

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

Ping Chong and Company

GENERATION RISE

STAND 6 FEET APART



2021-22 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_Tickets@NewVictory.org | 646.223.3090

Bringing kids to the arts and the arts to kids since 1995, New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs both online and in its historic Times Square theater.

Powered by New 42, a cultural nonprofit dedicated to empowering artists, educators and families through the performing arts, New Victory subsidized its education programs and resources to make them available for free to New York City Department of Education public schools and charter schools last year. In 2020-21, the theater's classroom workshops, virtual programming and library of lesson plans and arts instruction videos served more than 1,000 classroom teachers and 20,000 NYC kids through its school partnerships.

Featuring artistic disciplines and traditions from a multitude of cultures, New Victory has become a standard-bearer of quality performing arts for young audiences in the United States with theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

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JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. Designed to meet students where they are, New 42 Youth Corps provides flexible paid employment through a mix of on the job experience as well as personal, academic and professional development through a series of workshops, speakers and networking opportunities.



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Council on the Arts

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Table of Contents

- Our Guiding Pillars – p. 4
- Learning Standards – p. 5
- A Letter to Educators – p. 6
- Zoom Out / Zoom In:
North America and New York City – p. 7

PULLING BACK THE CURTAIN p. 11

- Connecting to: GENERATION RISE – p. 12
- Connecting to: The GENERATION RISE Cast – p. 13
- Connecting to: The Art Forms – p. 19
- Connecting to: Unit Plan Brainstorms – p. 20

BEFORE THE SHOW p. 21

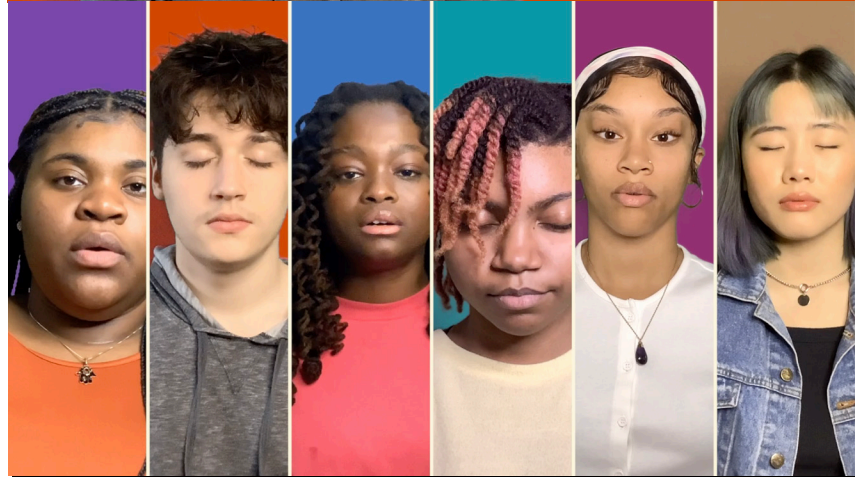
- Handout: Themes of GENERATION RISE – p. 22
- Activity: Making Connections – p. 23
- Creativity Page: The Little Big Things – p. 24

AT HOME p. 25

- Resource for Families – p. 26
- Interesting Info: Get This! – p. 27
- Got That? Now, Do This! – p. 28

AFTER THE SHOW p. 29

- Performance Reflection – p. 30
- The Critical Thinker – p. 31
- Activity: What Was Lost / What Was Discovered – p. 32
- Creativity Page: When Words Fail – p. 33
- Handout / Resources – p. 34
- Sources – p. 35
- Land Acknowledgment – p. 37



You will see this symbol from time to time throughout this guide. It indicates that teachers and students can engage with those elements of this School Tool with or without first viewing the virtual production of GENERATION RISE.

Our Guiding Pillars

The Guiding Pillars on this page are the foundation of the ways in which NEW VICTORY Education strives to cultivate collaboration and creativity for everyone. As we continue to grow and evolve, so do our pillars, and we continue to rethink their meaning and overall impact. We hope these values offer inspiration as you engage in creative art-making through the unit plan brainstorms, activities and creativity pages in this School Tool!

Arts for All

Invite everyone to create art in ways that are accessible to and inclusive of everyone.

Art Form

Honor and explore the technique of the art forms represented in the works we present.

Community

Encourage ensemble and collaboration within the communities with which we engage.

Create

Activate art-making and creativity to explore the art form in each production and beyond.

Discovery

Employ methods and ask questions that encourage opportunities for curiosity, risk-taking, inquiry, meaning-making, deepening understanding, and learning about oneself, one's peers and the world around us.

Play


Spark imagination, encourage joy in learning and evoke laughter.

LEARNING STANDARDS

The New Victory Theater is excited to provide educators and students with this 2021-22 School Tool Resource Guide! The activities, creativity pages and reflection tools included in this guide will offer opportunities for everyone to engage with a variety of art forms and themes that you will see digitally and on stage at the New Victory. All activities and creativity pages can be directly connected to the Next Generation Learning Standards, the *Blueprints for Teaching and Learning in the Arts* and New York State Learning Standards for 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



BLUEPRINTS FOR TEACHING AND LEARNING IN THE ARTS:

Theater Making, Developing Theater Literacy, Making Connections,
Exploring Careers and Lifelong Learning

Art Making, Developing Art Literacy, Making Connections,
Exploring Careers and Lifelong Learning



Dear Educator,

New Victory has a lovely, deep and intertwined relationship with Ping Chong and Company. This institutional connection goes way back to presenting *Kwaiden* (2000), *Cathay: Three Tales of China* (2006), *Undesirable Elements: Generation NYZ* (2018) and now *GENERATION RISE*—a powerful piece featuring Black, Latinx and Asian American teens who came of age during a global pandemic and amidst renewed calls for racial justice. Additionally, in 2020 a collaborative team across both institutions released the *Generation YOU* resource guide for educators and students to help young people reinforce their innate ability to empower themselves; to recognize, realize and tell their stories through theater.

The *GENERATION RISE NEW VICTORY SCHOOL TOOL*® Resource Guide takes its cue from Ping Chong and Company’s work to help your students feel emboldened to share their own stories, fueled by the last two years and other pivotal moments in their lives, using theatrical storytelling tools. In this guide, you'll find a range of ready-to-implement activities, opportunities for reflection, student-centered reflection sheets and information about Ping Chong and Company to help educators and their students build an exciting space in which they can create their own theatrical ensemble and foster dynamic personal storytelling. This curriculum supports the New York City Department of Education's Blueprint for Teaching and Learning in the Arts, New York State Learning Standards, Next Generation Learning Standards and the Common Core State Standards.

New Victory, powered by New 42, has been in a process of deepening its antiracism, equity and justice practices within the institution, its programs and workplace culture. This work is ongoing and runs deep. One of the New 42’s core values includes “Inclusive Community.” We believe that our theater belongs to all, and want everyone to feel a sense of belonging in all of our spaces, wherever they engage with us, while folding antiracism practices into the *NEW VICTORY* Education Guiding Pillars of Art Form, Arts for All, Community, Create, Discovery and Play.

Thank you for all that you do to ensure performing arts are a part of your students’ daily lives. Let’s get started!

