



NEW VICTORY[®]

SCHOOL TOOL[®]

RESOURCE GUIDE

inspired by...



I WISH

Life's Not Fair (y)tales

NEW VICTORY

THEATER

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 served 138 schools and 20,000 NYC kids through performances, classroom workshops, teacher professional development and resources in the 2022-23 school year.

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.

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.



Under the leadership of President & CEO Russell Granet, New 42 is a leading performing arts nonprofit whose mission is to make extraordinary performing arts a vital part of everyone's life from the earliest years onward.

Through our signature projects, New Victory and New 42 Studios, we serve young people, artists and educators with invaluable arts engagement and resources in and beyond the performing arts.



Support for New Victory Education has been provided by:

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Council on the Arts

NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



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The content in this NEW VICTORY®
SCHOOL TOOL® Resource Guide
aligns with:

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



inspired by...

I WISH
Life's Not Fair (ytale)

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Learn and Engage



This section is an introduction to the artists, company, art forms and themes of this production. It also contains unit plan brainstorm, inspired by the production, that provide opportunities to begin thinking about the cultural, thematic and artistic elements of the show.



THE SHOW, THE ART FORMS AND INFO TO KNOW

What's the Show About?

Mirror, mirror on the wall, who's that glittering like a disco ball? Gurl, that's Effie—fabulous Fairy Godmother of fairytale fame! After centuries of making wishes come true, she's marking the milestone of her brumblefillionth wish with a look back at her greatest hits. But were those ever-afters so happy after all? Sashaying centerstage in Effie's heels is tuneful tenor and West End wonder Jordan Lavinieri, serving both looks and lessons: as Effie confronts what wishes are for, we learn that the magic of love and acceptance lives in us all.

Opera

Opera is a heightened, dramatic story told through the power of music and song. Italian for “work,” opera is sung without microphones and accompanied by a live orchestra. The voice types of opera—sopranos, contraltos, tenors, baritones and basses—bring the libretto, or text of the opera, alive in conjunction with intricate sets, costumes and props. While opera has roots that trace back to ancient Greece, many regard the Florentine work *Daphne* from 1597 to be the first true opera.

Solo Performance

Solo performance is a one-person show featuring a performer who entertains an audience alone on a stage. This style of theater has evolved from the ancient art of storytelling. Today, we can see a huge variety of solo performances, from magicians and comedians to musicians. In the case of *I Wish*, one actor embodies many different characters, creating a sense of play, comedy and imagination. Other shows by Anna Deavere Smith or John Leguizamo follow a similar structure.

Costume Design

Costume design is the art of selecting and, often, creating the clothes and accessories of a performance to visually tell a story. Every garment someone wears on stage, from the shape and color to the texture and silhouette, conveys pivotal information to the audience about the characters and mood of the piece. Whether created, sewn or sourced, a costume can range from a simple t-shirt to an embellished gown, but it's always handpicked by a designer to enhance the performance.

What do your students already know?

Ask your students questions to find out how much they already know about the art forms and themes of the show. Some questions to start with are:

What is a wish? How do you make one?

What do you wear to feel like yourself?

Is there anything that you wish for your community?

CONTEXT TO CONSIDER

Who's Wearing the Pants?

In *I Wish*, Jordan Lavinier wears many different costumes, from disco-studded ball gowns to fitted pants. While traditionally some of these items, like wigs or dresses, are reserved for female-identifying performers, there's actually centuries of history that prove anybody can (and should) wear anything!

For many millennia, clothing was not gendered in the way it is today. Often, men and women both wore skirts and robes because of their simple construction. It wasn't until about the 1800s when the current Western idea of gendered clothes became popularized.

However, people have been breaking these gender molds for centuries, especially onstage. As far back as Ancient Greece and Rome, men played women's roles in theater because women were not allowed to participate. For the same reason, Shakespearean plays all featured men as women—often including cross-dressing as part of the plot. In the Eastern hemisphere, female impersonation could be found in kabuki theater in 1600s Japan or the Peking opera in 1700s China. Additionally, vaudeville in the United States in the early 1900s often included men in women's clothes, with actor Julian Eltinge regarded as the greatest female impersonator of silent film.

