

NEW VICTORY
THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

MUMMENSCHANZ

REPLAY

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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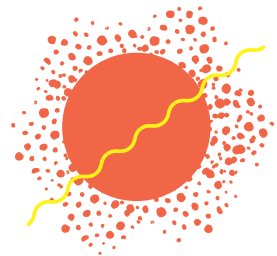
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OUR GUIDING PILLARS

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

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





PULLING BACK THE CURTAIN

Creature conjurors! Shape shifters! Material manipulators! The masked mimics of MUMMENSCHANZ make their New Victory debut with RE:PLAY. Inspiring audiences across five continents over four decades with three years on Broadway, the “Musicians of Silence” will surprise you with each artful scene. A playful production of timeless vignettes, RE:PLAY is as much about what you don’t see as what you delightfully do!

Making More

Fun Facts

The Art Forms

Unit Plan Brainstorms

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Making More of MUMMENSCHANZ

Fun Facts

Where in the world is
MUMMENSCHANZ from?

ALTSTÄTTEN, SWITZERLAND

- 1 Switzerland, the home of MUMMENSCHANZ, produces more chocolate than any other country! YUM!



- 2 Scientific studies show that extended periods of silence help brain cells regenerate! MUMMENSCHANZ calls themselves "musicians" of silence. That silence can help your brain grow! Think on that!

MUMMENSCHANZ

Since 1972, when a trio of performers founded the Company, MUMMENSCHANZ has been creating non-verbal, visually captivating stories without musical underscoring and completely sans set. The self-titled "musicians of silence" utilize only objects, mask and movement in a performance style that can be universally understood by everyone. This triumphant trio of mimics, comprised of Bernie Schürch, Floriana Frassetto and the late Andres Bossard, not only took a page from stock commedia dell'arte characters like Pierrot, they used the physical attributes of those characters and, in combining them with dance-like movements, pantomime and elements of mask, created their own unique ways of telling stories. MUMMENSCHANZ, which performed on Broadway from 1977-1980 and again in 1986, is world-renowned and has entertained countless audience members across the globe!

- 3 Mummenschanz is the German word for "Mummery," an old timey English word that means theater performed silently or with masks!



- 4 What time is it? Time to get a watch—from Switzerland! The first wristwatch was invented by Swiss inventor Abraham Louis-Breguet back in 1810!

Mime + Movement x Silence =

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Making more of The Art Forms

MIME

The word “mime” comes from the word “mimesis,” the Greek word meaning to “imitate” or “mimic.” Mime, a word that can refer both to the art form and the performer, primarily employs gesture and movement, is performed in silence and creates an illusion of real life situations. Technically speaking, mime is quite a demanding art form to execute as it demands focus and intentional, precise movement. This art form was popular in France, in the form of commedia dell’arte, in the 1700s. Commedia dell’arte, an art form with distinct stock characters that still resonate today, spread throughout Europe in the 1800s. It was during the twentieth century that mime was further developed by Etienne Decroux, often referred to as the father of modern mime and a mentor of the famous mime Marcel Marceau. Notable performers whose work employs mime include Charlie Chaplin, Dick Van Dyke, Jackie Gleason and Lucille Ball.

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PUPPETRY

When an object is animated and manipulated by a performer giving the illusion of independent movement, this is known as puppetry! Examples include *The Muppets*, and the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets such as marionettes, hand puppets, rod puppets and shadow puppets. The RE:PLAY performers bring large creature puppets to life by using felt and rubber creations, manipulating them and moving them around the space. You’ll notice that the performers themselves are largely hidden from view, showcasing the show’s expressive physicality and puppetry.

.....

CLOWNING

Clowning is an ancient form of theater that is rooted in physical comedy. This art form embraces and highlights the absurdity of everyday situations and has the power to transcend verbal language and cultural barriers through visual spectacle. Although no one knows who first bore the title of “clown,” the Native American Pueblo tribe called the Zunis dubbed this type of character the “Contrary.” Adorned with a striped costume and sporting a cone-shaped hat, the Contrary’s sole task was to draw attention to the absurdity of everyday life by highlighting, through physical action, the clumsy, inarticulate, badly-behaved mirror image of humanity. Though not prominently featured in the show, clowning certainly has a presence and adds elements of theatricality and amusement throughout the performance!