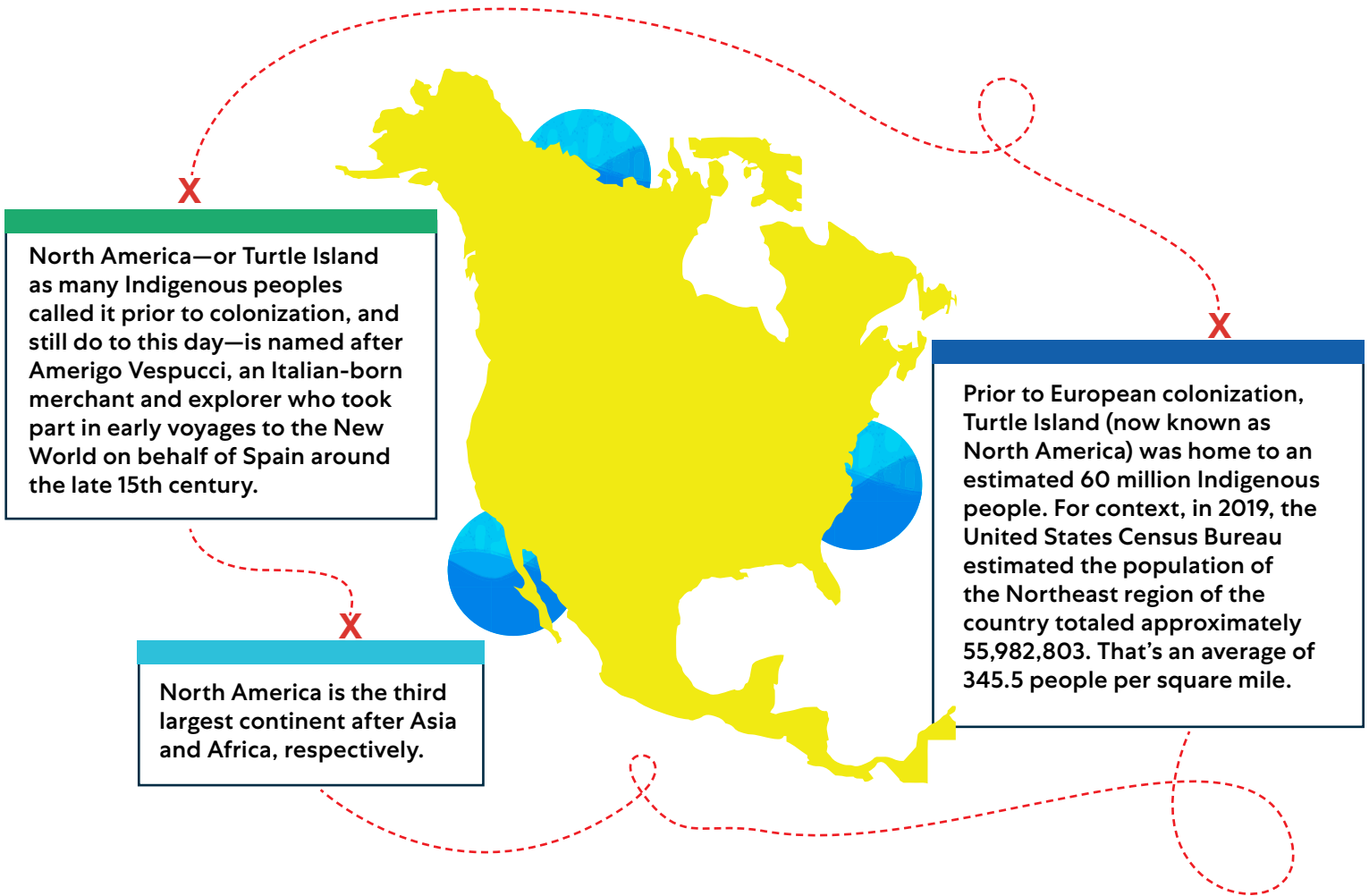
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And everyone in *NEW VICTORY* Education

ZOOM OUT/ZOOM IN: North America and New York City

Before we zoom in on portions of New York City, let's zoom out and take a look at the continent in its entirety. North America, the third largest continent, spans 9.5 million square miles and consists of Northern America, Central America and the Caribbean. The population of this vast continent, as of 2020, is approximately 599 million across its 23 countries (including the U.S. territory of Puerto Rico) which accounts for about 4.73% of the world's population. Keep in mind that this number doesn't take into account non-sovereign territories like Bermuda and the British Virgin Islands.



Many thousands of years before Christopher Columbus's ships landed (unintentionally) in the Bahamas, beginning a long and troubled timeline of disease, violence and murder, the continent known now as North America was inhabited by millions of people indigenous to this land. These Indigenous people were the descendants of the nomadic people who actually discovered the Americas by traversing the Bering Land Bridge from Asia to modern-day Alaska over 15,000 years ago. In fact, by the time European colonizers arrived in the late 1400s CE, experts estimate that nearly 60 million people were already living in the Americas. Approximately 10 million of those people lived in what would become the United States. Over time, these migrants and their descendants made their way south and east, adapting to their environments along the way. Anthropological and geographical experts have divided these people into "culture areas," and North America, excluding what is now known as Mexico, has been broken into ten distinct culture areas: the Arctic, Subarctic, Northeast, Southeast, Plains, Southwest, Great Basin, California, Northwest Coast and the Plateau.

ZOOM OUT/ZOOM IN: Grappling with the Past

It was in the 1600s that French, English and Dutch colonizers occupied the “New World” and were key actors in the brutal transatlantic slave trade. The Africans they enslaved were taken from West Africa and forced to work on sugar plantations in the Caribbean and tobacco plantations in the Chesapeake region of North America, among others. That brings us to what is known today as New York City.

Before it was called New York, and even before it was called New Amsterdam, it was called Lenapehoking. It was the land of the Lenape people, the original inhabitants of modern day Manhattan, Westchester and parts of New Jersey and Long Island. With the Dutch occupation of what was then called New Amsterdam, the Lenape entered into a number of land deals, one of which was the “purchase” of the land of Manhatta (now called Manhattan) by the Dutch at a location in the area of today’s Inwood Hill Park. With the arrival of Director-General William Kieft, relations declined between New Amsterdam’s colonists and the First Nations people, eventually leading to bloody attacks, killing hundreds of Lenape and colonists. These attacks threatened all hope of peace between the colonizers and the Lenape people.

By the time of the English seizure of New Amsterdam, and its subsequent renaming to New York in 1664, the Lenape people were all but decimated and without their ancestral land. Descendants of the Lenape people live on today in various parts of the United States and Canada. European colonizers didn’t build New York all by themselves. No. Slavery was key in New York’s development. The land that now holds the beacon of freedom—The Statue of Liberty, officially known as Liberty Enlightening the World—was cultivated by the work of enslaved Africans.



A recreation of Mannahatta circa 1609.
Credit: Markley Boyer/The Mannahatta Project,
via Wildlife Conservation Society



Lower Manhattan in the early 21st century.
Credit: Stephen Amiaga/Wildlife Conservation Society

ZOOM OUT/ZOOM IN: Grappling with the Past (cont'd)

In 1664, at the time of New York's seizure, almost 9% of the 8,000 inhabitants were Africans, both enslaved and freed. Ownership of the enslaved was transferred to the British who made the enslavement of Africans an institution and classified these humans as personal property working involuntarily. In British New York City, killing an enslaved African was against the law. And, while the Dutch had allowed the enslaved to marry in churches, the British did not allow this and families were torn apart.

Enslaved Africans continued to be an important source of the city's workforce well into the 18th century. This was a time when approximately 41 percent of white households enslaved Africans, making New York the largest slave-owning colony in the north. In 1711, a slave market was established at the foot of Wall Street (modern day intersection of Wall and Water Streets)—named after the wall built by enslaved Africans—and was a space created for hiring, buying and selling of enslaved Africans and became known as the Meal Market.

April 6, 1712 saw the first uprising of enslaved Africans as they set fire to a building on Maiden Lane in modern day NYC's Financial District. When white New Yorkers attempted to extinguish the fire, they were killed by those who started the blaze. British soldiers dispatched militia units and the 23 enslaved Africans were soon captured. Six of those humans took their own lives while the others were executed, most of them burned alive. Laws making it illegal for the enslaved to gather, and allowing their owners to punish them at will, were quickly enacted. And yet, 1741 saw another uprising—known as The Conspiracy of 1741 or the Slave Insurrection of 1741—that would set homes and businesses, as well as the Governor's Fort George residence, ablaze. This uprising, led by enslaved Black people and poor white people, lasted six months. This ultimately led to the deportation of 72 Black men and the execution of 30 more. Manhattan's population of enslaved humans would see a slow decline leading up to the Revolutionary War, but not before peaking at 21%. The slave market on Wall Street was dismantled in 1762.

