

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

# CARTOGRAPHY



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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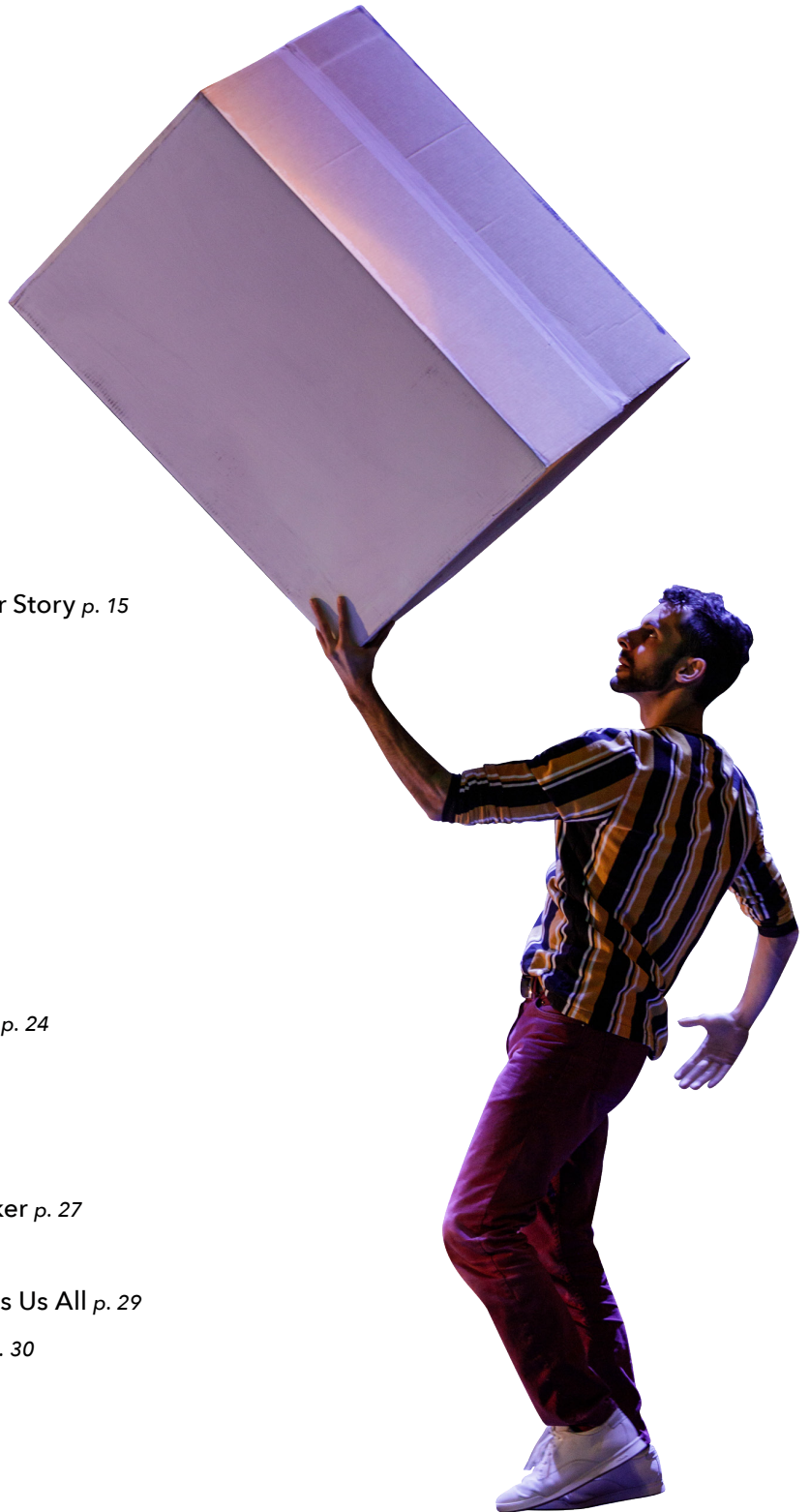
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# OUR GUIDING PILLARS

*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

New Victory Theater is excited to provide educators and students with this 2019-20 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 *Blueprint* Strands for Teaching and Learning and New York State Standards in the Arts. Have fun exploring and we'll see you at the theater!

## NEXT GENERATION LEARNING STANDARDS:

- Reading: 1; 2; 3
- Writing: 2; 3
- 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 Making, Developing Theater Literacy, Making Connections
- Art Making, Developing Art Literacy, Making Connections





## PULLING BACK THE CURTAIN

This section, which includes everything you need to know before seeing a live performance at the New Victory, is a behind-the-scenes look at the artists, the company and the art forms and themes of this production. Use these engaging activities and creativity pages to prepare for your live theatrical experience!

Connecting to:  
**CARTOGRAPHY**

**Interesting Facts**

**The Art Forms**

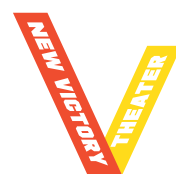
**Unit Plan Brainstorms**

**PUSH/PULL Factors**

# CARTOGRAPHY

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## Connecting to: **CARTOGRAPHY**

Inflatable rafts on the Mediterranean. Dark holds of cargo trucks. Family photos hidden carefully in a backpack. Hear the stories of young refugees when **CARTOGRAPHY** asks what part we play in the lives of young people who set out into the unsure waters of their futures. In this multimedia theatrical work, witness a world alive with movement and migration as the effects of climate change, war and poverty give shape to where we have come from and where we are going.

Where in the world are  
**Kaneza Schaal & Christopher Myers**  
from?