What do your students already know?

Prior to exploring RE:PLAY with your students, find out how much they already know about **MIME**, **PUPPETRY** and **CLOWNING**. In addition, allow them to explore the theme: **DISCOVERY** and **IMAGINATION**.

Have you ever seen a mime perform in real life?

Have you ever seen puppetry performed before? What did you enjoy about it and why?

Have you ever seen a clown perform in real life?

Have you ever seen a live show performed in complete silence?

What element(s) of mime, puppetry or clowning do you like best? Why?

What does the term “discovery” mean to you?

What does the term “imagination” mean to you?

Where do you think you might see discovery or imagination at play in RE:PLAY?

Unit Plan Brainstorms

STYLES OF PUPPETRY (THEATER, VISUAL ARTS)

In RE:PLAY, human performers portray an array of characters through movement, mask and the manipulation of myriad materials! Embark on a research project to discover and engage with different styles of puppetry. In small groups, or as a class, have students research such puppetry styles as bunraku, rod, direct action and shadow puppetry. Guide each group's research by asking questions like: *What are the origins of this style of puppetry? How might different styles of puppetry have influenced one another over time? In what ways can we connect older styles of puppetry to puppetry we see in movies, on television or on stage today?* Next, have students create a playful presentation that is performative, featuring their respective style of puppetry. Finally, piece everyone's puppet acts together into an exciting presentation and put on your very own puppetry showcase for another class!

To support this unit, use the Activity: *Mini Mummen in the After The Show* section

THE OBJECT OF OUR IMAGINATION (THEATER, ENGLISH LANGUAGE ARTS)

Take your students on a journey into their imagination by creating and animating characters out of everyday objects! In RE:PLAY, the performers bring objects and reusable materials to life in short, entertaining vignettes. They do this by using their collective vivid imagination (and a lot of rehearsal time). Tell your students that you're going to work together to tell a story they've read, individually or as a class, using objects. To help them get started, ask them questions like: *What story is your favorite, and why? How did that story inspire you? What characters did you find interesting, and why?* Once you've completed this group investigation, tell your students to bring in an object from home, or use any object available to them in the classroom, that can be used to represent an important part of the story, such as a character or an important piece of scenery. Tell students that, using the object they've brought to class, they're going to discover ways in which they can embody a character to tell a portion of the class's chosen story. In small groups, have students combine their objects to tell a 60-second, non-verbal retelling of the story. Guide them by reminding them that a complete story has a **beginning** (something happens to ignite the story), a **middle** (a conflict arises) and an **end** (the conflict is resolved). **Note:** *For younger students, use these ideas to explain the mechanics of storytelling and you may choose to tell the story together as a whole class with the different objects.* After everyone has shared, discuss with your students what it was like to use objects as part of their storytelling.

To support this unit, use the Creativity Page: *Three Lines on a Page* in the *Before The Show* section

COMMEDIA DELL'ARTE: WHAT IS IT, EXACTLY? (THEATER, WORLD HISTORY)

Commedia dell'arte (Italian: "the art of comedy"), an art form that flourished in Italy and across Europe in the 16th - 18th centuries, is foundational to MUMMENSCHANZ's work. This comedic improvised art form employed performances based on scenarios, basic themes (love, money or food), the use of masks defining each character, lazzi (comedic physical "bits"), mime and, most importantly, key stock characters from three distinct categories: masters, servants and lovers. The stark distinctions between each stock character are many, but what are the qualities that make each character so unique and entertaining? In small groups, or individually, have your students embark on a research project to discover the history of this art form and learn more about the stock characters of Commedia dell'arte. For instance, one might choose to explore "Il Dottore" (the Doctor), a character held high in the hierarchy of Commedia dell'arte. Guide students' research by asking questions like: *Historically speaking, how is your character described? What kind of costume does your character wear? What are the attributes of your character's mask? What distinct movement(s) define your character?* Once students have a firm grasp on the history of this form of storytelling, have groups create a short scene based on a class-chosen scenario and theme!

To support this unit, use the Creativity Page: *Which Commedia Dell'Arte Character Are You?*



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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!