The enslavement of African peoples was extremely profitable for the city of New York. In fact, before the Civil War, the city's Mayor Fernando Wood proposed New York City declare itself a free city republic and secede from the Union rather than lose profits from the city's cotton trade with the Confederacy.



An illustration of the New York Conspiracy of 1741 – Alchetron

ZOOM OUT/ZOOM IN: New York City Past and Present

STATEN ISLAND

The Lenape (English translation: “Original People”) people, linked to the Tappan, Hackensack and Raritan peoples, are believed to have been the first to inhabit Staten Island and the area surrounding that land. However, when it comes to its Indigenous past, there seems to be no indigenous place names currently used on Staten Island to honor these first humans to reside on and cultivate the land; all other counties in the greater New York City area do. This erasure, some say, may be tied to the island’s colonist past, as the colonists who eventually bought it were eager to see the indigenous people leave. The island, which caught the eye of Giovanni da Verrazon in 1524, remained populated primarily by First Nations peoples until around 1630, at which time the Dutch, who called the island “Staaten Eylandt,” purchased the land for 60 guilders. Today, Staten Island, called the “greenest borough” thanks to its over 170 parks, is home to over 474,000 people (the least populated) and is the second wealthiest borough in New York City. Staten Island was home to Frederick Law Olmsted (1822–1903), who is best known for designing the grounds of New York City’s Central Park and the U.S. Capitol in Washington, D.C.

BROOKLYN

Part of Lenapehoking, the indigenous peoples were the Lenape, Nayack and the Canarsee. The Dutch invaded four major villages that were eventually named Bushwick, Flatbush, Flatlands and New Utrecht. By 1698, the population of Europeans who occupied this region along with enslaved Africans was 2,017. Enslaved Africans were made to work the lands through agriculture and farming. By 1771, the majority of the population in Brooklyn were enslaved people and the business and practice of enslavement would not become illegal in New York City until 1827. During the peak of the Great Migration, in the 1920’s, 6 million African Americans migrated from southern states to northern cities and by the 1930s, 60% of the population in Brooklyn was made up of Black people. Now Brooklyn is made up of only 34% of Black Americans and is one of the most notable and influential boroughs in New York City. Over the years, Brooklyn natives and Black Americans have had a significant influence on street style and music. Some of the most talented artists came from Brooklyn such as 90’s hip hop icon The Notorious B.I.G. and Grammy Award winning rap mogul Jay-Z.

QUEENS

While not as densely populated, the Matinecock, the Maspeth and the Canarsee inhabited the lands now known as Queens. In 1662, the smallpox epidemic spread through Queens, killing a large majority of Indigenous peoples. These deaths seemed to benefit the Dutch and their ambitions for acquiring more land. Forcing relocation and eventual settlement in what is now known as Little Neck, NY. Today, Queens, which is named after Queen Catherine of Braganza, the second wife of King Charles II of England, is the largest and most racially diverse and linguistically diverse borough in New York City. At least 139 different languages are spoken by Queens residents, and the borough also holds the Guinness Book of World Record for “most ethnically diverse area on the planet.” Queens is home to two of the area’s three major airports (LaGuardia and JFK) and the New York Mets.

MANHATTAN

The original stewards of the area known as Harlem were the Weckquaesgeek, who were closely related to the Lenape and spoke the same language. They lived on the land of Quinnahung on the eastern side of the Hudson River and were focused on growing corn and tobacco. On May 4, 1626, an exchange occurred between Peter Minuit, a Dutch colonizer, “purchased” the island of Manahatta was sold to Peter Minuit for “60 guilders” or \$24 in beads and small trinkets. From 1626 to 1631, Peter was governor of the land by the West India Company. By 1658, the Dutch still had complete ownership of Harlem, and for 200 years it was mainly farmland.

By the 1800s and after the abolishment of slavery, Seneca Village became one of the main Black settlements in New York City. Seneca Village came about in 1825 when John and Elizabeth Whitehead subdivided their land and sold it as 200 lots. By 1832, half of Seneca Village’s land was owned by African Americans. It consisted of 264 residents, three churches and two schools. Despite the abolishment of slavery, racism and discrimination was very prominent in New York City and Seneca Village was a place of refuge. During the 1850s, the City created a plan to displace the inhabitants of Seneca Village in order to build a large municipal park, taking up 775 acres of land spanning from 59th St. to 106th St. That park today is famously known as Central Park. The law at the time allowed private land to be acquired for public use with compensation provided to the land owner. In 1857, the City paid very little to those living in Seneca Village, who were forced to relocate and all traces of their settlement had been lost. In 2011, a group called the Institute for the Exploration of Seneca Village History collaborated with the Central Park conservatory to uncover artifacts and details about this lost piece of history. In 2019, outdoor exhibit signs were put in areas where Seneca Village once stood so anyone can stop and read about its history.

BRONX

Bronx is named after Jonas Bronck, a Swedish sea captain, who arrived in this region in 1639. Bronck purchased over 500 acres from the Dutch, turning most of the area into farmland. Bronx became an official borough in 1898 and by 1904, urban development was on the rise with the rapid increase in population due to immigration, farm land and crops were replaced with railroads and subways, forcing farmers to relocate. Today, the area most refer to as “the Bronx” is best known for its lingo, its music, and its incredible sights. The Bronx sits on 27,606 acres of land with a population of 1,390,450. The Bronx is also well known as the birthplace of hip-hop and rap, the home of the New York Yankees and has raised some famous entertainers like Jennifer Lopez, Cardi B and Fat Joe.



Pulling Back The Curtain

This section, which includes everything you need to know before watching a performance presented by 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 unit plan brainstorms to inspire arts exploration wherever you are!

GENERATION RISE: At a Glance



GENERATION RISE* was created by Ping Chong and Company in association with New 42/New Victory Theater developed in collaboration with Urban Word NYC. It was written and directed by Sara Zatz and Kirya Traber, in collaboration with the performers. GENERATION RISE is an interview-based theater production featuring six New York City teenagers sharing their own unique stories and perspectives on stage, reflecting on their lives before, during and after 2020, a year of crisis and transformation. This new work in the Undesirable Elements series focuses on the voices and experiences of Black and POC teens from across New York City, and the significance of a year of growing up during a global pandemic and renewed calls for racial justice.

**The on-demand version of GENERATION RISE is considered a virtual theater work in which New York City teenagers (ages 16-19) share their real-life stories, experiences and perspectives of the events that unfolded during the year 2020, January 2021 and beyond.*

Zoom Out / Zoom In:
North America and New
York City

Connecting to:
GENERATION RISE

Connecting to:
The GENERATION RISE
Cast

Connecting to:
The Art Forms

Connecting to:
Unit Plan Brainstorms

PULLING BACK THE CURTAIN: Connecting to the Show

CULTURE

WHERE DO YOU COME FROM?

OBSTACLES

The artists at Ping Chong and Company (*Undesirable Elements: Generation NYZ*, New Victory 2018; *Cathay: Three Tales of China*, New Victory 2005; *Kwaiden*, New Victory 2000) use theater to bring communities together. Through a wide variety of art forms including puppetry, dance, oral history and documentary theater, they explore the idea of social responsibility through artistic innovation. The company's artistic director, Ping Chong, broadens his audience's understanding of identity by visiting different, underserved communities and creating shows written by and starring people living outside of society's norms. The company has won several awards for their outstanding work in theater including two Obies (the highest honor for Off-Broadway productions) and five National Endowment for the Arts fellowships.

IDENTITY

ASPIRATIONS

Ping Chong is a theater and visual artist. In 1992, he was making a visual arts installation titled "A Facility for the Channeling and Containment of Undesirable Elements." Shortly before the opening, Ping was asked to create an accompanying performance piece which became the first production in the *Undesirable Elements* series. The piece included a group of bilingual New Yorkers from different cultural backgrounds who explored what it meant to be "desirable" or "undesirable" in their cultures of origin. Since then, *Undesirable Elements* has become an ever-evolving series of stories being told by real people from real communities across the globe!