Ultimately, much of modern gender expression and freedom in clothing owes its origin to drag queens, ball culture, and queer and trans culture. The first known ball, an underground queer celebration, took place in the late 1860s at the Harlem Hamilton Lodge and included people of all genders in drag. Subsequently, icons in the ballroom community like Flawless Sabrina and Crystal LaBeija paved the way for drag to be seen in more mainstream American media, as seen below:



Billy Porter as a genderless Fairy Godmother in Amazon Prime's *Cinderella*
Photo: Kerry Brown/Sony



Julie Andrews as "Victor" in the Broadway musical *Victor/Victoria*
Photo: from the 1997 filmed version of the musical directed for television by Matthew Diamond and Goro Kobaysash




Wesley Snipes, John Leguizamo and Patrick Swayze in *To Wong Foo, Thanks for Everything! Julie Newmar*
Photo: Cinecenta

At the end of the day, every item of clothing, be it a skirt, dress or tie, is really just a piece of fabric! If centuries of history haven't emphasized it enough, genderless fashion is something that never goes out of style.





Getting to Know Le Gateau Chocolat and Unicorn Theatre




I Wish is a collaboration between the artist Le Gateau Chocolat and Unicorn Theatre.

Le Gateau Chocolat

French for “The Chocolate Cake,” Le Gateau Chocolat was born in London and raised in Nigeria. Le Gateau’s work spans cabaret, opera, musical theater, drag and live art, and his celebrated baritone has rung through prestigious venues around the world, from London’s Royal Albert Hall to the Sydney Opera House. He has created and performed many original shows, including *Duckie*, a lauded adaptation of *The Ugly Duckling* that introduces young people to ideas of otherness, tolerance and self-acceptance.

Unicorn Theatre



Transforming young lives through theater has been at the heart of Unicorn Theatre’s mission for nearly 75 years. Now the largest children’s theater in the UK, Unicorn began in 1949 as the touring Caryl Jenner Mobile Theatre, performing for kids in theatre-less towns across post-war England before changing names and settling down at London’s Arts Theatre in the 1960s. Unicorn opened a permanent home by London Bridge in 2005 and now welcomes 65,000 family and school audience members each year.



Photo (for Le Gateau Chocolat’s production of *Duckie*): Alexis Dubus



Gender Identity and Expression: What to Know and How to Talk About It

The gender binary (“male” and “female”) are social constructs. Those constructs are often used to help us make sense of the people that inhabit the world around us. You might notice that the approach to storytelling in *I Wish* challenges those constructs. Use the information below to help have thoughtful conversations about gender identity and gender expression.

Kids and audience members that see the performer’s wigs, dresses and makeup in *I Wish* may wonder about his gender, and may ask questions like: “*Is the performer a man or a woman?*” The answer is that Jordan Laviniere identifies as a man. However, gender isn’t as simple as just “man” or “woman.” Gender holds complexity!

Unlike sex, which refers to someone’s biological status assigned at birth, gender is constructed from societal norms and cultural influences. A person could identify as a man, woman, neither, both or just ignore or reject the binary altogether! Someone’s **gender identity**, or internal sense of self and gender is determined by how a person feels in their heart and mind—what they know to be true of themselves—and can shift from moment to moment.

If gender identity is how someone identifies internally, **gender expression** is the ways through which someone expresses themselves to the outside world—this could be through the way they dress, speak or act. Gender expression doesn’t always have to reflect someone’s identity. For example, Jordan Laviniere identifies as a man, and he wears wigs and dresses!

Below are some potential responses for kids that may have questions about gender:

“In theatrical performance, and in life, people express themselves in many different ways. This could be through the way they dress or act.”

“There are no rules on who can wear what. Costumes, makeup and glitter are for everybody!”

“The performer is a man who wears makeup and beautiful costumes. Lots of men wear makeup and enjoy dressing up.”

I Wish: A Synopsis

There are several characters in *I Wish*, and they are all played by the same performer! Jordan Lavinierne transforms into every character through quick costume changes and acting, excluding the Narrator who is represented through voiceover.

At the top of the show, the audience meets Effie, a thousand-year-old “Fairy God” with the magical power to grant wishes. The mystical voice of the Narrator announces that Effie is about to make her brumblefillionth wish, but before she does, Effie and the Narrator reminisce about previous wishes that Effie granted.

First, Effie remembers Persephosheherezadeirdre, a tragic princess who wishes more than anything to be beautiful. Hearing her plea, Effie grants Persephosheherezadeirdre a magic mirror that reveals her beauty. Next, a girl named Spinderellakemitenuke calls upon Effie, hoping to score an invitation to the Bootytooty Cubic Zirconium MegamegaMetGalaBall. Naturally, Effie creates a glamorous dress and carriage to bestow unto her, so she can arrive at the ball in style. Lastly, Effie helps John Pan, a boy who makes a wish that he doesn’t want to grow up. As his wish is granted, John floats up into the sky, avoiding adulthood and staying young forever.