**Activity: A Merry
MUMMENSCHANZ
Mimic**

**Creativity Page:
Three Lines
on a Page**

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A Merry MUMMENSCHANZ Mimic

Materials Needed: Chart Paper

In RE:PLAY, the performers use choreographed movement to bring life to whimsical characters.

Use the activity below to create characters through movement and sound!

1. To begin, step into role as an amateur mime. Begin by bringing students into a standing circle and indicating, through action only, that this will be an entirely silent activity. Then, pull out and unfold the piece of chart paper and show it very intentionally to the class.
 2. Then, bend the top right corner downward toward the class while simultaneously bending your head downward, indicating that you are physically mirroring what happens to the paper. Do this same action again, this time adding a frown as the paper bends further and your head goes down lower. Then smile as the paper and your head roll back up. Do this at least two more times, manipulating the paper in different ways. For instance:
 - Crumple the paper up by holding the paper between your hands and bringing them together. Your corresponding body movement would be to curl or fold in on yourself. Then, reverse that.
 - Move the piece of paper upward and downward. The corresponding move is a jump and then a squat. Then, come to neutral.
 - Spinning the piece of paper. The corresponding move is to turn in place.
 - Curl the top two corners of the chart paper forward. The corresponding move is to hunch your shoulders forward.
- Note:** Be slow and specific with your non-verbal communication and use a lot of facial expressions!
3. Now non-verbally indicate to your students that they should mimic the movement of the paper with their bodies and repeat steps 1 and 2.
 4. Using the paper as the thing to mimic, turn to the student next to you and lead a brand new movement. The student next to you should mimic that movement.
 5. Next, that student should use the paper to pass along a new movement to the student next to them. Continue this around the whole circle, so that students are passing the paper around and copying each other's new movements.
 6. Once the paper has made its way all the way around the circle once, repeat this activity, with the same movements or new ones, asking students (non-verbally) to make one sound to accompany their movement.
 7. Allow each student to slowly and deliberately explore their movement as they create their movement's accompanying sound. Encourage the class to create soundscapes (sounds made with their mouth/voice) for each of their classmates' moves, noticing how this soundscape affects each movement.
 8. Finally, have a conversation with your students about what it was like to mime (or mimic) a piece of paper, to communicate non-verbally and to create new silent movement pieces with just a piece of paper!

Reflection Questions:

What did you find most challenging about this activity?

How could this activity help explore the art of mime?

Where do you think you might see mime performed in RE:PLAY?