**NEW YORK**



## ◀ **CONNECTING TO**

**Kaneza Schaal & Christopher Myers**



Kaneza Schaal, a Wesleyan University in Connecticut alum, is a New York City-based artist who got her start in the downtown experimental theater community, first working with The Wooster Group. She has since worked with many other companies and artists including Elevator Repair Service, Richard Maxwell/New York City Players, Dean Moss, Claude Wampler, Jay Scheib, Jim Findlay, New York City Opera and National Public Radio. This work brought her to over 18 countries and venues including Centre Pompidou (Paris, France), Royal Lyceum Theatre, Edinburgh, REDCAT, The Whitney Museum, BAM, The Kitchen, St. Ann's Warehouse and MoMA. Schaal was an Artist-in-Residence at the Baryshnikov Arts Center, and received a 2014 Princess Grace Award grant, Lower Manhattan Cultural Council Process Space residency, Bogliasco Fellowship, Nathan Cummings Foundation grant, Foundation for Contemporary Art Emergency Grant, and Princess Grace George C. Wolfe Award. She was a member of Kara Walker's 6-8 Months Space and her video work appeared in *Visionaire*.



Christopher Myers is an artist and writer who lives in New York. While he is widely acclaimed for his work with literature for young people, he is also an accomplished fine artist who has lectured and exhibited internationally. He writes, "I've been asking the question lately, 'What does it mean to be an artist whose work is rooted in the experience of global cultural exchange?'" He has worked with traditional shadow puppet makers in Jogjakarta, silversmiths in Khartoum, conceptual video artists in Vietnam, young musicians in New Orleans, woodcarvers in Accra, weavers in Luxor and many other artists. He views these artists as being part of one large conversation about the movement of culture, and the ways that languages are borrowed globally, traded from South to South, in order to address the specific local concerns of people that have been thrust into contexts that range far beyond their locality.

**CARTOGRAPHY** was developed in **NEW VICTORY LabWorks** (2017-18; 2018-19). LabWorks aims to foster the creation of new work for young audiences and champions innovative, adventurous performing arts for audiences of all ages.

Home **+** Movement

**÷** Conflict **x** Hope

**=**

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# GET THIS

1

Kaneza Schaal and Christopher Myers created this show to bridge the gap between the worlds of refugees and the world's population at large. According to the United Nations, as of May 2019, there are 68.5 million forcibly displaced people living in the world. That is eight times the population of New York City.



2

Fifty-Seven percent of the refugee population comes from just three different countries: Syria, Afghanistan and Sudan. Stories of which are all represented in *CARTOGRAPHY*.

3

In 2017, fifty-two percent of the refugee population were children, a large portion of whom were unaccompanied or separated from their families.



4

Refugees come from all over the world and many different walks of life. They also go on to live incredible lives with exciting careers. For example, Madeleine Albright, the first female Secretary of State, and Sergey Bing, co-founder of Google, both came to the United States as refugees.



5

Refugees are often forced to pack minimally for their journey, but always carry their culture and traditions with them. One major piece of cultural capital refugees have brought to different places in the world is diverse cooking and food traditions. The number of refugee owned and operated restaurants in the U.S. continues to grow with establishments like Brooklyn's Emma's Torch, which specializes in professional training for and food from refugees and asylum seekers from all over the world.

# CARTOGRAPHY





# Connecting to: The Art Forms



## DEvised DOCUMENTARY THEATER

**Devised Theater** is a collaborative art form that often starts with a group of performers, a theme and a few found objects. Working, and, most importantly, playing closely together through various ice-breaking, ensemble-building and improvisation games, these performing artists begin to offer different themes, topics and stories, from fantastical to socially relevant, that they feel compelled to convey through theater or other art forms. The rehearsal period often gives way to co-created text and often includes music, movement, dance or a combination of art forms. This is how a piece like *CARTOGRAPHY*—in which each performer has their own bit of creative ownership—is formed.

**Documentary Theater**—sometimes called Theater of Fact, Testimonial Theater, Tribunal Theater or Verbatim Theater—though they are each slightly different in execution—is created by using the spoken words of real people, gathered by way of recorded interviews. *CARTOGRAPHY* features the stories and real-life experiences of young refugees.

*CARTOGRAPHY* combines both **devised theater** and **documentary theater** in its storytelling, creating an art form they've termed devised documentary theater.

## STORYTELLING

*CARTOGRAPHY* is a work of devised documentary theater. This production features young people telling the personal stories and experiences of young refugees. This production uses music, song, sound effects, projection and spoken word as a means to enhance the telling of these real-life stories.



## MULTIMEDIA DESIGN

Multimedia Design combines an array of artistic mediums such as film, literature, visual arts, music and sound into a theatrical performance. In *CARTOGRAPHY*, video and image projection is used to create environments and atmosphere.



## What do your students already know?

Prior to exploring *CARTOGRAPHY* with your students, find out how much they already know about **THEATER** and **MULTIMEDIA DESIGN**. In addition, allow them to explore the themes: **CONNECTION** and **HOME**.