After granting so many wishes to others, the Narrator reveals that Effie’s brumblefillionth wish should be decided by herself. Enthusiastically, Effie wishes for someone in the audience to be the richest person in the world. However, the Narrator points out that making someone the richest person would leave everyone else poor. Much to her chagrin, the Narrator then begins to suggest that Effie’s wishes may be more harmful than helpful.

Taking a look back at all of the previous wishes, Effie realizes that she may have made some mistakes. Effie accidentally turned Persephosheherezadeirdre evil and vain with the magic mirror, abandoned Spinderellakemitenuke without a ramp to get into the ball and left John Pan helplessly floating in the air.

Having an epiphany, Effie undoes all of her wishes and wishes instead to divide her power amongst a brumblefillion people, so that everyone can make their wishes come true, not just her. With everyone having fairy magic, Effie realizes that a wish’s power comes from wishing together.



Photo: Alexis Dubus



UNIT PLAN BRAINSTORM



SPIN-derella (English Language Arts, Theater)

This isn't your average Cinderella story. With your students, decide on a fairytale or well-known story that your class knows by heart and then transform it! Start by sourcing the storyline from your students, refreshing everyone's memory of the classic tale. Afterwards, put your own "spin" on it by determining one aspect of the story to change. This could be the setting, a character or a major plot point. Discuss with your class how your adaptation might change the overall story and what would be different in this version, writing important moments on the board. Now, it's time to bring the story to life in a story whoosh! Stand in a circle and begin to walk through the outline of your adapted story. For each scene, have students jump in the middle and strike a tableau of what's going on in the story. Students can embody characters or objects. Everyone on the outside of the circle can create a soundscape, form the setting or help to direct the scene in the middle. You can even ask each character what they're thinking to hear their internal monologue! After you've created one scene, say "Whoosh!" and send everyone back to the circle. Now, move on to the next scene with new students jumping into the center to bring the action to life. Adapt and add on to your story every week to show how fairytales evolve over time.

To support this unit, use the Activity *Spellbinding with a Flutter of Fierce Fairies* in the Discover and Create section.

Character Couture (English Language Arts, Visual Art, Theater)

From Spiderman to Glinda, every character needs an iconic costume to help tell their story! Explore imagination and costume design by having your students come up with their own character that they want to bring to life. This could be inspired from a classic fairytale, their favorite comic book or be completely made up. First, ask your students to give their character a name. From there, prompt questions like: *Where does your character live? What do they like to do? and What are their favorite colors?* Next, have your students draw a picture of what their character looks like and wears, making sure to use different colors (and glitter when necessary). If they get stuck, have them use the descriptions from earlier to inspire their costume, whether it's a cape, scarf, gown or mermaid tail. Afterwards, it's time to create the costumes in real life! Reminder: Costume designers can get their pieces from all sorts of unconventional places. Have students source objects from around the classroom, bring in costume pieces from home or create them using found materials. This could mean wrapping a blanket like a dress, using a tissue box as a hat, or creating a crown out of paper and tape. Once everyone has their costume, it's time to walk the runway. Put on a fashion show for another class where each student displays their fabulous look and embodies their unique character. Now you've told a story through fashion!

To support this unit, use the Creativity Page *Category Is: Fairy Godperson Opulence* in the Discover and Create section.

Better Together (English Language Arts, Social Studies)

A wish is always stronger when you wish together. What does your class wish for and what is possible through collective action and organization? Start by asking your class to write down or think of a wish that they have for their classroom, school or community. This could be something small, like a new snack in the school cafeteria, or something large, like fighting climate change. Gather all these wishes to create a bank of collective dreams your students have. Together, decide on one or two communal goals that seem feasible for your class to achieve by the end of the year. Next, begin to brainstorm some actionable items that could help make that dream a reality. Some ideas to get you started are: writing letters to your school administration or community leaders, planning an event or creating a campaign. From there, sketch out a long-term plan on a timeline to spread out the work in a way that feels realistic for your students and yourself. Each month, check in on the progress of your class's wish, remembering that small change over time can lead to something big! At the end of the year, reflect on the experience with your students. Remind your students that their wishes can extend beyond their classroom, and the power of collective action and coming together can make a difference everywhere.