MUMMENSCHANZ
RE:PLAY

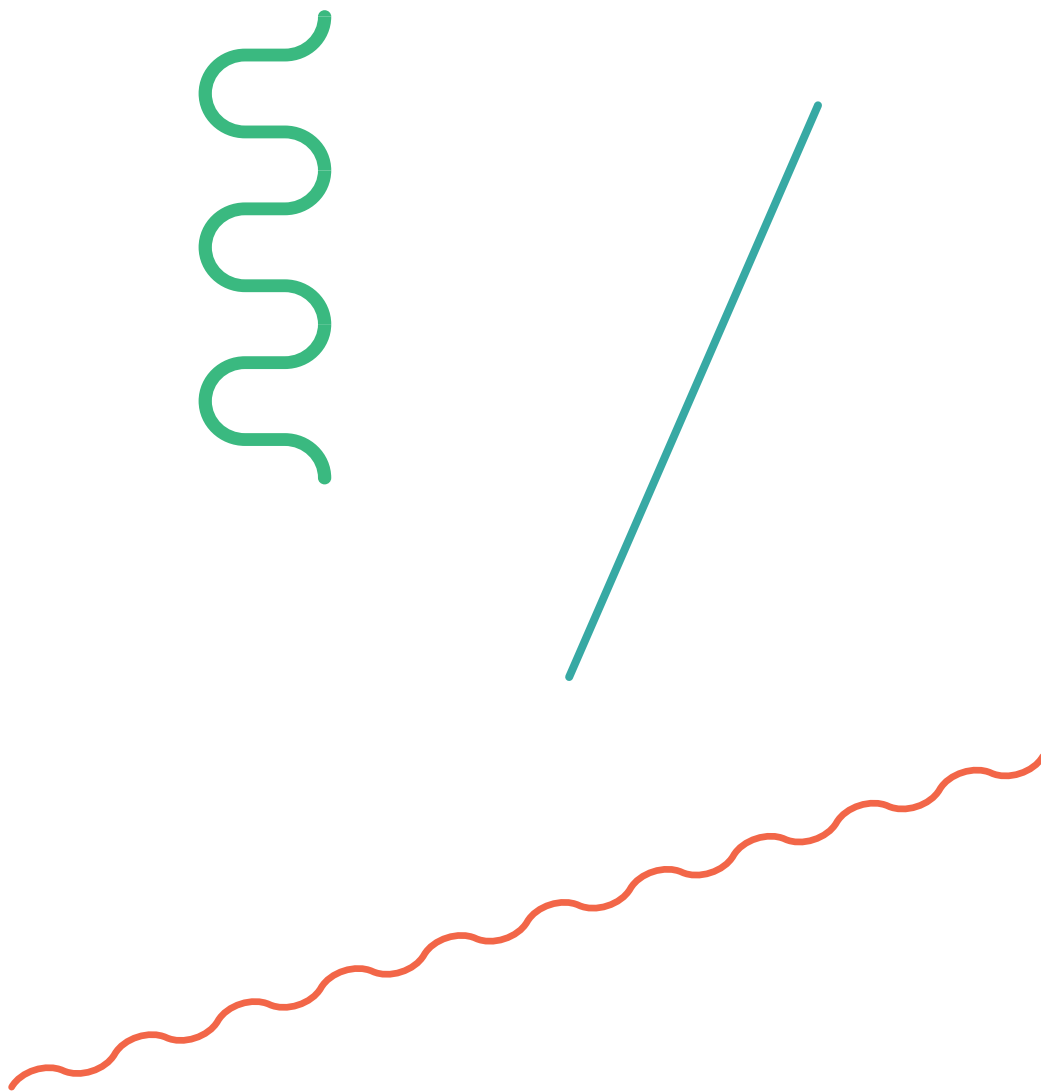
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THREE LINES ON A PAGE

The nimble performers in RE:PLAY bend over backwards to create fully formed characters out of just a few random materials. In the space below, you'll spy three lines. Using your imagination, draw something—anything—that utilizes all three lines. See what kind of masterpiece you can create with just a few strokes of a pen! When you're finished, show your creation to a partner and let them add their own artistic flare to it!



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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

Family Fun Facts/
FUN FACTivity!

Making My
MUMMENSCHANZ
Mask

MUMMENSCHANZ
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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 MUMMENSCHANZ
www.NewVictory.org

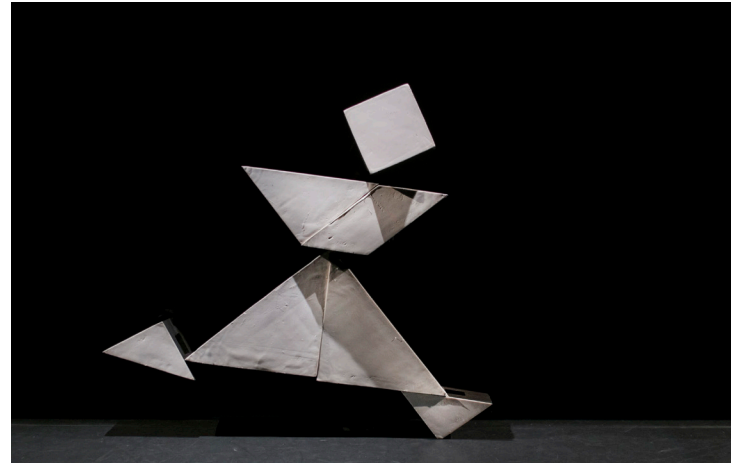
ASK

Ask your kid BEFORE the show:

What do you think a mime is?

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

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 mime as an art form?

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

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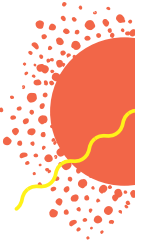
AT HOME: Family FUN FACTivity



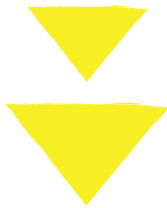
- 1 Switzerland, the home of MUMMENSCHANZ, produces more chocolate than any other country! YUM!



