



NEW VICTORY®

# SCHOOL TOOL®

RESOURCE GUIDE



inspired by...



PHARE: THE  
CAMBODIAN  
CIRCUS



WHITE GOLD

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:

Con Edison, Muna & Basem Hishmeh Foundation, Kennedy Center VSA, The Pierre and Tana Matisse, Foundation, New York City Council, New York City Department of Cultural Affairs, New York City Department of Education, New York Community Trust, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, May and Samuel Rudin Family Foundation, Adolph and Ruth Schnurmacher Foundation, Inc.



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.



# What's in the guide:

- ✓ **Learn and Engage**.....p. 4
  - The Show, the Art Forms and Info to Know
  - Context to Consider
  - Synopsis
  - Unit Plan Brainstorm
- ✓ **Discover and Create**.....p. 10
  - Activity: Derring-Do with the Greatest of Ease
  - Creativity Page: The Incredible Journey of Food
- ✓ **NEW VICTORY Arts Break @ Home**....p. 13
  - Resources for Families
  - Arts Break
- ✓ **About the New Victory**.....p. 15
  - Trip Guide
  - NEW VICTORY Theater Etiquette
- ✓ **Respond and Connect**.....p. 19
  - Reflection
  - Critic's Notebook
  - Activity: Rice Rice Baby
  - Creativity Page: Giving Visual Art a Bit of Dimension

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...

PHARE: THE  
CAMBODIAN  
CIRCUS  
WHITE GOLD

Please be advised that the unauthorized reproduction or distribution of **NEW VICTORY SCHOOL TOOL Resource Guides** for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the **NEW VICTORY Education Department** at [Education@NewVictory.org](mailto:Education@NewVictory.org)



# Learn and Engage



This section is an introduction to the artists, company, art forms and themes of this production. It also contains unit plan brainstorms, 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?

Nourish your soul and savor Cambodia's artistic heritage with a circus that celebrates healing, joy and rice, known throughout Southeast Asia as "White Gold". Through hypnotic dance, mesmerizing music, dramatic live painting and circus arts, Phare tells the story of an individual thrown from his village, into a world where rice becomes commerce and hard labor. In this circus, the protagonist balances the demands of the modern world, his community and Buddhist teachings of moderation. Complete with teeterboard, juggling, tumbling and acrobatics, *White Gold* brings the gifts of Cambodian culture to the stage.

## Modern Circus

Modern circus features a variety of skills like acrobatics, juggling, clowning and other physical feats. Although traditional circus is often performed under a tent and includes both human and animal acts, many modern circuses are performed on a stage and do not use animals as part of the performance. *White Gold* is a modern circus that combines traditional circus acts (including contortion, teeterboard, balancing and juggling) with visual arts, traditional music and dance to celebrate Cambodian culture and, of course, rice.

## Acrobatics

In *White Gold*, elements of acrobatics, athleticism and dance are combined and used as a means of storytelling. Acrobatic performance entails feats of strength, agility, coordination and balance. Examples of acrobatics include performers climbing atop one another, flipping over each other and using each other as human counterweights. This type of performance dates all the way back to the Minoan civilization around 2000 B.C.E., when everyday citizens would perform acrobatic feats on top of bulls!

## 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 food is important to your family? To your culture?*

*Have you ever seen a circus before? How would you describe the experience?*

*How can you share your culture through art?*

## Juggling

The art of juggling is the oldest of the disciplines of circus. Juggling as an art form has existed for about 4,000 years! The oldest known depiction of juggling was found on wall paintings in the Beni-Hassan tombs from the middle-kingdom of the ancient Egyptian civilization. The drawing itself was made about 2,000 years B.C.E. Between the fourth and fifth centuries B.C.E., many jugglers began appearing in Greek art, usually as pottery decoration. In *White Gold*, performers juggle **chang-ey** and even balls made of rice.

## Khmer Classical Dance

The art of Khmer (kə'mær) classical dance, the traditional dance of Cambodia, is over 1,000 years old. It was developed as a prayer in movement for fertility and prosperity and served as a bridge to the spiritual world. Khmer dance emphasizes the curves in the body, forming serpentine movements that allude to the flow of water and animism. In this dance, the hands are especially important at communicating story, conveying emotion and highlighting the cycle of life. These beautiful movements are typically accompanied by a **Pinpeat** orchestra.