*Have you ever seen a theater performance?  
How did it make you feel?*

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

*What does the word "home" mean to you?*

*What does the term "connection" mean to you?*

*Where do you think you might see  
"connection" at play in CARTOGRAPHY?*

**"THERE ARE MOMENTS  
IN WHICH I FEEL...  
JUST NOT IMAGINED  
MAYBE NONE OF THESE  
WORLDS COULD IMAGINE ME,  
PERFECTLY  
AND SO I CONTINUED  
RUNNING AWAY, INVENTING  
NEW WORLDS"**

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## Connecting to: Unit Plan Brainstorms

### THE ART OF CARTOGRAPHY (WORLD HISTORY, GEOGRAPHY)

Cartography means the art and science of creating maps. Many people assume that maps are fact and show the world exactly as it is, but in actuality they reflect the perspectives of the map creators. Use the title of the show and its discussion of maps to explore how maps can differ. First, divide your students into groups to research maps of the world from different eras. Ask them questions like: *Who made the map? Who did they make it for? How do countries look compared to each other? What bias might that imply?* Have each small group share their thoughts out to the larger group. Then, collectively look at the Mercator map and the Peters Projection Map. Boston public schools have recently decided to adopt the Peters Projection Map over the Mercator map because countries' sizes are correct relative to each other. Facilitate a discussion with the whole group and ask, *How do these two maps look different? How do they convey different perceptions of the world? Do you think all schools should adopt the Peters Projection Map? Why?*

To support this unit, use the Creativity Page: *Cartograph Your Destiny* in the Heading to the Theater section.

### PARTNERING TO MAKE A DIFFERENCE (SOCIAL STUDIES)

The stories of the refugees in *CARTOGRAPHY* should be thought-provoking and encourage personal reflection, but also inspire action. As a class, embark on a research project to find various organizations that support local refugees. Decide on one to reach out to and ask what your class can do to help. This might take the form of a clothing drive, a food drive, group volunteering, or something else! Be sure to really listen to the needs of the organization with which you decide to partner. Before carrying out your project, discuss as a class: *Why are we doing this? What population(s) are we serving? How are our actions making a difference?* After you've carried out your event or partnership, reflect as a class. Guide this reflection by asking questions like: *How did it feel to do that work? What more can we do to make a difference?* If your class enjoyed this project, work on developing a stronger, longer relationship with the organization. You can even bring your whole school aboard!

To support this unit, use the Creativity Pages: *Humanity: What Connects Us All* and *Be An Agent of Change* in the After the Show section.

### "HOME" (THEATER, SOCIAL STUDIES)

It takes a lot of different elements to bring a piece of theater to life. In *CARTOGRAPHY*, projection, lighting and set design play key roles in creating atmosphere and in the storytelling. Have your students make their own theater magic by asking them to create a video piece answering the prompt: What is "home"? Give them creative license to interpret that question any way they wish. After all, "home" means something different to everyone. Give them different ways to think about and execute their video project by suggesting a few different formats and approaches, such as: a music video, a vlog using poetry, a limited series on YouTube using scripted dialogue or even a storytelling series through SnapChat using only gifs and text. The possibilities are endless! As part of their presentation have volunteers showcase their artistic creation for the class. Then, have a full group discussion about the many different interpretations of what "home" means to your students!

To support this unit, use the Activity: *Objects and Stories* in the After the Show section.

"HOW MANY YEARS WILL  
IT TAKE BEFORE YOU CALL  
THIS PLACE HOME?"

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# INSIDE: PUSH / PULL Factors

Human migration has occurred for thousands of years.

The reasoning behind human migration can be sorted into two categories called “push” and “pull” factors.

What exactly is meant by “push” and “pull”?

## The Dust Bowl:

In the 1930s, huge dust storms wiped out the crops of many farmers in the Midwest and Southern Great Plains, causing over two million people to move west, where they could find new, more fertile land to farm.



## The Great Migration:

Between 1916 and 1970, millions of black Americans moved away from Southern states to Northern and Midwestern cities to escape the continued racial segregation and discrimination that persisted even after the Civil War, to find economic and social opportunity.

## PUSH factors

are reasons why someone would want to leave their home to go somewhere else. They are leaving to get away from something. These could include famine, fear of persecution, unsafe political situations, drought and more.



## The Third Wave:

From the 1880s to 1910s, tens of millions of Europeans immigrated to the United States (passing through New York's Ellis Island) to chase the American Dream's promise of economic opportunity and religious freedom as the US rapidly industrialized.

## PULL factors

are reasons why someone would want to actively seek out a better life somewhere else. They are leaving to get to something. These could include better jobs, democracy and safety.



## Irish Immigrants:

In the early to mid-1800s, immigration to the United States was dominated by Irish Catholics fleeing religious persecution.

Often, these factors are two sides of the same coin, but in different situations the push or pull factors may be more or less influential. For refugees, the push factors are generally more significant because in order to be defined by the UN as a refugee, they must be fleeing an unsafe situation at home.

Take a look at the examples of migrations from U.S. history on this page. Identify where you see push or pull factors. Which factors do you think were more significant in each situation?

### Consider This:

Where in current events do you see examples of human migration?

Where do you see pull factors contributing to peoples' decisions to migrate? Where do you see push factors?

Do you know someone who has moved from one home to another? Did they move by choice? How did both push and pull factors contribute to their decision?

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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!

**Handout:**  
Terms to Know

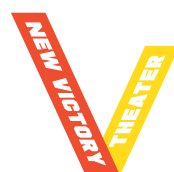
**Activity:**  
What Means Most

**Creativity Page:**  
A Passport That  
Tells Your Story

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# BEFORE THE SHOW: Handout

## TERMS TO KNOW

World events come at us fast, and often the information we get is incomplete or even distorted. This difficulty includes news reports about migration and refugees. Below is a glossary of terms\* that will help you and your students get the most out of CARTOGRAPHY as well as current news coverage.