To support this unit, use the Activity *Celebrating our Uniqueness* in the Respond and Connect section.

Discover and Create



In this section are ready-to-facilitate activities and kid-centered creativity pages which provide opportunities to delve a bit deeper into the themes and artistry of the show!



Spellbinding with a Flutter of Fierce Fairies

Invite students to suspend their disbelief and imagine you are a **thaumaturge** who has just turned your entire class into a flutter of magical fairies. **Use this magical activity, one and all, to gather your flutter of fairies and have a spellbinding ball! Create a spell that only does good for the world at large, or just for your neighborhood!**

Materials Needed: one object per student to use as a wand, parchment (butcher paper), colorful quills (markers and crayons), paper and writing utensils

1. Getting started:

Begin by asking your young magic-makers to gather as a group with their imaginations at the ready. Give each student an object and deem it their wand. They are now a flutter of fairies and you are now their **mage**. The task at hand is this: work as a full group or in small groups to create a spell that brings joy and light to the world. Let the magic begin!

2. Brainstorm keywords:

With large parchment and colorful quills, let your flutter's wondrous ideas take flight. As scribe, help list out the possible contents of spells—any answer is right! Then, make a list of fantastical places where magic abounds, like enchanted forests, castles or fairies' sacred grounds.

3. Formulating your spell:

In small groups or big, let creativity bloom. Help your fairies dream up spells that dispel all gloom. Give them paper and markers and crayons—and fast! Together, conjure a world where joyful spells are cast!

Offer a formula to help your fairies create, a spell that brings love and wishes away hate:

A Fairy's Guide to Spellbinding (see the scroll on the next page for a sample spell!)

- Begin with a magical action word, like “spark” or “glow.”
- Add a mystical ingredient, such as “stardust” or “moonlight.”
- Craft a catchy chant like “By the light of the moon, make it shimmer and swoon!”
- Describe the spell's effect for extra flair, like “let love abound and fear disappear!”

4. The encantation:

Now each flutter will craft a **tableau**, a scene so grand, with wands in tow, they'll take a stand with hearts aglow.

Once their spells are brewed, their wands ready to sway, one fairy from each group steps forth to convey. They'll describe their magic and with passion they'll speak as others hold their poses so strong and unique.

5. Offering affirmations:

Applaud their efforts, their collaboration so inspired. In this enchanted journey, they never wavered or tired! For in their hearts, magic will forever reside. As they journey onward, with wonder as their guide.

In closing, say:

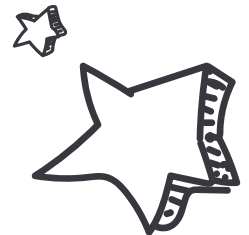
*Farewell to our adventure, as the stars bid adieu,
But remember, young fairies, the magic's in you.
In dreams and in play, let your imaginations soar.
Remember the spells you've crafted forevermore!*

Words to Know:

Thaumaturge: a worker of wonders and performer of miracles; a magician

Mage: a magician or learned person

Tableau: a frozen picture



Reflection Questions:

What was your favorite part of our magical adventure today? Why?

How did you feel when you were casting spells with your wand?

If you could have one, what magical power would you want to have?

Spellbinding with a Flutter of Fierce Fairies

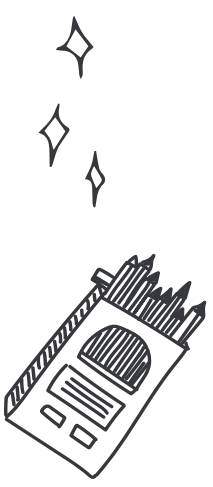
Below is an example of a spell to help inspire you and your students:

Giggle and twirl with starlight's glow.
Moonbeams dance as we tiptoe.
Whisper soft, let's make it so.
Dreams take flight. Worries go.

Love fills the air, worries disappear.
In this magic moment, let's all cheer!

Category Is: Fairy Godperson Opulence

Have you ever dreamed of having your very own fairy godperson—a magical being who grants wishes, spreads joy, makes the world better and has the most fabulous fashion sense? In the space below, using crayons, markers, glitter, pens and more, design your fairy godperson's gorgeous, enchanting attire. Once they've gotten their glow-up, give this magical marvel a name that matches their eleganza (that's elegance but with flair)!