## Words to Know:

**Chang-ey:** flat bamboo baskets used to separate the husk from the grain

**Pinpeat:** a ceremonial orchestra comprised of nine to ten different instruments

# CONTEXT TO CONSIDER

Phare Circus is more than just a circus. Phare performers use theater, music, dance and modern circus arts to tell uniquely historical, folk and modern Cambodian stories. All the artists, musicians, technicians and directors come from the Cambodian association Phare Ponleu Selpak, which means the light of the arts in Khmer (the language spoken in Cambodia). Phare Ponleu Selpak is a school that uses artistic practice as a tool for young people's self-fulfillment and community development, while providing social support and quality education for all.

Founded in 1994, the school was started by nine young Cambodians who had returned home after spending years in refugee camps as a result of the Khmer Rouge regime and the years of civil war that followed. Their aim was to rebuild their country and help the vulnerable children in their community scarred by trauma, poverty and abuse. Phare gives students an outlet to express themselves through circus, dance, music, theater, painting, graphics and animation, all while promoting Cambodian art and culture nationally and internationally!

## From the Circus to the Stage!

*Cambodian circus arts date back to the 7th century. Stone carvings in the temples of the ancient city of Sambor Prei Kuk portray contortionists, jugglers and acrobats!*

Although the New Victory Theater has presented hundreds of international shows since it opened in 1995, this is the first show from Cambodia!

The circus school includes several disciplines: acrobatics, juggling, balancing, contortion, rocking, trapeze and clowning.

All performers in Phare Circus undergo eight years of training at Phare Performing Arts School, providing kids with food, education and employment.

# LET THE BAND PLAY!

The Pinpeat orchestra is a ceremonial musical ensemble that plays at royal courts and temples in Cambodia. This percussive music is revered in Cambodian culture and often accompanies Khmer classical dance and other traditional art forms. While the typical Pinpeat orchestra consists of nine or ten instruments, *White Gold* uses all of the following instruments:



**Roneat Ek**, a high-pitched bamboo xylophone. The roneat is shaped like a rectangular boat, and it consists of 21 wooden bars. It is one of two types of Khmer xylophones.



**Pin**, a Khmer harp. This harp has a boat-shaped sound box with a long, arched handle. The pin has a very ancient history and depictions of the instrument date as far back as the 7th century CE.



**Skor**, a large barrel drum that regulates the tempo and guides the entire performance. The skors are always placed at the front of the Pinpeat orchestra and lead the entire ensemble.



**Khloy**, an ancient traditional bamboo flute. The khloy is not only played in the Pinpeat, but often played solo. Khmer performers need a very strong and continuous breath to play the khloy.



**Skor Daey**, a goblet drum. Unlike the skor, the skor daey is a much smaller hand drum typically played on the knees or under the arm. It often underscores wedding music.



**Khim**, a trapezoidal soundboard made of lightwood. The khim has two rows of bridges that hold a series of strings. The instrument can be tuned by metal pegs that hold the strings in place.



**Tro**, a bowed string instrument similar to a fiddle or violin. The soundbox of the tro is made out of a coconut shell and often has ornate patterns engraved on the backside of the instrument.



**Sralai**, a wind instrument with a quadruple reed. This unique reed is constructed from a dried sugar palm leaf. Like its double-reeded cousin, the Western oboe, the sralai is used to tune the orchestra.

In addition to these Cambodian instruments, Phare Circus also uses found objects as homemade instruments, like tin cans and watering cans, to generate percussion!

# The Journey of a Grain of Rice



1

In Cambodian culture, rice is everything. In the Khmer language, “nourishment” cannot be expressed without the word “rice.” Rice is eaten morning, noon and night, and this is the case in many cultures! The Japanese word for breakfast, “朝ご飯 asagohan,” literally translates to “morning” (asa) and “rice” (gohan). This grain feeds over half the world, but where does it come from? And how does it make its way to your dinner plate?

2

Rice is grown in fields called paddies. Unlike other farming techniques, in which water is used sparingly or only at certain points during the day or night, paddies are flooded to submerge the base of the rice plants in water. These plants grow to be about four feet tall. When someone eats rice, they’re actually eating the starchy seed of this plant.

