion:**

Was there a story? What was it about?

Who were the characters and what was their relationship to each other?

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

What were your favorite parts of the show?

What objects did you see onstage? How were they used? Did they remind you of anything?

What did you think of the live music?

What different production elements (music, lighting, 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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Performance Reflection

The Critical Thinker

The part of the show that grabbed my attention the most was

While watching the show,
I had the strongest
reaction to



The show made me think about



A question I have
about the show is

Before seeing this show,
I didn't know that

If I were the director, one thing
I would change about the show is



One thing I saw on stage during this
show that I've never seen before was

After seeing the show,
my friends and I talked about

Overall, the show made me feel



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ZEUS, ESCALLYWAGS AND AESOP: A STATUS GAME

Materials Needed: index cards with character names and descriptions, tape

1. To begin, have students come to a seated circle and review the different characters you met in AESOP'S FABLES, focusing on Escallywags and Aesop's relationship to each other and the world around them.
2. As this conversation continues, walk around the circle placing character description cards, labeled "Escallywags: Greedy master", "Aesop: Humble servant" and "Zeus: All-powerful king of all gods", on the back of each student. **Note:** Students should be told not to look at the cards being placed on their own back.
3. Next, ask students to get up on their feet and imagine that they are standing on Mount Olympus, the home of the gods! Then, ask students to walk around the room and greet as many different people as they can, taking a moment to read the signs on each other's backs. **Note:** Make sure students don't discuss any information written on the cards. The only word students are allowed to say to one another is "Greetings."
4. Encourage students to choose how they speak and behave towards one another based on the information they read on each person's character description card. Guide them by asking questions and offering prompts like: *Is the person you're interacting with powerful? Are they weak? How does their character or label inform how you speak with them? Notice how others say "greetings" to you and how they treat you. Let this inform how you interact with others.*
5. Give students enough time to explore the room, meeting and greeting as many characters as possible.
6. Then, ask students to stop where they are, remove the sign from their back and review both the character's name and description. Tell students to keep their character names and descriptions to themselves and give them a moment to think of ways in which they can embody their character. Guide them by asking them questions like: *What are some gestures or postures your character might use? What is your character's way of speaking or tone of voice? How might your character walk through the room? Would your character make eye contact with others?*
7. Next, have students place their character card on the front of their shirt, making sure that the name is facing inward, not visible to the others in the room. Ask them to imagine that they are now inside the temple of the gods. Have them walk around the room once again greeting each other by saying "Greetings". **Note:** Students should now be fully "in role," embodying the traits of their character. As they do this, ask them questions like: *Which character(s) seem the most like you? Which characters seem the most different from you? How do these interactions make you feel?*
8. After a few moments, ask students to remove their character cards and come back to a seated circle. Ask students the following questions:
 - What was it like being greeted, not knowing which character you were assigned?
 - How did your behavior change once you read your character description?
 - What connections did you draw between your interactions today and AESOP'S FABLES?
10. As a culminating conversation, remind students that, in AESOP'S FABLES, Aesop learned a number of morals, or lessons, along his journey. Then, chat with your students about the things they learned during this activity. Guide them by asking: *What is the moral of today's activity? What lessons did we learn about how we treat others?*

Reflection Questions:

What was your favorite moment from today's activity?

What was it like to embody a character?

What did you learn from today's activity that you didn't know before?

**Aesop's
Fables**

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ANTHROPOMORPHIZE, BUT MAKE IT FASHION

The animals in AESOP'S FABLES are depicted using costume design concepts that incorporate animal-like qualities, everyday human clothing and South African designs.

Now it's time to put on your designer hat.

First, read one of Aesop's fables, or create your own. Then, choose an animal character, use your imagination and create your very own character costume in the space below!



SOURCES:

COMPANY

Isango Ensemble: <https://isangoensemble.co.za/>

CONTENT & THEMES

Aesop's Fables: <https://www.ancient.eu/article/664/aesops-fables/>

Ancient Greece: <https://www.history.com/topics/ancient-history/ancient-greece>

Greek gods and goddesses: <https://www.britannica.com/list/12-greek-gods-and-goddesses>

Aesop's Fables Photos: Keith Pattison

A Land Acknowledgement



Photo: Mark LaRosa



Thank you to Ty Defoe, IBEX Puppetry and the cast and cultural consultants of AJIJAAC ON TURTLE ISLAND, presented by New Victory Theater, March 2019, for their contributions to this language.