



NEW VICTORY[®]

SCHOOL TOOL[®]

RESOURCE GUIDE



inspired by...



little
a
murmur



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 139 Partner Schools and 20,000 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2023-24 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 42SM 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.



NEW VICTORY® THEATER
NEW VICTORY® SCHOOL TOOL® Resource Guides
A NEW 42® Project

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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...

little murmur

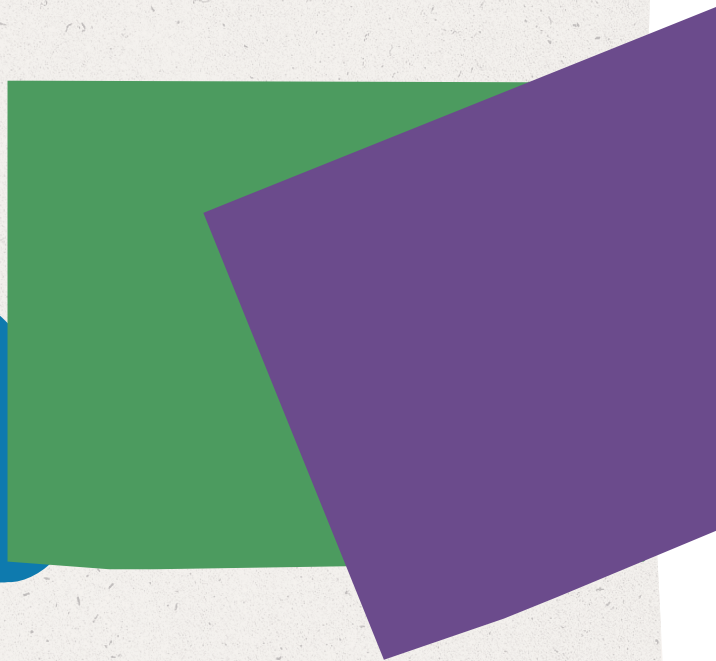
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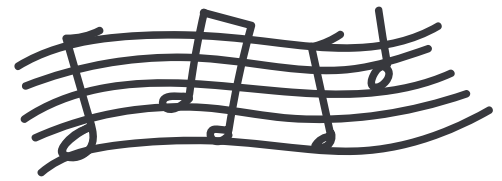
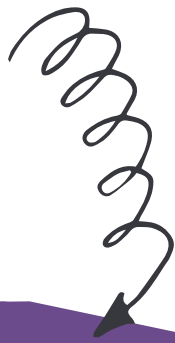
Learn and Engage



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.



ART FORMS



Dance Theater

Dance theater is just as it sounds—the intersection of dance and theater! Dance theater pieces center around movement and use physical expression to tell stories and build worlds. Unlike traditional dance pieces, dance theater can contain dialogue and often incorporates text or other spoken elements. Ultimately, though, the mediums of dance and theater are quite intertwined. In fact, some even argue that dance is theater and vice versa. Both disciplines, movement and drama, work in conjunction to express the emotions on stage and bring stories to life.

Kathak Dance

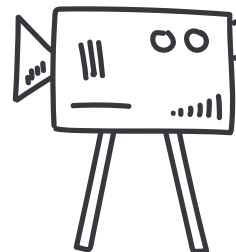
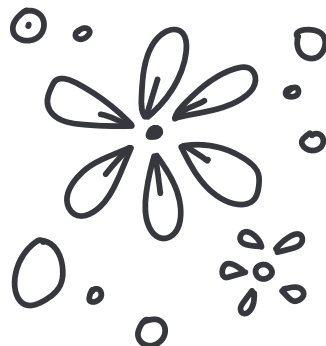
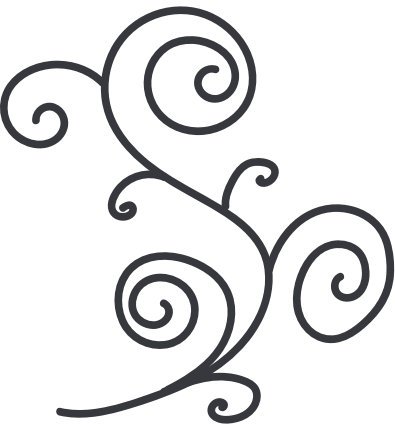
Kathak is one of the ten major forms of classical dance in India. The word “kathak” is said to be derived from the word “katha,” which means “the art of storytelling.” Wandering storytellers known as “Kathakars” would communicate stories from epics and ancient mythology through dance. Kathak is performed with straight legs, with bells attached to the dancers. While the emphasis is on footwork rather than hand movements, kathak dancers are not strictly required to stick to fixed steps. Dancers can sequence the steps and style of dancing depending on the story they would like to tell.