3

When a rice plant has matured, farmers drain the paddies and begin to harvest the crop. After cutting down the long stalks, rice farmers thresh the rice. This is a process during which they they pound the plant to separate the grain from the rest of the stalk.

4

Next, rice is milled. At mills, rice passes through multiple machines to remove the hull—the inedible outer later of the grain. The milling process actually differentiates brown rice from white rice! If a layer called the bran is kept intact, the rice will be brown instead of white.

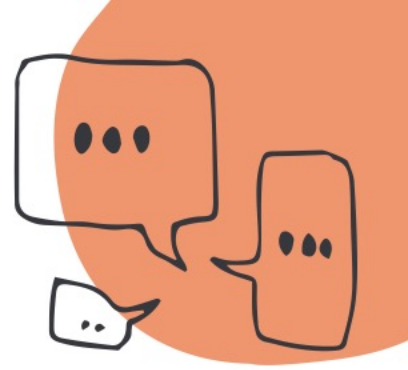
5

After the rice is harvested, threshed and hulled, it’s ready to eat! From mills, rice is transported to markets and stores all around the world. The next time you have a steaming pot of rice, think about all the people, places and processes that made it possible!





# UNIT PLAN BRAINSTORM



## **Celebrating Cambodia** (English Language Arts, History, Social Studies)

There are over 16 million people that live in Cambodia. Inspire your students to learn about these millions of people and their rich cultural history. As a class, find Cambodia on a map and walk through some of its prominent landmarks, cultural practices and history to give everyone basic context of the country. Next, have your students choose one aspect of Cambodia and explore it in-depth through independent research. Some ideas for research could be Cambodian language, food or art. Once everyone has researched their topic, have them create a colorful poster that showcases the country. Let your students decorate their poster with Cambodian colors, pictures they've found online or found objects that represent the country's culture! One by one, have students present their topic to the class. You can even play Cambodian music to set a backdrop to the presentation. Once everyone's done, lead a group discussion on what stood out to them about the country and what they would still like to learn.

**To support this unit, use *The Incredible Journey of Food Creativity Page in the Discover and Create Section.***

## **Sugar, Spice and Everything Rice** (History, Social Studies, Culinary Arts)

Over half the world's population depends on rice. In fact, archaeologists estimate that the history of cultivating rice dates back more than 9,000 years to ancient China! Begin your exploration of this small-but-mighty seed by having a class discussion about how significant rice is in Asian history and to the Asian economy. Make sure to highlight how rice is grown, what dishes it's used in and any important traditions it's involved in. After exploring rice's impact in Asia, it's time to jet across the world! Each week, focus on a different continent to highlight the way rice is grown there and some of the popular dishes from those countries. Some dishes to inspire your class are paella from Spain, jollof from West Africa or arroz chaufa from Peru. You can also use this as a jumping-off point to talk about how cuisine, agriculture and climate differ from region to region. After your rice trip around the world, have your students go to their caregivers and discover a rice dish that's important to their family or culture. To culminate this unit of study, have everyone prepare their dish and bring it into class for a giant rice potluck!

**To support this unit, use the *Giving Visual Art a Bit of Dimension Creativity Page in the Respond and Connect section.***

## **Balancing Act** (Theater, Science, Physical Education)

From a tightrope walker in Russia, to a trapeze artist in Las Vegas, to an acrobat in Cambodia, one skill that all circus performers need to master is balance. To dive into an exploration of balance around the world, show your class a video of a circus act and ask them to watch it through the lens of balance. Afterwards, prompt them with questions like: *How would you define balance? How do you think the performer stayed balanced? and What affects the difficulty of balancing? Why?* Use that discussion as a way to examine how physics creates balance, being sure to study gravity! With your class, examine how Newton's laws play a role in something like tightrope walking. Next, have your class try to apply these concepts in real life by getting on their feet! Tape a line or zigzag shape on the floor, and have students balance on the tape as if it's a rope. Make the activity more challenging by having students carry a book while walking, place a box on their head or carry a heavy backpack. You can also experiment with balance in the classroom by making towers out of blocks, books or popsicle sticks. Once, your class has experimented with these physics in real life, have each student look up a video of a circus feat, and then have them explain how it's possible with their newfound scientific knowledge!