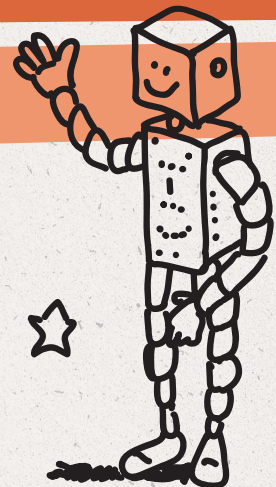
Your Fairy Godperson's Name



Arts Break @ Home



To bring the arts home, share this section with families. Arts Break supports family engagement with exciting activities for the whole family!



Be a part of your kid's viewing experience!

Ask

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

- ▶ *What is something you wish for? Why?*

Ask your kid **AFTER** they see the show:

- ▶ *How did the story that was told make you feel?*



Watch

Now, [watch the trailer for I Wish.](#)
Then, utilize the next page to engage even more!

Engage

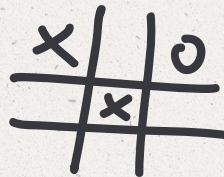
Visit New Victory Arts Break to bring exciting art-making experiences into your home!



About the New Victory



Provide this section, which has information about how to get to the theater and New Victory's style of theater etiquette, to anyone attending a live performance.



Trip Guide

Provide this resource to the school trip Leader and all teachers/chaperones attending the performance.

I Wish will be performed
at the New Victory Theater,
209 West 42nd Street, New York, NY

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 venue at least 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 are arriving by bus, ensure your driver drops your group off on the **north side of 42nd Street between 7th and 8th Avenues**

Arrival

When you reach the venue, a member of the NEW VICTORY Front of House (FOH) 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 with the School Trip Leader and Bus Driver before unloading the students. They will record the bus number and give the School Trip Leader and the Bus Driver correlating tags. If you are unable to be dropped off near the theater, please record the bus number for our FOH staff. Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers. The FOH 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 FOH staff member before entering the theater.

The question of lunch

The New Victory Theater is not equipped to host lunch/snacks.

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. For safety and group traffic flow, 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, a NEW VICTORY Usher will come to you. If you have any questions, please contact the Education Department at Education_Tickets@NewVictory.org.

Accessibility AD

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: All performances of *I'mpossible* will be sign-interpreted and audio described. If you need these services, please let us know in advance by contacting Education_Tickets@NewVictory.org.

Sensory-Friendly: NEW VICTORY Education offers sensory-friendly performances for certain shows. There are additional staff members onsite to support audience members. The sound will be adjusted to lower levels and the 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.

Trip Guide

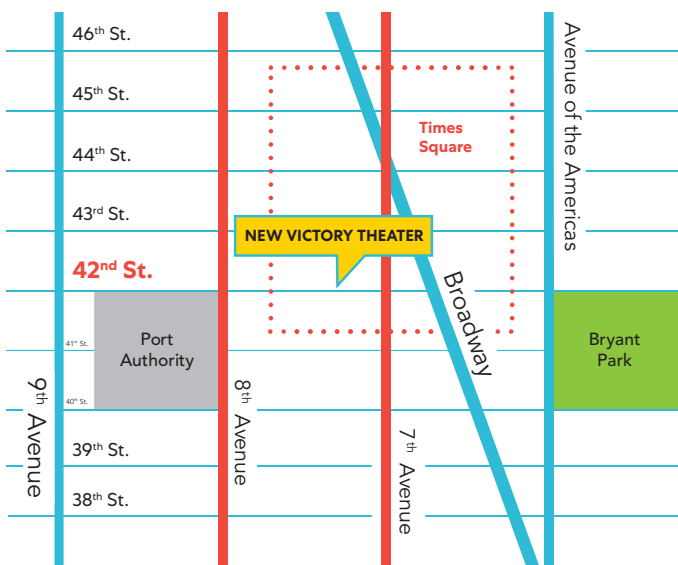
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 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. New 42 Studios is 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 the New 42 Studios.

B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venue is 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 venue.

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

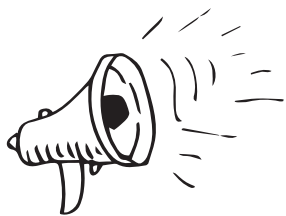
11th Avenue (both sides)
between 39th and 40th Streets

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. For safety purposes, once FOH staff have verified that your bus is in a secure location for pickup your school group will be escorted to load up.



Etiquette



NO-HUSH ZONE: OOHS, AAHS AND APPLAUSE

Thank you for being our partner and making the performing arts a priority for your students! 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 that you, your colleagues and 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.