### ***Migration:***

a pattern of human or animal movement from one location or habitat to another

### ***Internal Migration:***

the pattern of movement within one country—from the countryside to the city, for example

### ***Refugees:***

persons fleeing armed conflict or persecution, perhaps because of their racial or religious identity; it is often unsafe for them to return home

### ***Migrants:***

persons who choose to move to improve their lives often by relocating somewhere with more resources or opportunities

### ***Immigrants:***

people who move to another place to live. Undocumented immigrants are immigrants who settle in another country without seeking permission

### ***Asylum:***

when refugees receive official permission to stay in a country after arriving there

### ***Visas:***

official documents that allow visa holders to visit or stay in a foreign country

### ***Passports:***

government documents that prove citizenship in a specific country

### ***ID:***

short for "identification," refers to papers that prove a person's identity

\*This language is borrowed from a CARTOGRAPHY Student Guide published to The Kennedy Center's Arts Edge website in January, 2019.

# WHAT MEANS MOST

CARTOGRAPHY tells real stories about real-life refugees displaced from their homeland for one reason or another.

Use the activity below to explore the idea of what means most in your life and your students' lives.

**Materials Needed:** chart paper, markers

1. To begin, gather students in a circle.
2. As a class, have a group discussion about what it would mean to leave "home," taking only items you can carry—your most important possessions—with you. Guide this discussion by asking questions like: *What is an item you have that is very important to you? Why is it important? What emotions do you feel when you're holding it? How would you feel if you lost it?*
3. On a large sheet of butcher paper, draw a large outline of a suitcase and tape it to the wall.
4. Tell students that you're going on a journey and this bag is all they have to take with them.
5. On the inside of the outline, have students write or draw the physical objects they would take with them on their journey, as if they were packing a collective bag.
6. Then, on the outside of it, have students write or draw how they feel about those objects.
7. Finally, have a class discussion about all of the words and images students placed inside and outside of the suitcase. Ask questions like: *What did you learn about your fellow students that you didn't know before? What did you learn about yourself during this activity?*

### Reflection Questions:

*What was your favorite part of this activity?*

*What did you find challenging about this activity?*

*What was it like to consider your most prized or meaningful possessions?*

*What was it like to learn about your classmates' possessions?*

*What surprised you about this activity?*

**"YOU CAN TELL WHERE PEOPLE COME FROM BY HOW THEY WAIT IN A LINE. THE LESS PEOPLE HAVE, THE CLOSER THE LINE BECOMES. UNTIL YOU MEET THE PEOPLE WHO HAVE NOTHING, WHO STAND SO CLOSE THEY BEGIN TO OVERLAP."**

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## BEFORE THE SHOW: Creativity Page

### A PASSPORT THAT TELLS YOUR STORY

CARTOGRAPHY is about identity, belonging and connecting to others and the world as a whole. Passports are documents that allow travel to parts unknown across the globe. If you could design your very own passport—one that truly reflects who you are as a human being—what would it look like?

In the large open space below, create your very own passport booklet that represents who you are!



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## AT HOME

Print this section and send it home with your students' permission slips. This section includes engaging 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

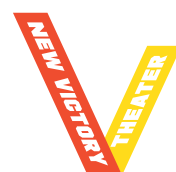
Interesting Facts/  
FACTivity!

PUSH / PULL  
FACTORS

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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 *CARTOGRAPHY* at [www.NewVictory.org](http://www.NewVictory.org)

While you're there, do the suggested Family Activities to learn more about the show!

## ASK

### Ask your kid BEFORE the show:

*What do you think devised documentary theater is?*

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

*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 devised documentary theater?*

*What was it like to see and hear the stories of refugees?*

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

#### ONLINE

Visit [NewVictory.org](http://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

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# GET THIS

Go through these fun facts with your adult and then lead them over to the next page for a FACTivity!

1 Kaneza Schaal and Christopher Myers created this show to bridge the gap between the worlds of refugees and the world's population at large. According to the United Nations, as of May 2019, there are 68.5 million forcibly displaced people living in the world. That is eight times the population of New York City.



2 Fifty-Seven percent of the refugee population comes from just three different countries: Syria, Afghanistan and Sudan. Stories of which are all represented in *CARTOGRAPHY*.

3 In 2017, fifty-two percent of the refugee population were children, a large portion of whom were unaccompanied or separated from their families.



4 Refugees come from all over the world and many different walks of life. They also go on to live incredible lives with exciting careers. For example, Madeleine Albright, the first female Secretary of State, and Sergey Bing, co-founder of Google, both came to the United States as refugees.

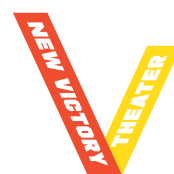
5 Refugees are often forced to pack minimally for their journey, but always carry their culture and traditions with them. One major piece of cultural capital refugees have brought to different places in the world is diverse cooking and food traditions. The number of refugee owned and operated restaurants in the U.S. continues to grow with establishments like Brooklyn's Emma's Torch, which specializes in professional training for and food from refugees and asylum seekers from all over the world.

Flip to the next page to discover the Family FACTivity!

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# YOUR LIFE, FROM NOW TO THEN

How can you tell the story of your life?  
How do we connect our journeys to  
those of other people? Tell the story  
of how you came to be who and where  
you are today by starting with now and  
working your way back through how  
you got here.

At the first waystation, you'll write down  
who you are today: what you like to do,  
who your friends are, where you live,  
etc. At each of the next four stations,  
write down some event that happened  
before and may have led to the previous  
checkpoint.