**To support this unit, use the *Derring-Do With the Greatest of Ease Activity in the Discover and Create 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!



## Activity

# DERRING-DO WITH THE GREATEST OF EASE

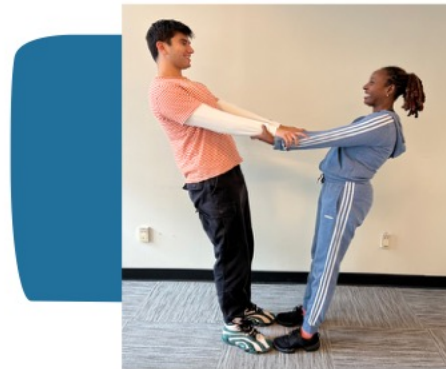
Use the activity below to begin to explore circus tricks.

**Note:** Because this activity asks students to make direct physical contact with one another, we suggest beginning each part of this activity with an ask for consent to do so.

### Materials Needed: none

1. To begin, have students partner up! Ask partners to stand facing each other, with their toes touching, holding each other's wrists in a **catcher's lock**.
2. Ask students to keep their bodies stiff as boards as partners lean back, still toe-to-toe, until their elbows are completely extended. The partners should look like a "V" shape if done correctly.
3. Once partners establish their balancing point, encourage them to release their outside hands, rotating their shoulders outwards and **style** with the free hand.
4. Have partners return their open arms to catcher's lock position, safely pull themselves back to an upright position and step out of their pose safely.
5. Next, invite partners to take things in a totally different direction—literally! Ask them to stand with their backs together so that they feel their shoulder blades pressing into their partner's shoulder blades.
6. Keeping their bodies completely upright, have both students walk their feet away from the center. Encourage students to keep their knees straight as they lean back. Apprehensive students might want to grab hands. If they do, their arms should be straight down by their side. The shape should look like an "A."
7. Celebrate students' newfound circus talents by encouraging volunteers to show off their skills!

CATCHER'S LOCK



### Words to Know:

**Catcher's Lock:** a move used by trapeze artists in which one partner holds the other partner's forearm, just above the wrists, to create a strong lock between the two. This is to keep each other safe.

**Style:** Circus performers end each trick or act with a "style." This is a pose of one's own choosing that lets the audience know when to applaud!