- 2 Scientific studies show that extended periods of silence help brain cells regenerate! MUMMENSCHANZ calls themselves “musicians” of silence. That silence can help your brain grow! Think on that!



- 3 Mummenschanz is the German word for “Mummery,” an old timey English word that means theater performed silently or with masks!



- 4 What time is it? Time to get a watch—from Switzerland! The first wristwatch was invented by Swiss inventor Abraham Louis-Breguet back in 1810!



Making My MUMMENSCHANZ Mask

At the very heart of MUMMENSCHANZ’S work is using masks and movement to create characters and tell stories! Their masks are made from imaginative materials and take on a variety of shapes to represent lots of different characters. Now, it’s your turn to create your own Mummenschanz-style mask and character! First, take some time to dream up your own character! Think about what they look like, how they move and where they come from.

Head to the next page to create your mask!



MUMMENSCHANZ
RE:PLAY

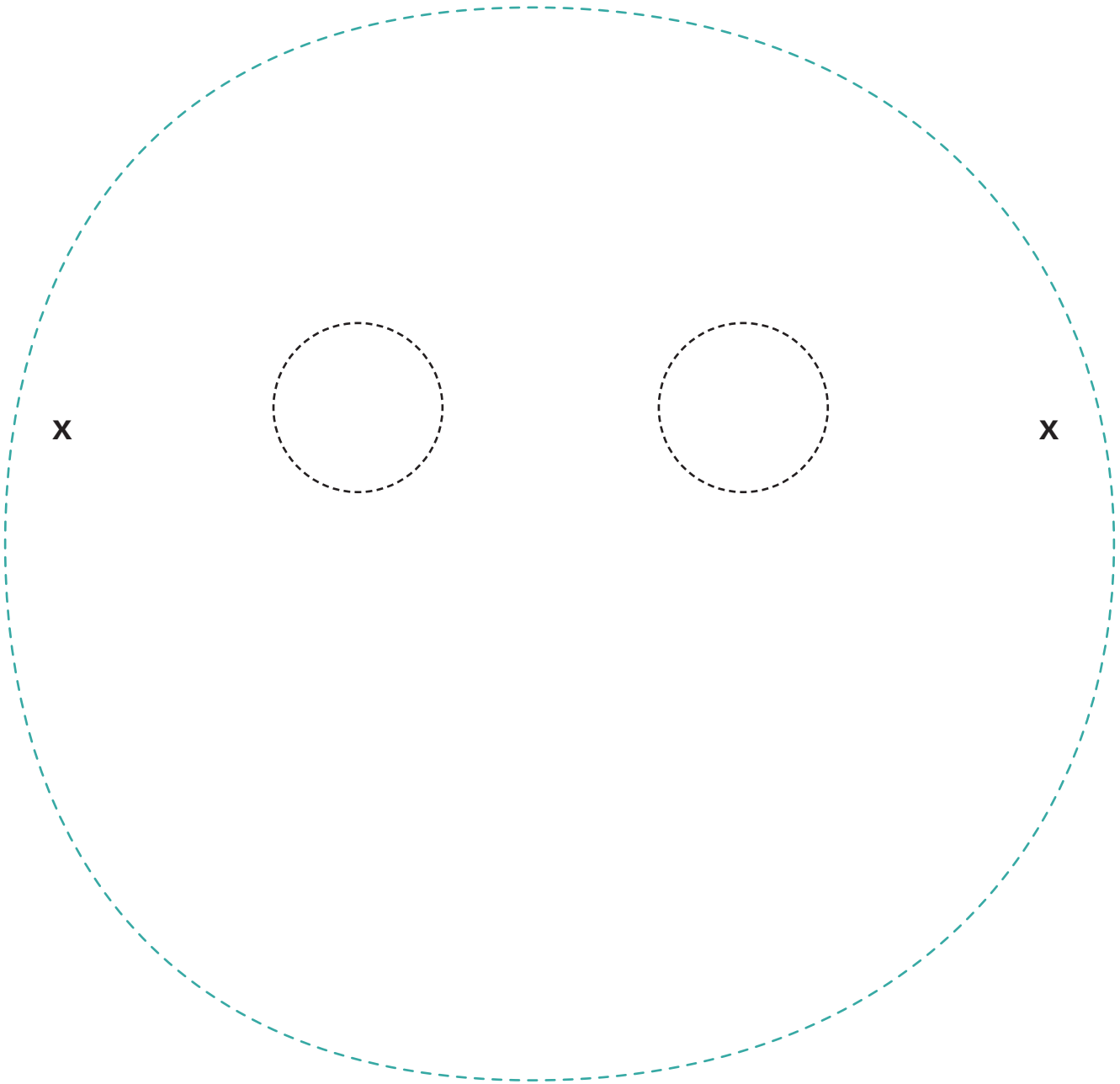
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AT HOME: Making My MUMMENSCHANZ Mask