LOVE

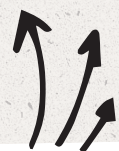




Respond and Connect



The activities and creativity pages invite young people to reflect on the experience of seeing a live show (if applicable), and provide opportunities to make connections to themselves, each other and the world around them.



Reflection

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a person. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what emotions they felt during the show. Then, use some of the questions below to lead students in a discussion:



What was the story about?

Who were the characters and how were they portrayed?

In what ways was music used to help tell the story?

What did you think of the costume design?

What were your favorite parts of the show?

How did the show make you feel?



Teacher Tip

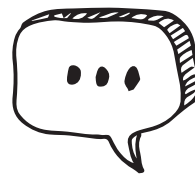
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I noticed...*)

Analyze (*I wonder...*)

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

Evaluate (*I believe...*)



The Critical Thinker



Draw or write to answer the questions below to help you think critically about the show.



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

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

The show made me think about...

A question I have about the show is...



Before seeing this show, I didn't know that...

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

Overall, the show made me feel...



Celebrating Our Uniqueness

Use the activity below to celebrate the things that make each of your students unique.

Materials Needed: butcher paper, markers, crayons, music for drawing, a recording of the song “Celebration” by Kool and the Gang



1. Gather students in a seated circle and say, “Close your eyes and take a deep breath. Now, take a moment to think quietly about something special that makes you... you. *What makes you stand out from the crowd?* Today, we’re going to celebrate that!”
2. Offer each student a piece of paper and crayons or markers. Put on a piece of classical music (or any music you wish), and encourage students to draw their special quality. Remind them that this isn’t a moment for perfection but for using their imaginations and turning their thoughts into visual art.
3. Next, go around the circle or ask volunteers to share their visual works of art and tell the rest of the class what makes them unique. As each student shares, write their name and personal traits on butcher paper for reference.
4. Now, ask students to come together in a circle, making sure everyone has room on each side to

dance. Let them know you’re all going to dance and celebrate everyone’s uniqueness!

5. Play the song “Celebration” by Kool and the Gang. As the music starts, invite each student to the center of the dance circle. At each turn, sing together to the tune of the song and in celebration of each student, like this: “Celebrate [student name], come on! They can [unique trait], come on!” Make it a disco party to remember!
6. Now that we’ve danced and celebrated, let’s sit back down and talk about our experience. What made you smile the most during our dance party?

Reflection Questions:

How did it feel to share your uniqueness with the class?

What’s something new we’ve learned about celebrating our differences?



Bibbidi Bobiddi SHABLAM!

Have you ever wanted to give yourself a magical makeover? Well, now you can! It's time to cast the spell to conjure up your fairy god-persona! To do this, you must first create your magical name. Use the formula below to combine the name of the neighborhood you're in, your favorite cupcake flavor and add the magical incantation 'Alakazoo.' Once your new fairy god-persona is revealed, use the space below to add a dash more magic and craft a chant that celebrates your newfound identity. Now, let the enchantment begin!



My Fairy God-Persona

_____ + _____ + Alakazoo!
What neighborhood are you in? Favorite cupcake or sweet treat flavor?

My Magical Chant

_____ Alakazoo,
Fairy God-PERSONA Name

In the _____, we _____,
(place) (action word)

With a _____, and a _____,
(sound) (action word)

My wonderful magic is _____!
(descriptive word)



Sources

COMPANY

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CONTENT & THEMES

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BOOKS TO CONSIDER

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by Theresa Thorn

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by A. M. Wild and Kah Yangni

Pink is for Boys
by Robb Pearlman

Sparkle Boy
by Lesléa Newman

What Riley Wore
by Elana K. Arnold

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 NEW VICTORY® SCHOOL TOOL® Resource Guide!

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.

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 intertribal trade lands under the stewardship of many Nations, and New Victory acknowledges the systematic erasure of their true history.

The land of the five boroughs that make up New York City was and still is inhabited by the Lenape, Merrick, Canarsie, Rockaway and Matinecock Nations. We celebrate and pay deep respect to the Peoples of these Nations, their cultures, their communities, their elders past and present, those with us today, and all their future generations.

We recognize that seized lands are historically inhabited by people who are racialized, marginalized and displaced by those in power, and we offer this land acknowledgement as a step in reexamining our relationship to that history. We offer our gratitude to the Indigenous peoples of many the Nations who continue to act as stewards of the land, and we encourage you to learn more about these vibrant communities.



Photo: Mark LaRosa