As you're working  
your way down, think  
about how you've  
changed, how the  
people and places  
around you have  
changed and how  
that has all shaped  
your journey. When  
you finish, share with  
a family member or  
friend and compare  
and discuss your  
stories!

1

2

3

4

5

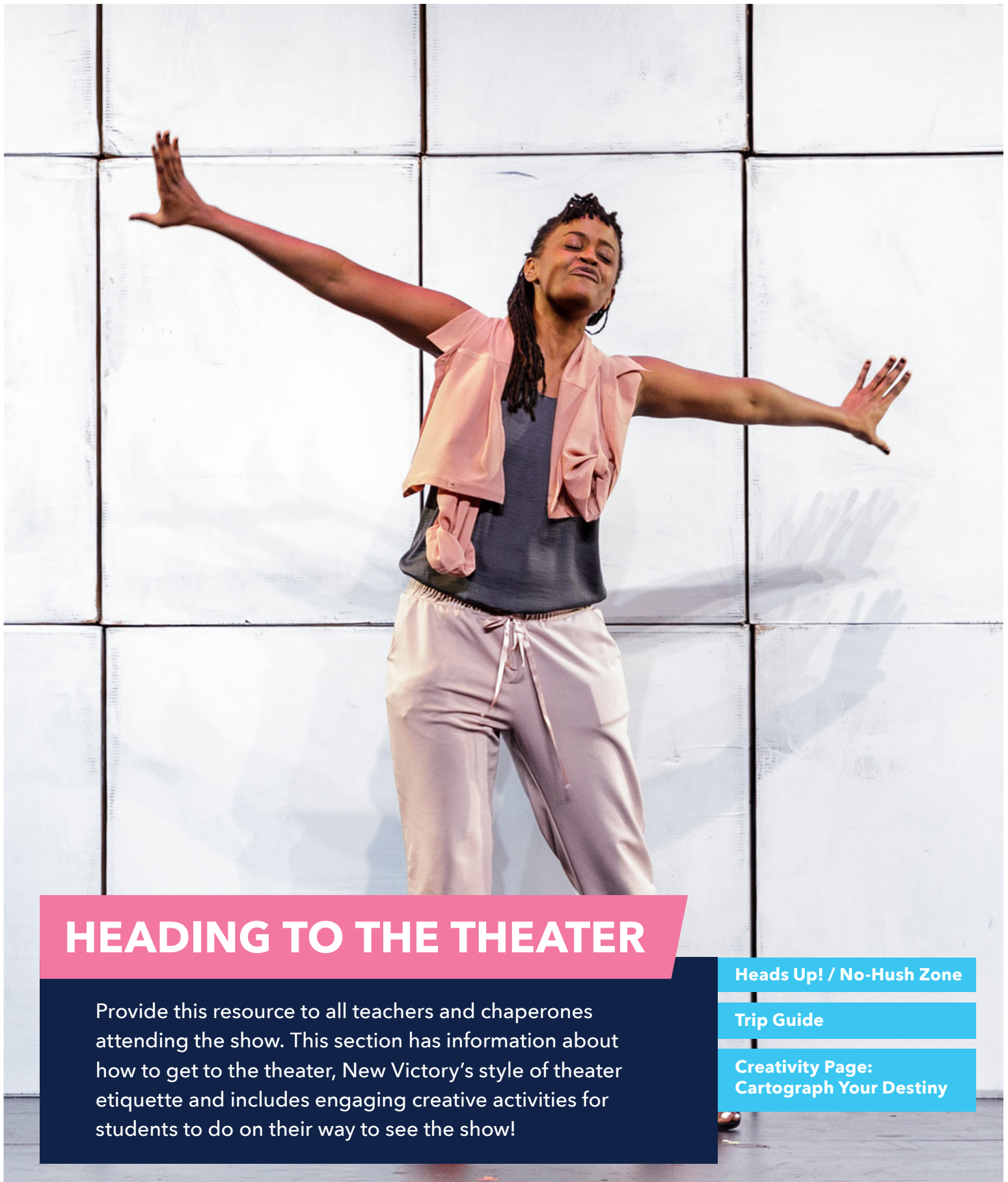
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## HEADING TO THE THEATER

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! / No-Hush Zone

Trip Guide

Creativity Page:  
Cartograph Your Destiny

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# Heads Up!

**CARTOGRAPHY** features the stories of young refugees. The dialogue is, at times, abstract and poetic. Many cultures are represented, and multiple languages, including Kinyarwanda, Arabic, Spanish, Xhosa and English, are spoken throughout. Please note, for those with sensitivities, that this production includes moments of near-darkness, bright light and loud, jarring sounds.

## IMPORTANT NOTE ABOUT AUDIENCE ENGAGEMENT:

At each performance, there will be a digitally interactive component, guided by the actors, during which audience members will be asked to engage with the performers, and with each other, via smartphone (on a secure in-theater wifi connection with airplane mode on). We realize this is antithetical to our usual in-theater guidelines, but also recognize the positive power, and intrinsic communal feeling, of this particular audience engagement moment. To fully engage in this moment, we would like to encourage schools to allow all students to bring their smartphones and participate in this moment. Additionally, if there are any students who do not have devices, we encourage you to partner them with another classmate who does in order to build on the communal aspect of this powerful moment in the show.

**Note:** We, of course, defer to our Partner Teachers to use their discretion when it comes to their students and how they use their digital devices, particularly in this setting.