### Reflection Questions:



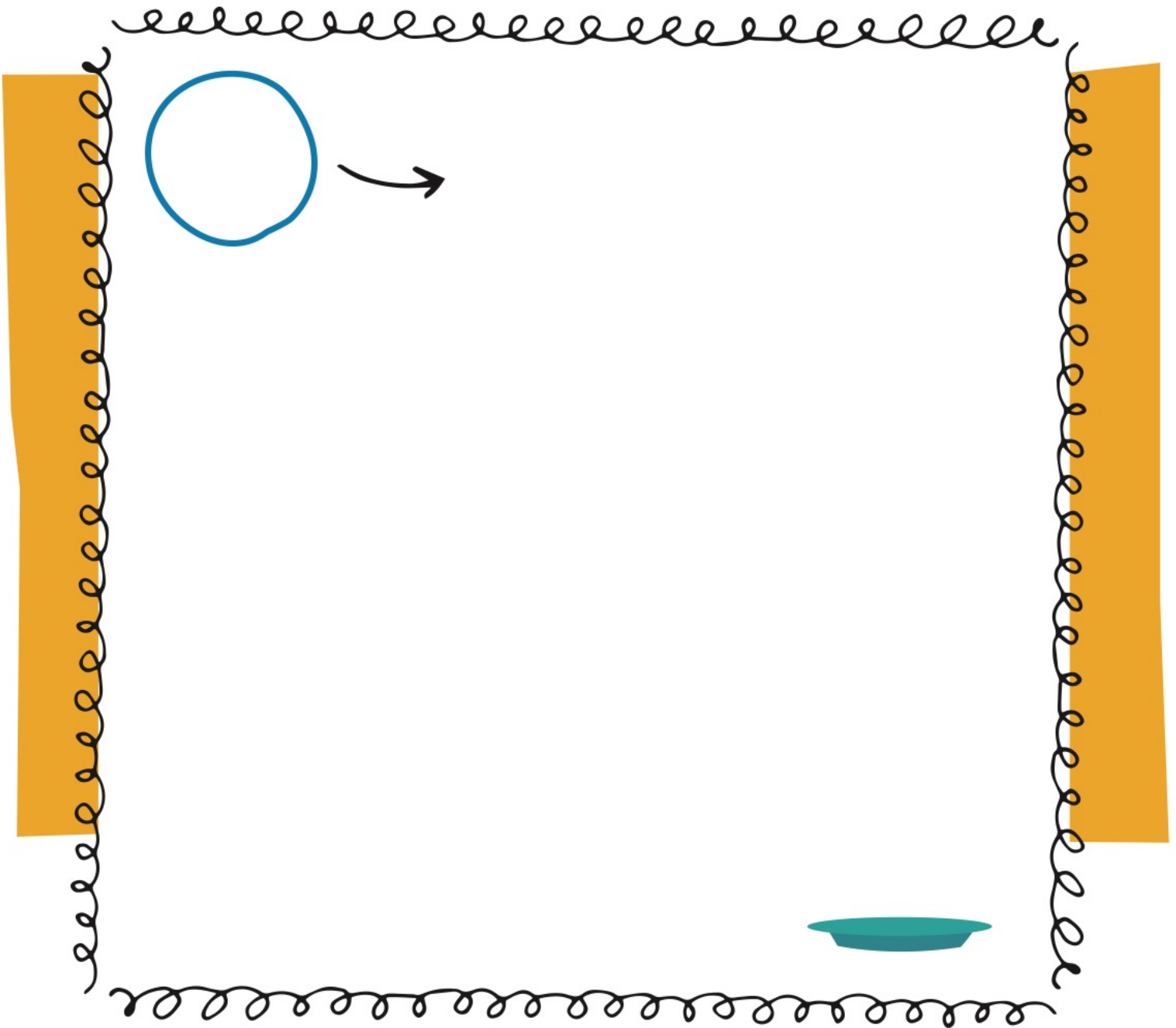
What did you find most challenging about these two weight-sharing activities?

How could this activity help build trust and community?

Why do you think performers might do this type of work in preparation for a performance?

# The Incredible Journey of Food

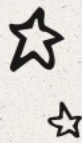
Have you ever wondered about the incredible journey your favorite foods undertake before reaching your plate? Choose a food that holds cultural or personal significance to you. Do some research about how that food gets to your table. Use the space below to draw a timeline, starting from its source and ending on your plate. Along the way, add drawings or images that illustrate its production, packaging, transportation to the grocery store and its final steps to your home. Don't forget to jot down fun facts and personal memories related to your chosen food!



# 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 role do you think rice has in telling this show's story?*

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

- ▶ *What emotions did you feel during the show?*



## Watch

Now, watch the trailer for *White Gold*. Then, utilize the next page to engage even more!

## Engage

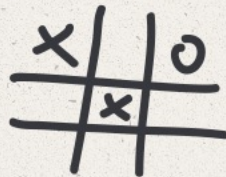
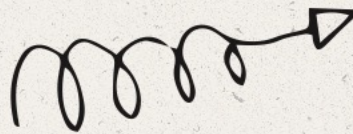
Visit **NEW VICTORY Arts Break** to bring exciting art-making experiences into your home!



# About the New Victory



Share this section with anyone attending the show for important information about your trip to the theater and New Victory's style of theater etiquette.



# Trip Guide

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

**White Gold** will be performed at Stage 42,  
422 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 41st Street between 9th and Dyer 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](mailto:Education_Tickets@NewVictory.org).

## Accessibility

**Wheelchair accessibility:** Wheelchair seating must be requested in advance, at the time of the ticket reservation, and is subject to availability.

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

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

**Sensory-Friendly:** NEW VICTORY Education offers sensory-friendly performances for certain shows. 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

### STAGE 42 422 West 42nd Street

.....

#### BY SCHOOL BUS

Please note that school bus drop off at Stage 42 is one block south of the main entrance.