WHAT WAS 2020 LIKE FOR YOU?

Undesirable Elements is an ongoing series of community-specific, interview-based theater works examining issues of culture and identity of individuals who identify as outsiders. The series, including this production of *GENERATION RISE*, comprises well over 30 interview-based theater productions created by and representing myriad communities! Other works in this series include: *Beyond Sacred: Voices of Muslim Identity* (2015, LaGuardia Performing Arts Center), *PUSH: Real Athletes, Real Stories, Real Theatre* (2015, Tangled Arts + Disability) and *South of the 8* (2017, La Jolla Playhouse).

WHERE WERE YOU ON JANUARY 6, 2021?

WHAT IS IT LIKE TO BE YOU?

UNTOLD STORIES

WHAT'S YOUR HISTORY?

Identity + Community x Storytelling =

GENERATION RISE



Where in the world is GENERATION RISE from?

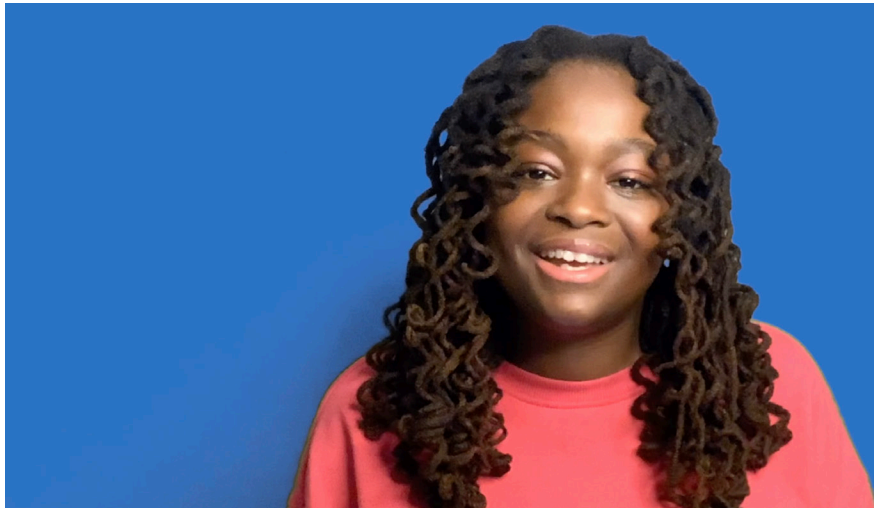


WHAT'S YOUR NAME?

INDIVIDUALITY



PULLING BACK THE CURTAIN: Connecting to the Cast



SANAA

What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

The first ever live production I ever saw was Disney's *Aladdin*, the Broadway musical. I was extremely excited and I remember I was on the edge of my seat waiting for the show to start. Afterwards, I was amazed. Seeing all of the sets, costumes and actors made me feel inspired. I remember thinking, "I can't wait to entertain someone the way that the performers had entertained me."

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like *GENERATION RISE* and *Generation NYZ*? What do you hope the impact will be on the teen audience seeing your story?

Ping Chong and Company has made it easy for teens to express themselves, use their voices and speak up on topics that have an effect on them. They also get to tell their own personal stories. I hope when other teens see my story they can relate to my experiences and see how I am a teen just like them, experiencing similar events. I also hope that other teens with sickle cell disease can also relate to my experiences when it comes to living with the disease.

What made you decide to want to take on this role? What was your favorite part of this experience?

I decided to take on this role because I wanted to share my story, even though I was hesitant at first. My favorite part of this experience was being able to collaborate with other teens to share our stories. I enjoy spending time with such amazing and intelligent people.

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

I learned how to use filming equipment, which was a challenge at first. I also learned how to develop and strengthen my speaking voice. Some of my initial thoughts going into this project were that my story wasn't good enough to share and that it would be a long experience that would challenge me, but also benefit me. No, it hasn't changed the way I feel about the arts. It has made my love for the arts stronger because now I know that there are many more aspects to the arts that I never knew about.

What do you think engaging in the arts can do for kids and teens?

Engaging in the arts can be extremely beneficial for kids and teens. Being a part of the arts can give kids and teens a community that is loving and accepting. Also, since there are no rules to the arts it can be a program that kids and teens could try new, weird, different and fun things. I know, as a teen that was in the arts, it helped me benefit as an individual mentally, physically and emotionally.

ASHLIE



What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

One of my first live theater productions was *Matilda the Musical*. It told the story of Matilda Wormwood, a gifted girl who must put up with a crude, distant father and mother. She faces difficult times at school with Miss Trunchbull, the story's antagonist, but confides in Miss Honey, the story's protagonist.

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like *GENERATION RISE* and *Generation NYZ*? What do you hope the impact will be on the teen audience seeing your story?

Ping Chong and Company has amplified teens' voices by allowing young people to take the lead. They allow teens to share their opinions about life and their individual experiences living in the city. This is a platform in which the youth are not afraid to share their opinions.

What made you decide to want to take on this role? What was your favorite part of this experience?

I knew it would push me outside of my comfort zone. I knew I had ideas and commentary about what was going on in the world at the moment and it was my time to express how I felt. I needed an outlet to channel my emotions. My favorite part was filming.

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

During this experience I learned that everyone has a story, no matter how minuscule it may seem. Every aspect of an individual's story is important. My initial thoughts were that this would be a scary and intimidating project. I knew I wanted to vocalize my emotions, but actually putting them out into the world was a lot to think about. After going through the entire process and enjoying the ride, I would not change a thing.

Have you ever been involved in youth engagement programming in an arts organization? If so, what was it like?

Working at the New Victory Theater allowed me to be involved in many youth engagement settings. Overall, working in youth engagement allowed me to better understand my inner child. Working with adults, children and teens, I was able to see that there is a child in all of us who expresses themselves in all the things we do.

What do you think engaging in the arts can do for kids and teens?

Engaging in the arts will allow kids and teens to find their sense of self. It will allow them to trust who they are and to be free. Art is not about conformity, but rather expressing oneself through their own means. It's about finding oneself.

FARAH



What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

I can't remember the first, but I did see *Kinky Boots*. It was a musical about saving a shoe factory and a wonderful drag queen helps with that process.

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like GENERATION RISE and Generation NYZ? What do you hope the impact will be on the teen audience seeing your story?

Allowing young adults to share their stories helps other kids know that they are not alone and they can relate to one another. Ping Chong and Company created a safe space for teens to share important aspects about their lives in order to teach and uplift others. I hope other young adults are not afraid to share their truth and use GENERATION RISE as an example of what they are capable of.

What made you decide to want to take on this role? What was your favorite part of this experience?

I wanted to take on this role to share my story in hopes that other teens would relate and find it helpful. My favorite part of the experience was reading through the script for the first time and hearing all the stories the other cast members shared. We all connected although we never met in person!

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

My initial thought going into this experience was, "this is something very new and I never acted before." I thought I would feel very shy and uncomfortable, but instead it was the opposite. I was able to be myself without judgement. This experience opened me up to a new art form (acting) that I will definitely continue to practice.

Have you ever been involved in youth engagement programming in an arts organization? If so, what was it like?

I am a member of the New 42 Youth Corps and I love the experience I have of engaging with families around different art forms. I am able to learn and educate others through the creative arts.

What do you think engaging in the arts can do for kids and teens?

Engaging in arts can help kids develop new hobbies, learn new skills and learn about themselves.

PULLING BACK THE CURTAIN: Connecting to the Cast



SERENA

What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

I think it was a production of *Annie Get Your Gun* at my middle school! I helped with costumes for the show and it was really exciting to see it come alive. I felt amazed seeing my peers singing and performing on stage; they seemed larger than life! I felt like my world got a little bit bigger afterwards.