To create the mask, draw your unique design on the template below, cut out the mask, punch out one hole on each side, connect the holes with yarn around your head and wear your mask! Use fun colors, fun shapes and most importantly have fun! Once you've designed your mask, give your character a name, an imaginary place they are from, and the one thing they need or want most in life! Once you've got your mask on, bring your character to life through movement!

Remember, MUMMENSCHANZ works in silence, so take time to silently become a mummer yourself!



Character: _____

Imaginary Home: _____

Want or Need: _____

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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:
Which Commedia
Dell'Arte Character
Are You?

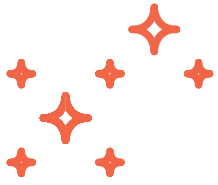
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RE:PLAY

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Heads Up!



You're off to see a show! RE:PLAY isn't a traditional play. Why? It's completely silent! That's right! This production incorporates mask, mime, movement and physical theater, but is completely devoid of sound. Encourage your students to watch intently to see how wondrous, silly characters are brought to life by MUMMENSCHANZ - The Musicians of Silence.



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.

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.

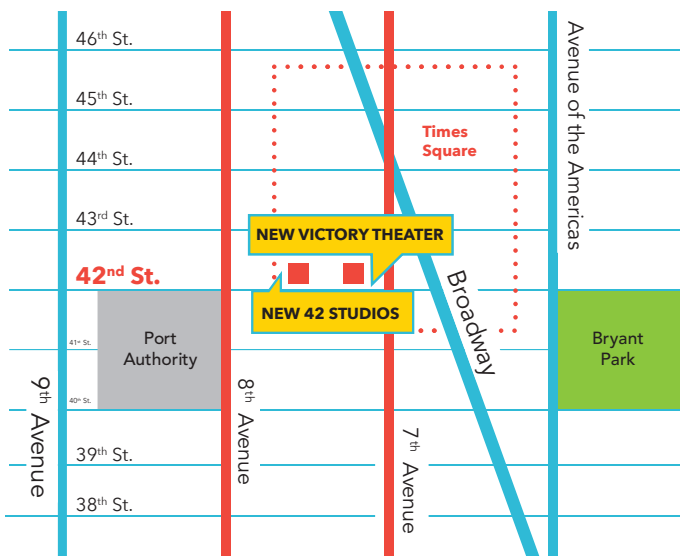
Directions

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.

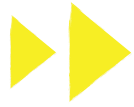
If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

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.



WHICH COMMEDIA DELL'ARTE CHARACTER ARE YOU?



The performers in RE:PLAY utilize the aspects of stock Commedia dell'arte characters to inform the way they physicalize each role they create. Each of these characters has a very specific set of attributes, including look, posture and personality.

Which Commedia dell'arte character are you? Take this quiz to find out!

1. If you could travel to Europe, where would you go?
 - a. Padua, Italy
 - b. Prague, Czech Republic
 - c. Toulouse, France
2. Your Commedia dell'arte troupe sets off on a European adventure to discover new places and people. What role do you take?
 - a. Leader, in charge of everything and everybody
 - b. Willing participant, following the leader but annoyed that you can't make the decisions
 - c. Silent observer, documenter of each site you visit
3. Imagine you and your traveling troupe have just arrived at a site known for its love of theater and comedy. How do you react?
 - a. Take charge and direct, produce and star in the show
 - b. Collaborate with your troupe to create a funny, entertaining show
 - c. Create physical "bits" that are sure to make the audience guffaw with laughter
4. What fascinates you most?
 - a. Love
 - b. Giving orders
 - c. Taking directions
5. Which of the following would your "Performer's Trunk" include?
 - a. A scary mask with a hooked nose
 - b. A silly, comical mask
 - c. A feathered cap and a sword
6. What art form would you want to know more about?
 - a. Comedy
 - b. Opera
 - c. Dance
7. You're on stage and something is about to go terribly wrong with your comedy act. What do you do?
 - a. Ask my scene partner for assistance
 - b. Jump off stage and run away
 - c. Do a pratfall to make the audience laugh

Now, add up your points and see which Commedia dell'arte character you are!