## 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 Victory 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



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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](mailto: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](mailto: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

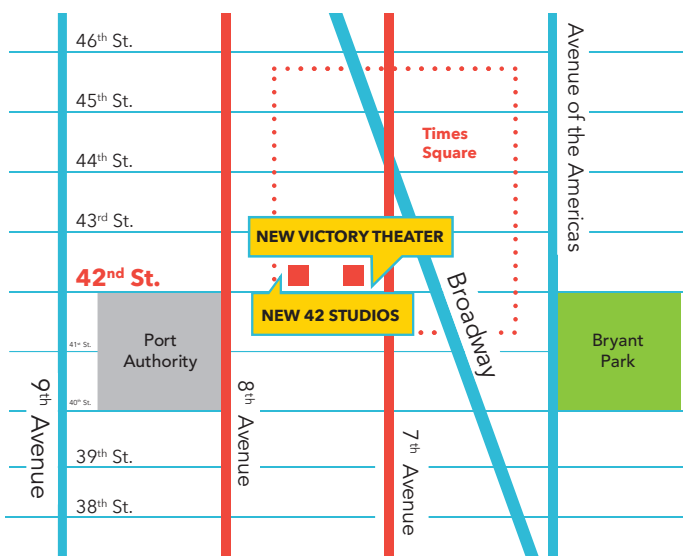
209 West 42nd Street

### 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.

# CARTOGRAPHY

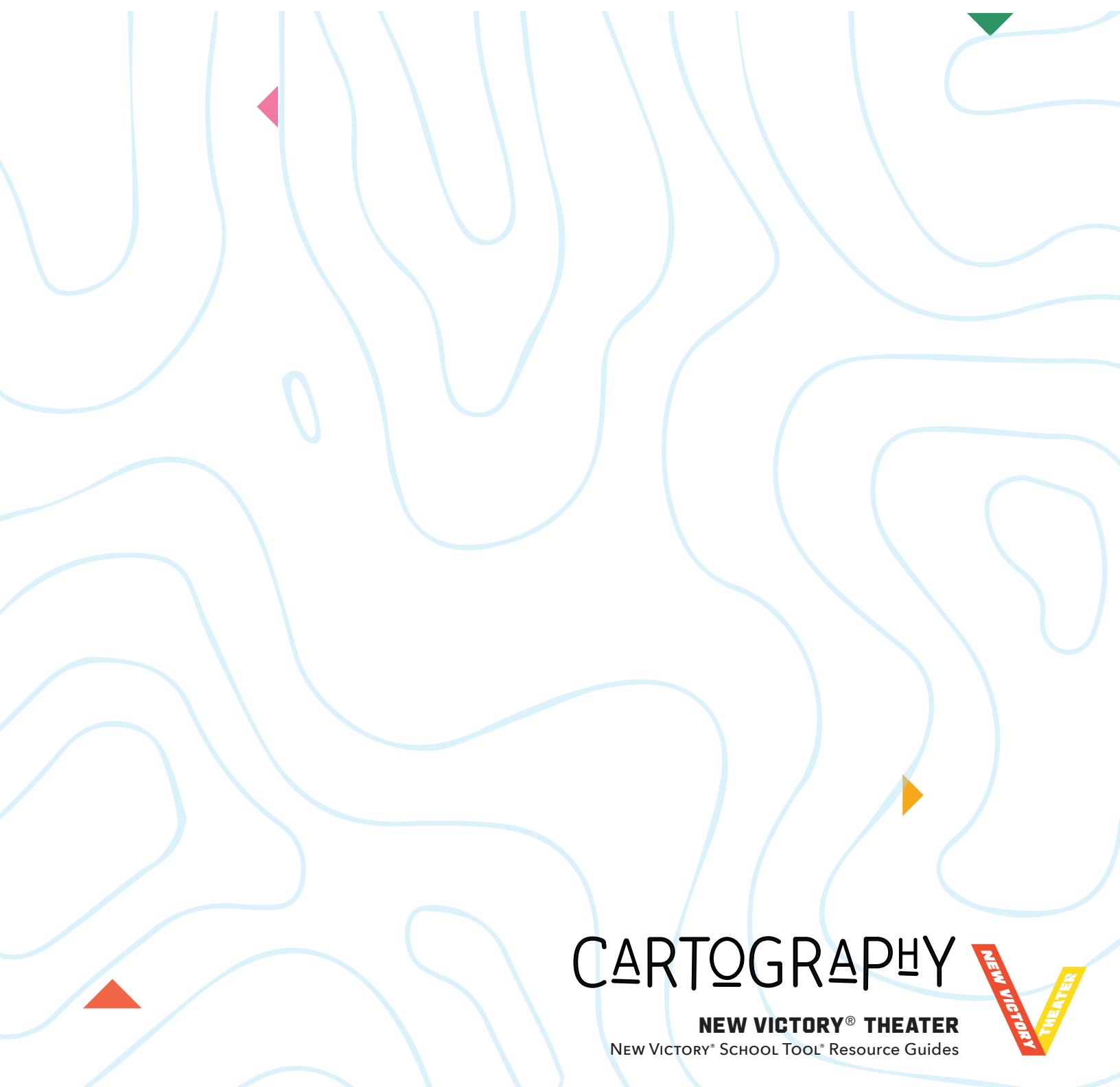




# CARTOGRAPH YOUR DESTINY

What if you could take fate into your own hands and map out your future? What would you like to do with your life? What do you hope to accomplish? How do you want to reach your goals? What obstacles might stand in the way of achieving your hopes and dreams?

Use the space below to create a visual map of your future. What will it look like?