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like GENERATION RISE and Generation NYZ? What do you hope the impact will be on the teen audience seeing your story?

Productions like GENERATION RISE and *Generation NYZ* tell the stories of individual young people, but in doing so, explore the story of entire communities. I think young people will see their own stories woven into the collective narratives of the performers as well as connect to new, unfamiliar stories and experiences. I hope our stories will inspire teen audiences to feel empathy for others and especially for themselves.

What made you decide to want to take on this role? What was your favorite part of this experience?

I was excited to try something new and explore storytelling through an unfamiliar medium. I also wanted to meet and work with other young people from all over the city! My favorite part of this experience was seeing the way our very different stories challenged, echoed and intersected with one another in unexpected ways. It felt like we were telling one story, the script for the first time and hearing all the stories the other cast members shared. We all connected although we never met in person!

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

I learned a lot about myself as a human and a performer. I learned new ways to use my voice and interact with an audience. This experience has really expanded my approach to the arts and its possibilities.

Have you ever been involved in youth engagement programming in an arts organization? If so, what was it like?

Yes, it's always been a challenging and moving experience in the best way. I always learn so much from engaging with other young people, and it's so fulfilling to play a part in one another's growth. I think I will always return to youth programming, especially in the arts. It's become one of my life goals.

What do you think engaging in the arts can do for kids and teens?

The arts can make the world feel bigger. It opens up all kinds of possibilities for kids and teens by opening up their imaginations. In some cases this is literally life-saving. I think engaging in the arts not only helps young people understand themselves better, it also teaches empathy and open-mindedness. It builds community and confidence. Most importantly, it brings joy!

PULLING BACK THE CURTAIN: Connecting to the Cast



What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

The first live theater production I ever saw was *Cinderella* on Broadway starring Keke Palmer. I was there on a school trip in sixth grade. From the get-go I was excited about going. I've loved Keke Palmer since I was a kid back when she was on Nickelodeon, so it was one of those surreal moments when you realize the person on TV is an actual person. I was blown away by the costumes, especially the stage tricks to transform her from rags to riches. Afterwards, I was breathless. I couldn't stop thinking about it and wishing that I could watch it again.

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like GENERATION RISE and Generation NYZ? What do you hope the impact will be on the teen audience seeing your story?

Ping Chong and Company has amplified teens' voices through theater and storytelling by giving teens the space to tell their stories the way they want it to be told. With their constant support and community guidelines, teens are able to feel safe when speaking about topics that have otherwise been touchy for them, and/or topics they were never allowed to speak about. I hope that watching GENERATION RISE the teen audience will have seen themselves in our stories and feel less alone.

What made you decide to want to take on this role? What was your favorite part of this experience?

I decided to take this role because it gave me the chance to speak about the heightened anti-Black racism that happened during quarantine. My favorite part of the experience was reciting my poem, "Black Girl Manifesto," with my cast members Ashlie, Sanaa and Farah.

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

Something I learned while developing the show is that you can't ever know someone's life story just by looking at them. That's why it's important to be considerate towards other people even if they are a bit rude at times. You never know what they could be going through. My initial thoughts going into this was, "How will all our different stories fit together? Wouldn't one story outweigh another?" But as we got more into the project, I realized that it's possible to feature different stories without having to give one less attention. It was especially easy since we, the cast members, would often relate to another person's story. It's all just a matter of how you organize the stories and what parts you emphasize.

Have you ever been involved in youth engagement programming in an arts organization? If so, what was it like?

I was involved in two arts organizations. The first one was the Climate Museum's Climate Speaks program. I was able to perform a spoken word piece about the effects of climate change on the ocean. The performance took place at the Apollo Theater in Harlem. It was amazing to actually speak about a highly-debated issue and have people listen to me. The second one was with Girls Write Now, a New York-based teen writing mentorship. I was able to perform at the end of year showcase, called GWN Live. It was great to have spent months working on a piece and see it appreciated. It was also nice to see the other mentees' pieces.

What do you think engaging in the arts can do for kids and teens?

Engaging in the arts can be a way for kids and teens to express themselves without restraint. You have complete control of the creative process so you don't need to censor yourself for whatever reason.

PULLING BACK THE CURTAIN: Connecting to the Cast



NATHANIEL

What was the first live theater production you saw? How did you feel before seeing the show? What about afterwards?

I saw developing artists perform at Rebel Verses Youth Arts Festival. It completely changed my perspective on what I called theater and how I viewed it in relation to me. They were young people just like me from similar ethnic, economic and geographic backgrounds speaking on the issues that affected us. I had never viewed theater through such an inclusive and dynamic lens.

How do you think Ping Chong and Company has amplified teens' voices through theater and storytelling in productions like GENERATION RISE and Generation NYZ? What do you hope the impact will be on the teen audience seeing your story?

I hope that any young person watching is shown that theater is something for them, too. It's not inaccessible or out of touch, although it can be. Theater is as dynamic and diverse as the people that choose to create it.

What made you decide to want to take on this role? What was your favorite part of this experience?

The people. Sharing stories and space with my castmates was a really positive experience for me. I wouldn't have accepted the opportunity if I didn't feel the cast had good chemistry.

What are some things you learned while developing the show? What were your initial thoughts going into this? Has it changed the way you feel about the arts?

Every show does in some way. I'm glad to say that I was again shown how compelling real stories told by real people are.

Have you ever been involved in youth engagement programming in an arts organization? If so, what was it like?

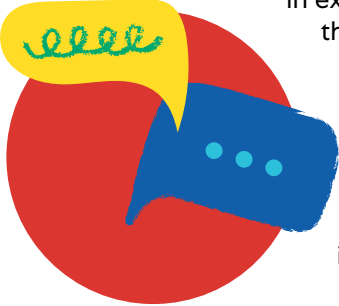
I'm blessed to say yes. I've been involved in youth arts programs all of my teenage and young adult years and I'm better for it. They taught me my voice mattered and taught me how to use it eloquently. I'm forever grateful for programs like Urban Word NYC for being my introduction to the pen and parts of myself I didn't know existed.

What do you think engaging in the arts can do for kids and teens?

The arts can do what it did for me—teach kids their voice matters, and how to use it.

INTERVIEW-BASED THEATER

This style of theater—sometimes referred to as documentary theater, 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. In *GENERATION RISE*, those interviews, or testimonials, were curated by co-writers Sara Zatz and Kirya Traber, in collaboration with the performers, into a cohesive script.



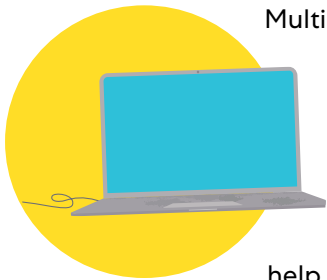
STORYTELLING

GENERATION RISE is a work of interview-based theater. This production, which is the newest in Ping Chong and Company's *Undesirable Elements* series, features young people telling their personal stories of what it was like to come of age in New York City during a global pandemic and the events of January 6, 2021. *GENERATION RISE* employs music, rhythm, choral speaking, poetry, visual media and spoken word as a means to enhance the telling of these real-life experiences and perspectives told by the real people.



MULTIMEDIA DESIGN

Multimedia design combines an array of artistic mediums such as film, literature, visual arts, music and sound into a theatrical performance. In *GENERATION RISE*, video, graphic and sound elements are used to create environments and atmosphere to help move the stories forward.



What do your students know now?

Prior to exploring *GENERATION RISE* with your students, find out how much they already know about **INTERVIEW-BASED THEATER**. In addition, allow them to explore the themes: **INDIVIDUALITY, COMMUNITY** and **SOCIAL JUSTICE**.

What community or communities do you identify with? What does it mean to belong to a community?

When you hear the term “social justice,” what comes to mind? How does that make you feel?

Have you ever seen a piece of interview-based theater, spoken word or a personal storytelling performance? If so, how did you feel listening to the performer's personal stories?