Legend: A's = 6 points each | B's = 4 points each | C's = 2 points each

1-16 Points = You're Arlecchino!

You're hilarious and bring joy to everyone.

16-28 Points = You're Pulcinella!

You're funny and know that problems can happen, but you also know how to cope with them—through laughter.

28-40 Points = You're Il Capitano!

You aren't afraid to take charge and know your way around a sword!

40-48 Points = You're Brighella!

You're a meddlesome prankster, but you're also a masterful musician.

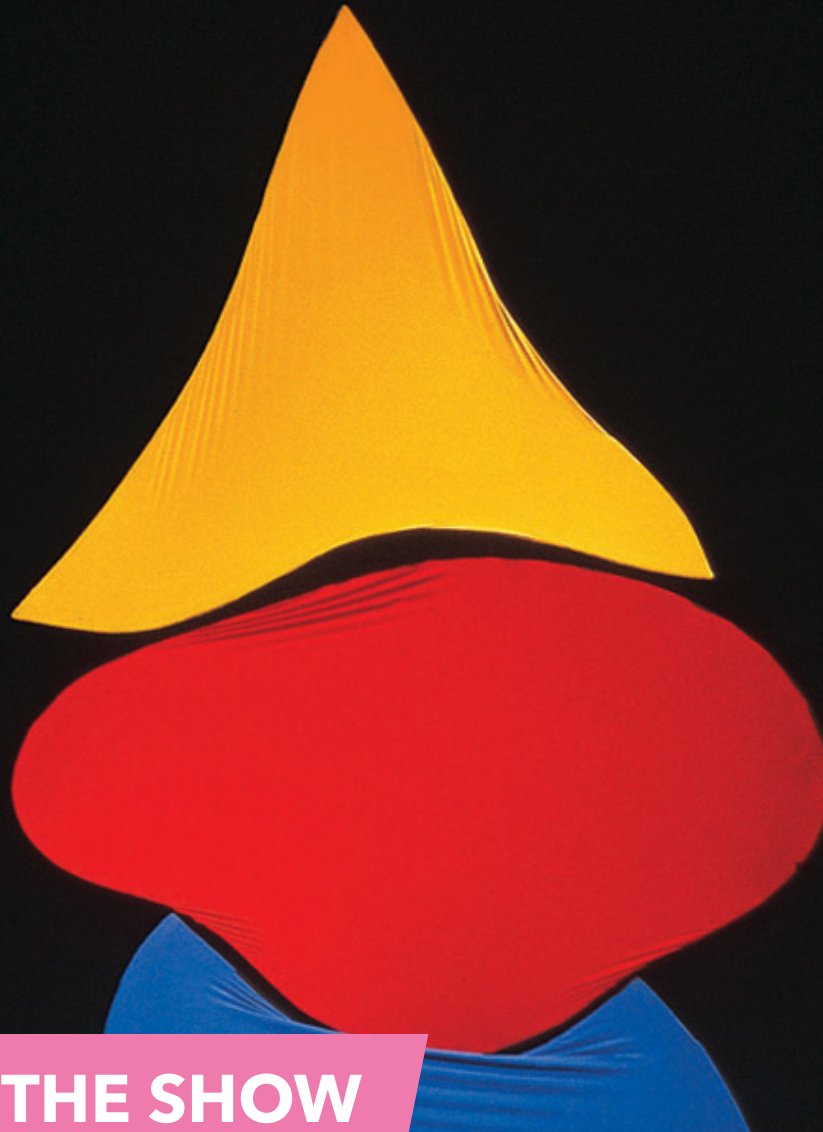
BONUS: After you've finished tallying up your points, use a blank piece of paper to draw yourself as a Commedia performer!