# CARTOGRAPHY

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## AFTER THE SHOW

Following your NEW VICTORY trip, engage your students in an active discussion about the show's art forms and themes. Take time to reflect on the experience of seeing a live show, making connections to themselves, each other and the world around them by thinking about the themes embedded in the show. The activities and creativity pages in this section are an extension of the theater-going experience, allowing opportunities for students to activate and articulate their own thoughts and hear their classmates' ideas!

Performance Reflection

Activity: Objects and Stories

Creativity Page: Humanity: What connects us all

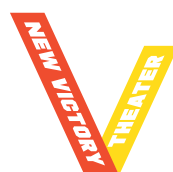
Creativity Page: Be An Agent of Change

Sources

# CARTOGRAPHY

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# Performance Reflection

Following your trip to the New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience. **Engage in a conversation with your students to help them process their thoughts and feelings about the show by leading 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 about how the performers' created musical sounds?*

*What different production elements (music, lighting, costumes, set, 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...*)

# CARTOGRAPHY

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# 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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

A question I have about the show is

\_\_\_\_\_

\_\_\_\_\_



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

\_\_\_\_\_

\_\_\_\_\_

Overall, the show made me feel

\_\_\_\_\_

The show made me think about

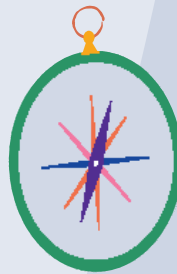
\_\_\_\_\_

\_\_\_\_\_

Before seeing this show, I didn't know that

\_\_\_\_\_

\_\_\_\_\_



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

\_\_\_\_\_

\_\_\_\_\_

After seeing the show, my friends and I talked about

\_\_\_\_\_

\_\_\_\_\_



# OBJECTS AND STORIES

One of the art forms featured in *CARTOGRAPHY* is called devised documentary theater. The show was created by two people who interviewed many different refugees in Munich, Germany, and Abu Dhabi, United Arab Emirates. They wove those stories together to create the piece you saw on stage at the New Victory! Using this activity, have your students try out this art form by connecting stories to specific objects and by interviewing each other.

1. As a class, research what types of objects refugees have taken with them when they were forced to leave their homes.\* Then, why people would bring those items with them. *Do they have practical value? Sentimental value? Why would this particular object be among the few things they carry with them?*
2. Over the course of a few days, have students take time to look at the objects they have in their place of residence, and choose one that they would take with them if they had to leave. Have them bring it with them to class. Let them know that they will be speaking and writing about this object, so they should be comfortable discussing it with their peers.
3. Next, have students pair up and have them share out about their objects. They should interview each other, asking questions like:
  - *Can you describe your object to me using all of your senses?*
  - *What emotion(s) does this object make you feel?*
  - *Why is this object important to you?*
  - *Can you tell me a specific story about this object?*
4. After both partners have had time to share, have students work individually to write a monologue based on the answers their partner gave. **Note:** *Their goal should be to capture the importance and story of the object, and to fully explain why it would be the one thing their partner would take with them.* The monologue should be written in the first person, with the student writing from the perspective of their partner.
5. Have each partner share the monologue they developed from their partner's story with the original partner themselves. Give them the opportunity to provide each other feedback by using the sentence starters "I like...", "I notice...", and "I wonder..."
6. Let students incorporate each other's feedback as they wish.
7. Finally, have a group discussion to reflect on the experience of interviewing their peers, listening to personal stories and writing monologues!

### \* Teacher Tip:

For Step 1, feel free to use the link listed here to guide your discussion: "[Syrian Refugees—What They Carried](#)" from CBS News

### Reflection Questions:

*What was your favorite part of this activity?*

*How did it feel to interview your partner?*

*How did learning about an object important to someone else help you learn more about them as a person?*

*What was it like to take on someone else's experience and embody someone else's perspective?*

*What was challenging about this activity?*

**"I KNOW MY PASSPORT HAS EXPIRED,  
SO HAS MY COUNTRY."**

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## AFTER THE SHOW: Creativity Page

### HUMANITY: WHAT CONNECTS US ALL

One of the main themes of CARTOGRAPHY is something that connects us all—our humanity. Think of the different ways you would want to connect to someone fleeing violence or persecution in search of a safer place to live. How might you connect with them? In what ways would you want to help them? One way of letting refugees—nationally and internationally—know they aren't alone in the world is to partner with organizations like Letters of Love and Care and become a pen pal with someone seeking asylum.

Use the space below to write a thoughtful letter, or draw a loving piece of artwork, showing your support for them.

# CARTOGRAPHY

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### BE AN AGENT OF CHANGE

Refugees are fleeing untold violence and persecution, hoping for a better way of life, needing to connect to others for help. Some politicians—sometimes referred to as gatekeepers—make it very difficult for folks to find the safe haven they need.

Think globally about actions that everyone in the city, state, country or around the globe can do to make a difference in the ways we treat refugees. Then, choose a leader, such as a community organizer or someone in congress, and reach out to them by writing them a letter making the case for providing services for refugees.