The outside world often tells us that conforming to societal norms is better than being our own individual self. How do you feel about that? In what ways do you try to be your own unique self?

Do you feel a personal connection to your community? How does one belong to a community and maintain their self-identity?

*What type(s) of stories are you hoping to hear or see represented in *GENERATION RISE*?*

Do you have a personal story that you want to tell, but haven't? What do you think it would be like to tell that story in front of an entire audience?

CONNECTING TO: Unit Plan Brainstorms

A 5-MINUTE DOCUMENTARY (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, THEATER)

Get inspired by the virtual production of GENERATION RISE, which Ping Chong and Company calls a “virtual theater work.” GENERATION RISE is an interview-based theater piece in which young people from New York City tell their personal stories of what it was like living through the events of 2020, January 2021 and beyond. Engage your students in a digital capture project in which they must explore and investigate their own communities and create a 5-minute, interview-based documentary of their very own! Have them take pictures of friends, neighbors, houses, buildings, parks, etc., and create a multimedia mini-documentary telling the stories of their respective communities! **Note:** For students who wish to take the social media route, have them create an Instagram series or TikTok series to tell their story using #ThisIsMyVirtualReality. Finally, have each student share their virtual works with the class in a watch party!

To support this unit, use the Activity *Making Connections* in the *Before the Show* section.

WE ARE A COLLECTIVE AND WE HAVE A STORY TO TELL (ENGLISH LANGUAGE ARTS, THEATER)

It’s time to rise up, make your voice heard and create your very own communal storytelling piece inspired by GENERATION RISE! Help amplify your students’ voices by encouraging them to share their perspectives, their lived experiences, and their hopes and dreams through the art form of storytelling. *What themes do they want to tackle? What issues do they want to address? What stories do they want to tell?* As a class, work together to find out how students are alike and how they differ. Have them talk about themes that would be interesting to explore and bring to life through theater. Then, have students embark on a creative writing project by asking them to write a one-page monologue or story based on a prompt or selection of prompts chosen by the class. Have each student share their written work with the rest of the class. Then, as a group, decide the best way(s) to piece all of the students’ personal stories into a unique, dynamic storytelling performance!

To support this unit, use the Activity *What Was Lost / What Was Discovered* in the *After the Show* section.

YOUR COMMUNITY AGREEMENTS (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

What does it look like to create a classroom culture that invites students to listen, think critically and celebrate their individual uniqueness as well as the uniqueness of others? To really listen to and learn from more than one perspective is to better understand the world around us and all of its complexities. Work with your students to create an even better classroom culture—one that invites discussion, listening, collaboration and reflection—by co-creating a set of community agreements! Once written, post this list of Community Agreements on a large piece of butcher paper at the front of your space and have each student sign it. Then, find ways to foster weekly conversations that hold space for students to think critically about world news and goings-on in their communities or in their school, making note of what’s positive and what to celebrate, as well as what needs addressing. Then find ways to invite them to offer actionable ways to uplift the positive things, while also creating ways to take action to improve issues raised. Use this as an opportunity to remind students that their voices—their perspectives—matter.

To support this unit, use the Activity *What Was Lost / What Was Discovered* in the *After the Show* section.

REVOLUTIONARY ART: A TAPESTRY OF PERSPECTIVES (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, VISUAL ART)

Art holds an awesome power that can bring about positive change. How would you and your students use art to make your voices heard and change the world for the better? It’s time to find out! Embark on a visual art project and work with your students to create a collective visual art masterpiece, or individual works of art, that illustrates how each of you views the world, how you think the world views each of you and how you hope to change the world through the fierce power of your collective artistry! Once you’ve finished, have each student write a monologue, poem or spoken word piece to accompany their visual art using the following prompts: *What do you have to say to the world—to humanity? How will you make others listen to you? What is the change you want to be in the world?* Then, have volunteers share out their revolutionary words of change to the rest of the class!

To support this unit, use the Creativity Page *When Words Fail* in the *After the Show* section.



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: Themes of GENERATION RISE

Activity: Making Connections

Creativity Page: The Little Big Things

RACISM

CULTURAL HERITAGE

GLOBAL CONNECTION / DISCONNECTION

CHANGE THAT IS NECESSARY

LIVING THROUGH AN HISTORICAL MOMENT

INEQUITIES BUBBLING TO THE SURFACE AND CENTERED DURING THE PANDEMIC

RACE

IDENTITY

MENTAL HEALTH

COMMUNITY

LIVES DISRUPTED SOCIAL JUSTICE

GLOBAL PANDEMIC

RACIAL JUSTICE

BELONGING SEXUALITY

BREAKING GENERATIONAL CURSES

PERSONAL CONNECTION / DISCONNECTION

COMING OF AGE DURING VOLATILE TIMES

PHYSICAL HEALTH

SEEING PARENTS AS FLAWED

CULTURE

LOVE, LOSS, FEAR

ISOLATION

SEXUAL ORIENTATION

PANSEXUAL

CHALLENGING PARENTS' CHRONIC HEALTH ISSUES

THOUGHTS, IDEAS, ASSUMPTIONS

ABOUT TEENS AND THE WORLD

SINGLE-PARENT HOUSEHOLDS

DISRUPTING THE STATUS QVO
CHALLENGING PARENTS' IDENTITY

CHILDREN OF DEAF ADULTS
SHARED TRAUMA

ACTIVISM



Making Connections

Before you watch **GENERATION RISE**, use this activity to help your students discover their shared experiences, celebrate the things that make them different or unique and encourage thoughtful conversation.

1. First, have students stand in one line, side by side (at a safe distance apart), and walk across the room. They should remain in one line, walking with intention at the same pace, by using their peripheral vision to keep a soft focus on the people next to them and remain in line and in sync with their fellow classmates. **Note:** *In order to do this with enough social distancing, this activity can be facilitated in two groups or outdoors.*
2. Once students arrive at the other side of the space, ask them to turn around and walk back to their starting position, all the while attempting to stay in one line.
3. After students have crossed the room two or three times and have established a rhythm, tell them that they are going to do yet another pass as you call out certain prompts. When students hear prompts that resonate with them, ask them to freeze in position and create a shape with their body that conveys their connection (positive, negative or indifferent) to your prompt. Have them hold their pose until the line comes back to pick them up, effectively “sweeping” the room clean. Possible prompts are:
 - *I am not originally from New York City.*
 - *Gaming is one of my favorite pastimes.*
 - *Engaging in social media can be a fun escape for me.*
 - *I don't have deep knowledge about where my family ancestors are from.*
 - *My favorite type of music is hip-hop.*
 - *I love disconnecting from the world and being in a space all my own.*
 - *I have a strong connection to my community.*
 - *My favorite pastime is reading books.*
 - *I have a story that I really want to share, but I'm too shy.*
 - *I am proud of my cultural heritage.*
 - *I have been bullied in the past.*
 - *I love the city, town or neighborhood I live in.*
 - *I am afraid of the current political climate.*
4. Offer one prompt each time the class crosses the room, or choose to state a few in one pass.
5. When the moving line reaches the other side of the room, have them turn and look at the other students who are frozen in individual tableaux (frozen pictures) around the room. Encourage students to take note of the shapes their peers are making with their bodies based on the given prompt(s) and ask

questions like: *What do you see? What emotions are represented in these shapes? What does looking at this make you think? What emotions do you see expressed? Which shapes do you feel a connection to, and why?*

6. Next, choose a few students frozen in tableau to thought-track. **Note:** *Thought-tracking is a process drama technique in which an educator taps a student on the shoulder and asks what their character is thinking. When a student replies, they are speaking aloud the thoughts of their character. In this case, the character is themselves. A few prompts or questions you might use for thought-tracking are:*
 - *Think of one of the prompts stated before and share a thought or idea that came to mind based on that prompt.*
 - *Name three emotions that came up for you in response to one or more of the prompts.*
7. After you have activated all of the prompts, have a full-group discussion about the statements, noting students' individual reactions and the group's communal reaction to each of the prompts.