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AFTER THE SHOW

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.

Performance Reflection

Activity: Mini Muppen

Creativity Page:
Creature Creations

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 or what were the characters and how were they portrayed?

What were your favorite parts of the show?

What was it like to see a completely silent 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 characters out of objects and everyday materials?

What different production elements (lighting, puppetry, design, 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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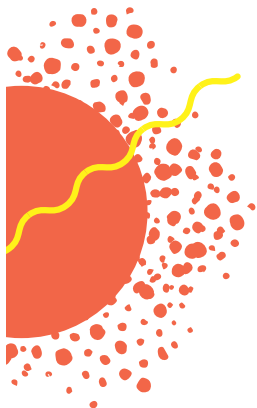
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THE MINDFUL MUMMER

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



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AFTER THE SHOW: Activity

MINI MUMMEN

In RE:PLAY, the performers use light and shadow to create the illusion of objects moving on their own! They do this through movement, mask, mime and object manipulation. As a class, work together to create your own menagerie of shadows and develop a character out of objects in your classroom!

Materials Needed: LED flashlight

1. To begin, generate a list of things (i.e., animals, structures or objects) students know well or want to learn more about. You'll refer to these things as "characters" moving forward, as you'll be bringing these things to life!
2. Then, have each student choose a character from the generated list that they would like to explore further through movement and character development.
3. Next have students use their visual art skills to create the topmost portion of their chosen character out of construction paper, cardstock, paper plates or a combination of the three to use as wearable masks. **Note:** For instance, the topmost portion of a lion would be its face and mane, whereas the topmost portion of the Chrysler Building would be its iconic spires and gargoyles.
4. Next, have your students explore their character's physicality, first without wearing their mask, then with their mask on. **Note:** Guide them through this exercise by offering prompts like: How might your character breathe? How would your character stretch? If you've chosen an animal as your character, how might you move around this room? If you've chosen a structure or object, how might you move if you were brought to life? Once you've finished this exercise without wearing masks, repeat it with masks on and allow students to explore how donning a mask alters their character exploration.
5. Next, deepen this exploration by playing with shadow and light. Using a flashlight, have a student step into the spotlight and volunteer to explore their character through shadows on the classroom wall. **Note:** Guide their shadow play by asking them to experiment with levels, which means molding themselves into different positions from tall to small. Additionally, play with moving the flashlight forward and backward, while the spotlighted student remains stationary, to play with scale, which means creating gigantic and miniscule shadows.
6. Next, ask volunteers to join the spotlighted shadow puppeteer in order to add new physical features to their already creative shadows. Encourage students to use objects from the room or their own fingers, hands, legs and feet to expand on each of their classmates' creations. Repeat this for each student, allowing them to showcase the character they've chosen to embody, adding on to them to create brand new class-made creatures!
7. Finally, work with your students to refine their characters, putting together a series of playful vignettes just like RE:PLAY, and perform your very own "Mini MUMMENSCHANZ Mask and Shadow Showcase" for another class!

Reflection Questions:

What was your favorite moment from today's activity?

What was it like to create and explore a character through mask and movement?

What was it like to work together to create a character?

What was it like to create something that conveys meaning through movement, shadow and found objects?

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

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AFTER THE SHOW: Creativity Page

The performers in RE:PLAY used their imagination to create fantastic creatures out of everyday materials like felt and rubber. Put on your imaginative artist's cap and dream up your very own creature! What do they look like? What do they sound like? In what environment do they live? What is their daily routine?



CREATURE CREATIONS

Use the labeled squares below to storyboard a day in the life of your very own fantastic creature. Once you've finished it, show it to a friend and tell your creature's story aloud!



MORNING

AFTERNOON

EVENING

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SOURCES:

COMPANY

<https://www.mummenschanz.com/>

CONTENT & THEMES

Mime: <https://www.britannica.com/art/mime-and-pantomime>

Mimes: <https://www.britannica.com/biography/Marcel-Marceau>

Styles of Puppetry: <https://www.britannica.com/art/puppetry/Styles-of-puppet-theatre>

Photos: MUMMENSCHANZ Foundation

A Land Acknowledgement



Photo: Mark LaRosa



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