**From the desk of** \_\_\_\_\_



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# SOURCES:

## COMPANY

New Victory LabWorks: <https://newvictory.org/about/labworks/>

## CONTENT & THEMES

The Great Migration: <https://www.history.com/topics/black-history/great-migration>

Immigration: <https://www.history.com/topics/immigration/immigration-united-states-timeline>  
<https://www.preceden.com/timelines/29989-waves-of-immigration-in-america>

Letters of Hope: <https://www.care.org/get-involved/letters-hope>

Letters of Love: <https://letters-of-love.org/>

Maps: <https://www.oxfordcartographers.com/our-maps/peters-projection-map/>

What does “refugee” mean? <https://www.un.org/en/sections/issues-depth/refugees/>  
<https://www.unrefugees.org/refugee-facts/what-is-a-refugee/>

## READING LIST:\*

*The Odyssey* by Homer

*Wings* by Christopher Myers

*My Pen* by Christopher Myers

*Firebird* Illustrated by Christopher Myers

*Harlem* Illustrated by Christopher Myers

*Games for Actors and Nonactors* by Augusto Boal

*The Best We Could Do: An Illustrated Memoir* by Thi Bui

*Watership Down* by Richard Adams

*The Arrival* by Sean Tan

*Perfumed Nightmare A Film* by Kidlat Tahimik

*La Noire de Film* by Ousmane Sembene

*The Gift of Freedom: War, Debt, and Other Refugee Passages* by Mimi Thi Nguyen

*Body Counts: The Vietnam War and Militarized Refugees* by Yen Le Espiritu

*From the Land of the Shadows: War, Revolution, and the Making of the Cambodian Diaspora* by Khatharya Um

*Intimacies of Four Continents* by Lisa Lowe

*Rites of Return: Diaspora Poetics and the Politics of Memory* edited by Marianne Hirsch and Nancy K. Miller

*Reflections on Exile and Other Essays* by Edward Said

*Borderlands/La Frontera: The New Mestiza* by Gloria Anzaldúa

*We Refugees* by Hannah Arendt

*We are America: A Tribute from the Heart* by Walter Dean Myers

\*Reading list provided CARTOGRAPHY’s creative team

**CARTOGRAPHY Photos:** elmanstudios

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# A Land Acknowledgement

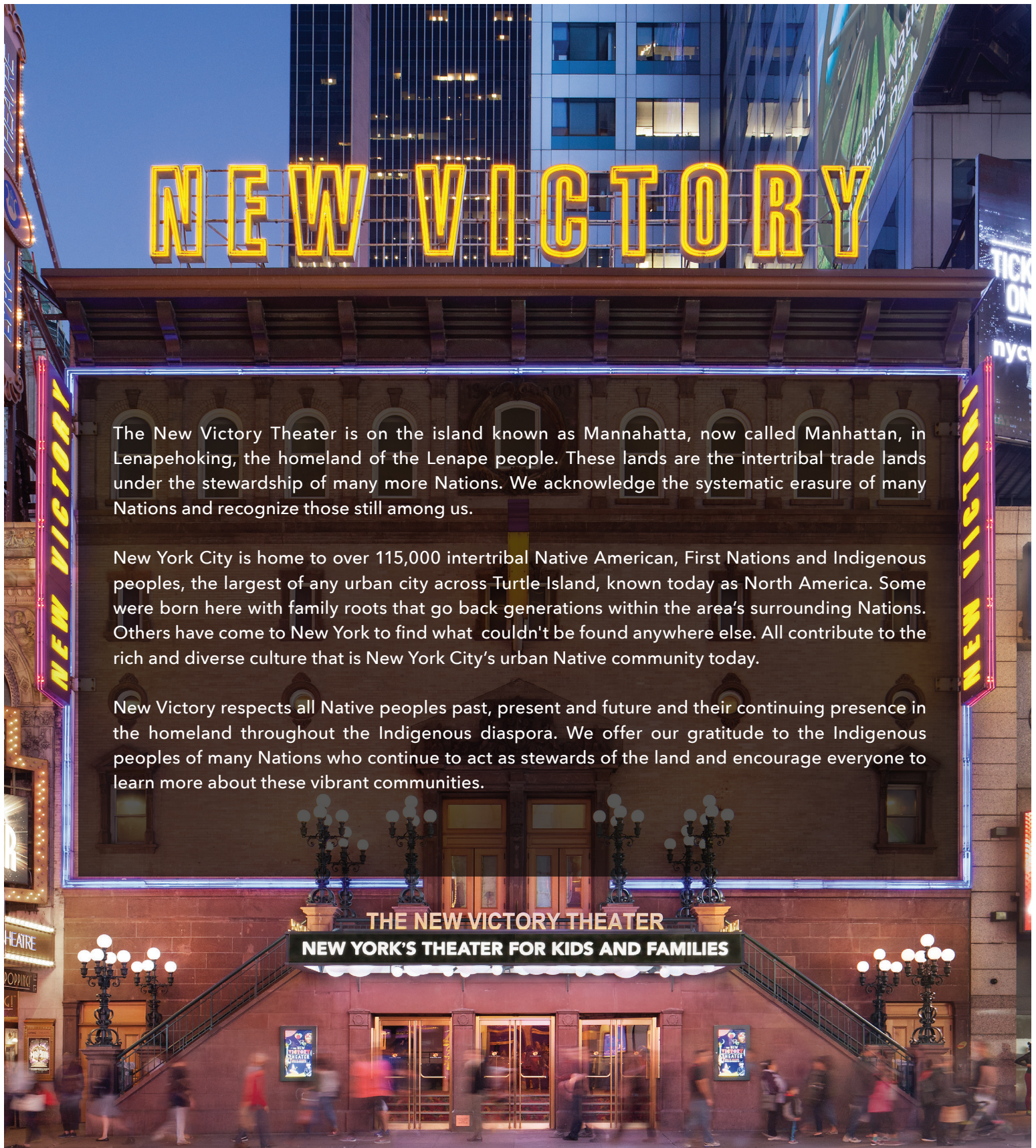


Photo: Mark LaRosa



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