Reflection Questions:

How did it feel to think about these statements as individuals within a collective?

What was it like to see your classmates' physical responses to these statements?

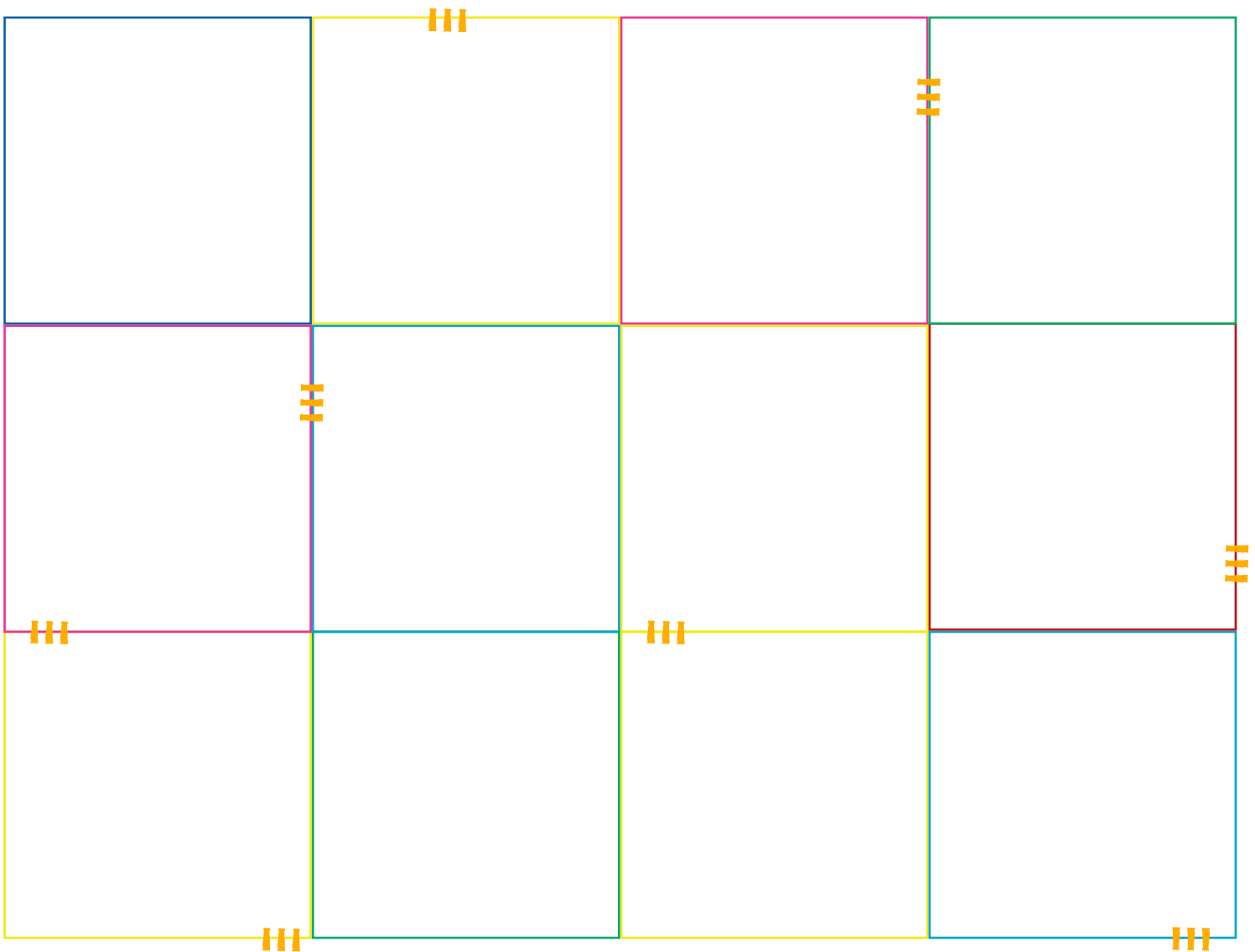
What surprised you about this activity?

What questions do you have after participating in this activity?

THE LITTLE BIG THINGS

Our daily lives are made up of experiences that result in a patchwork quilt of memories. Those memories, big and small, are linked to a range of emotions and responses, and they make us who we are. What are the pivotal moments in your life, personal or otherwise? What are memories that bring you happiness? What is a moment in your lifetime in which you felt sad? What is a moment you'd like to celebrate? In essence, what is the patchwork quilt of memories that makes you, you?

Use each of the 12 squares in the quilt below to write about, draw and color your memories, designing a quilt that represents all that you are!





At Home

This section includes engaging activities for the whole family that will help build anticipation for seeing a theatrical performance and help to reflect on the experience.

Resources for Families

Interesting Info:
Get This!

Got That?
Now Do This!

Be a part of your kid's viewing experience!

ASK

Ask your teen **BEFORE** they see the show:

- What do you think interview-based theater is?
- What do you think a virtual theater work will look like?
- How do you think the performers discovered their talent for storytelling?
- What are you most excited about for your viewing of *GENERATION RISE*?

Ask your teen **AFTER** they see 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 real New York City teens?
- Did anything about the show surprise you?



WATCH

Now, watch the on-demand video of *GENERATION RISE*. Then, utilize the **After the Show** section, including *The Critical Thinker*, to engage with the art forms and reflect on the experience.

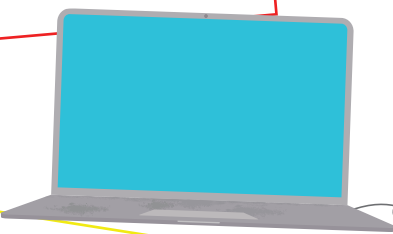
ENGAGE

In addition to the activities in this School Tool, check out the **NEW VICTORY Arts Break** for *GENERATION RISE* at [NewVictory.org/ArtsBreak!](https://www.newvictory.org/ArtsBreak)



GET THIS!

Go through these interesting facts on your own, or with a parent or caregiver, and then head on over to the next page for a fun factivity!



GENERATION RISE is a work of interview-based theater. The young people featured in the production live right here in NYC and are telling their own personal stories!

The show is not a traditional scripted play performed by trained actors. Instead, it is presented as a “virtual theater work” and employs personal storytelling multimedia design to add audio-visual elements to the overall production.

All productions in the *Undesirable Elements* series are created in partnership with a local host organization in the community where the show is being produced. In this case, Ping Chong and Company collaborated with Urban Word NYC and the New Victory Theater!

Ping Chong and Company refers to it's *Undesirable Elements* series as a “seated opera of spoken word.”

Many of the young people featured in this production have never before performed in front of a live audience or camera. So, you might say they're all making their small screen debut!

Since 1992, nearly 200 individuals have performed in the *Undesirable Elements* series, which has been presented in over 40 cities in the U.S., Germany, the Netherlands, Japan, France and Italy. Whoa!

Now, flip to the next page to get creative with the **GOT THAT? NOW, DO THIS** activity!

GOT THAT? NOW DO THIS!

What makes us who we are? How can we connect our journeys to those of other people and how do we celebrate commonalities and differences we discover along the way? Use the space below to tell the story of how you came to be who and where you are today. Start with this very moment and work your way back through time to the day you came into existence.

Tell the story of your life from beginning to this very moment—but backwards! First, write down who you are today: what you like to do, who your friends are, where you live, etc. Then, as you continue on your journey back in time, write down significant moments in time that shaped who you are today. As you're writing, think about how you've changed, how the people and places around you have changed and how that has all shaped who you are today. When you finish, share your story with a family member or friend!

TODAY

WHEN YOU WERE A KID

THE BEGINNING



After the Show

Following your viewing experience, 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 virtual theater work, making connections to themselves, each other and the world around them by thinking about the show's themes. The activities and creativity pages in this section are an extension of the theater-viewing experience, providing opportunities for students to activate and articulate their own thoughts and hear their classmates' ideas!