If you are arriving by bus, ensure your driver drops your group off on the **north side of 41st Street between 9th and Dyer Avenues.**

For buses traveling Northbound: Left on 42nd Street, left on 9th Ave, right onto 41st Street for dropoff by Theater Row Studios, 407 and 411 West 41st Street.

For buses traveling Southbound: Travel down 9th Ave and make a right onto 41st Street and for dropoff by Theater Row Studios, 407 and 411 West 41st Street

#### BY MTA, SUBWAY OR BUS

Stage 42 is approximately a 10-15 minute walk from the nearest subway stations. Please plan your departure time accordingly. Groups arriving by foot can enter the main Stage 42 entrance at 422 West 42nd Street.

##### **A/C/E to Port Authority**

Exit the station at 42nd Street/8th Avenue. When you exit, walk west on 42nd Street passing 8th and 9th Avenues. You should plan for a 10-minute walk from the A/C/E train to the entrance of Stage 42.

##### **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, walk west on 42nd Street passing 8th and 9th Avenues. You should plan for a 15-minute walk from these subway lines.

#### 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

#### PICKUP

Please ensure your driver picks your group up on the **north side of 41st Street between 9th and Dyer Avenues.** 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 help safely load your student group after the show has ended.



# 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 story was being told?*

*What circus acts were being performed?*

*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...*)



# Critic's Notebook



Headline: \_\_\_\_\_

What I noticed and what surprised me:

How the show made me feel:

What mood were you in after the show? What about the show made you feel that way?

---

---

---

---

My Opinion:

Consider the circus acts, music, set, costumes and lighting:

---

---

---

---

---

---

---

---

---

---



# Rice, Rice Baby

Use this activity to help students explore music-making with handmade instruments.

**Materials Needed:** Chart paper, markers, objects for creating instruments, rice

1. Invite students to gather in a circle. Tell them they're going to be making musical instruments using only rice and items from the classroom!
2. Next, break into small groups and brainstorm a list of objects one can use to make instruments (e.g. empty water bottles, cans, rubber bands or shoeboxes). Then, have students gather their chosen materials from around the classroom or bring them from home.
3. Ask each student to add rice to their containers to create different percussive sounds. Encourage them to experiment with the amount of rice they're using to find their musical instrument's unique sound.
4. When students' instruments have been created, have small groups work together to form a unique percussive band by choosing who plays which instrument. Invite them to rehearse for a short period of time to create a short, fun tune.
5. Finally, ask volunteers to share their musical acts with the class! Then, take a moment to celebrate the awesome bands they've created!



### Reflection Questions:

*What was it like to create an instrument with classroom objects and rice?*

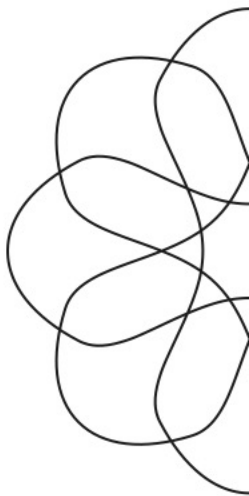
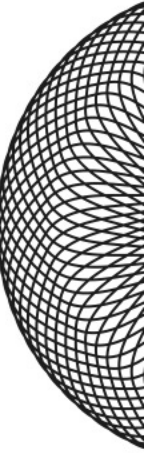
*How did your group work together to make your band's music? What challenges did you face, and how did you overcome them?*

*What did you learn about teamwork and creativity through this activity?*



# Giving Visual Art a Bit of Dimension

Use your imagination to think of a unique design you'd like to draw. Then, use the space below or a piece of cardstock to create your uniquely beautiful artwork. Next, add glue to the areas where you really want your art to pop with a bit of texture, and sprinkle on some uncooked rice on the glue to create a bit of dimension. Once your masterpiece is complete, proudly display it or share it with friends and family!



# Sources

## COMPANY

Phare Circus

## CONTENT & THEMES

TED Talk: The Magic of Khmer Classical Dance

Britannica: Rice

The Pinpeat Orchestra of Cambodia

Charya Burt: A Brief History of Cambodia Dance

Sounds of Angkor

White Gold Guide from Phare Circus

## PRODUCTION PHOTOS

Timothy Gibson, Ranuth Yun





# 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