Performance Reflection

Activity: What Was Lost/
What Was Discovered

Creativity Page: When
Words Fail

Resources

Sources

Land Acknowledgement

PERFORMANCE REFLECTION

Following your viewing experience, 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 overall 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 images or graphics did you see? How were they used? Did they remind you of anything?

What did you think about how the performers used their voices, gesture and tone to tell the story?

What different production elements (music, lighting, set, costumes, etc.) did you notice in the show?

How did the show make you feel?

TEACHER TIP

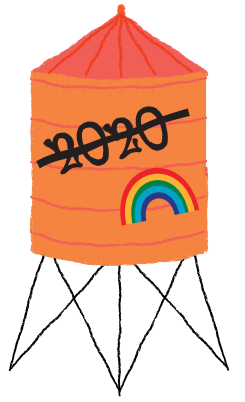
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I saw...*)

Analyze (*I wonder...*)

Interpret (*I think/feel...*)

Evaluate (*I believe...*)



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



Before seeing this show, I didn't know that

A question I have about the show is

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



What Was Lost/What Was Discovered

GENERATION RISE features real New York City teens telling real stories about their real-life experiences of living through a pandemic and processing the events of 2020 and January 2021. Use the activity below to explore and discuss what students feel they've lost and gained during this unprecedented time.

Materials Needed: a piece of paper and writing utensil for each student, two large sheets of butcher paper at the front of the room, a marker

1. To begin, gather students in a circle, at a safe physical distance, each with a sheet of paper and writing utensil.
2. As a class, have a group discussion about the events of the year 2020 and January 2021, taking into account everything along the spectrum of positives and negatives. **Note:** Remind students that each person's lived experience and perspective may be different, and find ways to honor both commonalities and differences within each person's response. Guide this discussion by asking questions like: *What was something good that happened to you personally, or in the world, in 2020? Why is it important to remember this? What is something negative that happened in the world in 2020? What is something you discovered in 2020? Why is it important to recognize this? What emotions do you feel when you recall the events of January 2021?*
3. As students respond, honor their responses by scribing a list of keywords that stand out to you on a large sheet of butcher paper.
4. Next, give students time to study the list of words and then ask them: *What emotions come up for you as you read each of these words? What emotions came up for you when I offered the initial prompts?* Scribe each emotion on a large piece of butcher paper.
5. Have students once again study the list of keywords as well as the list of emotions and, using their paper and writing utensil, jot down the words from both lists that stand out to them and any others that might have come to mind in the meantime.
6. Ask them to use those words as spark points to inspire them to craft a unique piece of creative writing—a monologue, a poem, song lyrics, etc.—all about their experience of navigating life during a global pandemic and socio-political chaos.
7. To get them started, offer them the prompt, *What was lost/what was discovered*. Offer students time to process and write. Then, ask volunteers to share their creative writing with the whole class, making space for conversation, not critique, after each share.
8. Finally, have a class discussion to reflect on the events of the recent past and the writing that was created and shared during this activity. 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 think back on 2020?

What was it like to learn about your classmates' lived experiences during 2020 and beyond?

What surprised you about this activity?

WHEN WORDS FAIL

Think back on your life thus far, or choose to focus on your lived experiences during the years 2020 and 2021. Now, visualize the significant events you experienced during that time—the ones that really stand out in your memory. What were they? How did they affect you? In what ways did they reshape your worldview?

Use the blank canvas below to create a visual art representation of the timeline of your experiences. Then share your artwork with a friend and have a discussion about this shared experience, noting similarities and differences in your perspectives.



Double H Ranch

doublehrench.org
97 Hidden Valley Road, Lake Luzerne, NY 12846
518.696.5676

Our purpose is to enrich their lives and provide camp experiences that are memorable, exciting, fun, empowering, physically safe and mentally sound.

Double H Ranch is a specialized program provided year-round for children living with a chronic illness. Located in Lake Luzerne, NY. With doctors and nurses available around the clock, Double H Ranch gives children living with an illness the opportunity to have safe and memorable experiences.

Urban Word NYC

UrbanWordNYC.org
P.O. Box 1813 New York, NY 10113
212.352.3495

Through the transformative power of the written and spoken word, Urban Word gives young, creative voices, often those who are marginalized, the tools, training, and platforms to rewrite the narratives that shape their lives and own their agency in directing the future of their communities.

Urban Word NYC gives young people a platform to use their creative voices to speak on what's most important to them. They provide free weekly workshops to anyone interested.

Yellow Jackets Collective

Instagram.com/yellowjacketscollective

Yellow Jackets Collective is a chosen family of yellow queers collaborating towards radical futures.

Yellow Jackets Collective is a group of Asian American queer teens promoting inclusivity of BIPOC as well as the LGBTQ+ community.

Developing Artists

DevelopingArtists.org
12 5th Avenue #52 New York, NY 10011
917.512.7976

Developing Artists has a track record of engaging positively with those who face significant barriers in their daily lives. We strive to create a supportive young artist community through our REBEL VERSES youth Arts Festival.

Developing Artists gives high school students, ages 13-19, the opportunity to study art in its highest form and gives them a platform to express themselves when it comes to facing disparity and social challenges such as racial and sexual discrimination.

Justice for Black Girls

JusticeForBlackGirls.com
@justice4blackgirls

JBG recognizes education as liberation, and endeavours to combat the miseducation of Black girlhood, and the universal suppression of Black girls' experience, through our Black Girlhood Curriculum.

Justice for Black Girls is an organization that elevates and expands the voices of young black girls ages 13-18, as well as providing insight and knowledge about how the justice system works against black women and what can be done to combat the justice system.

ADDITIONAL RESOURCES FOR YOUNG PEOPLE

Girls for Gender Equity

ggenyc.org
25 Chapel St. Brooklyn, NY 11201
718.857.1393

To the end we will provide programs that develop strengths, skills, and self sufficiency in girls and women and help them make meaningful choices in their lives with minimum opposition and maximum community support.

Girls for Gender Equity provide young women with personal development through education and fitness while also taking care of their physiological, economical, and social needs.

Make the Road by Walking

maketheroadny.org
301 Grove St. Brooklyn, NY 11237
718.418.7690

Regardless of immigration status, race or gender identity, all find safety, support, and solidarity here. Everyone comes with an individual story of abuse and exploitation and finds that they are not alone- that in collectivizing our experiences and voices, we can build the power to change not just one case, but entire systems.

Make the Road NYC tackles discrimination and inequality towards immigrants and people living in low income households. Their main objective is to transform the system that negatively impacts those affected by poverty.

Campaign Zero

campaignzero.org/#vision

Campaign Zero urges policy makers to focus on solutions with the strongest evidence of effectiveness at reducing police violence.

More than 1000 people are killed each year in America by the police. Campaign Zero emphasizes police brutality and how the justice system does not hold them accountable for their senseless actions. Their initiative is to use their comprehensive package which provides alternatives to unnecessary arrests, emphasis on the first amendment, and extensive training provided to police officers to dismantle the power of those who are supposed to protect us.

SOURCES:

COMPANY

[Ping Chong and Company](#)

CONTENT & THEMES:

[A Short History of Slavery in New York City](#)

[Celebrating America: Why We Honor Columbus And Ignore Vespucci](#)

[Central Park](#)

[History of The Bronx](#)

[Manhattan Population](#)

[Queen's the Borough, Today](#)

[Seneca Village](#)

[The Life and Death of Seneca Village](#)

[The little-known story of slaves conspiring with white settlers to take over New York City in 1741](#)

[The New Bronx](#)

[The Native American History of Queens](#)

[The Hidden Links Between Slavery and Wall Street](#)

[When Manhattan Was Mannahatta: A Stroll Through the Centuries](#)

A Land Acknowledgement



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

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

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

THE NEW VICTORY THEATER
NEW YORK'S THEATER FOR KIDS AND FAMILIES

Photo: Mark LaRosa



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