Contemporary Dance

This genre of dance was developed in the mid-20th century and is now particularly popular here in the United States and in Europe. Originally informed by classical, modern and jazz dance styles, contemporary dance integrates elements from myriad dance styles and is often perceived to have commonalities with modern dance and ballet, among others. Additionally, it employs contract and release, floor work, fall and recovery, and improvisation characteristics of modern dance, as well as elements of non-western dance cultures, such as African Dance or Japanese Contemporary Dance.

Multimedia Design

Multimedia design combines various artistic mediums such as images, projections, sound effects and lighting design into a theatrical performance. Not only do design elements such as digital projections and lighting effects need to be crafted with technique and artistic vision, but designers also layer them skillfully into the show, adding to the themes on stage. Projections can give context to the story, add dimension, interact with the performers on stage and, of course, look beautiful.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Diagnosed with dyslexia at a young age, Aakash misspelled his own name until he was 21. It wasn't until he found the missing "A" that he felt he belonged. With mesmerizing projections and a stirring soundscape, this biographical piece of solo dance theater paints a triumphant and heartfelt portrait of neurodiversity, revealing the struggle of living in a world that's not designed for you. Bodies and pages fly like flocks of birds—a murmuration, a movement more eloquent than words can express. **Note:** *While Little Murmur brings to life the story of Aakash, it will be performed by a cast of two alternating dancers—Subhash Viman Gorania and Kallirroi Vratti—neither of whom identify as having dyslexia.*



Who Are the Creators?

Under the artistic leadership of Aakash Odedra, a renowned South Asian choreographer and dancer who studied under Bollywood guru Shiamak Davar, Aakash Odedra Company's thought-provoking stories of modern life are told through the lens of the British-Asian experience. Their mission extends to improving their community through dance education opportunities and eco-friendly producing and touring practices.



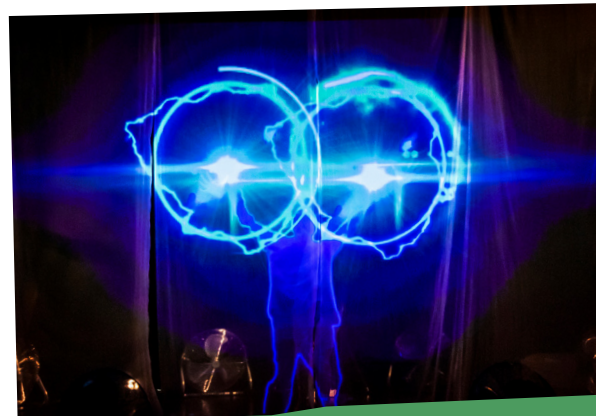
What do your students already know?

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:

If you could tell your life story using only one style of dance or movement, what would it be?

What is something that makes you unique?

Have you ever seen projections used in a show before? What did you like or dislike about them?



Little Murmur features bright and flashing lights and projections that the performer interacts with on stage.



Little Murmur features very little dialogue. Instead, the piece uses projections and paper to symbolize Aakash's story.

CONTEXT TO CONSIDER

Understanding Dyslexia

People with dyslexia have neurobiological differences that cause them to use the right hemisphere of their brain more than their left. While the right hemisphere controls creativity, memory, spatial reasoning and holistic thinking, the left processes things like science, language and math. This means that while it may be more difficult for people with dyslexia to spell and decode language and numbers, they have a myriad of advantages in other areas. For example, people with dyslexia may find it easier to recognize patterns, remember faces and see “the big picture.” In a study published by the Public Library of Science, participants with dyslexia were able to recall blurry pictures more easily than those without.

While stereotypically seen as a challenge in many school settings, dyslexia has no impact on intelligence. In addition, dyslexia varies from person to person, so it may have different effects on each individual’s brain and their processing abilities. Unfortunately, despite new research around it, dyslexia is still poorly understood and faces stigma, even though it affects up to one in five people. In fact, icons like Picasso, Muhammad Ali, Albert Einstein and Cher all have dyslexia in common!

Dyslexia is just one condition that falls under the umbrella of neurodivergence, which means the brain forms or works differently than those who fit under the umbrella term of neurotypical. The term can include but is not limited to: dyslexia, autism spectrum condition, ADHD or dyscalculia. In the medical model of disability, these conditions are all seen as a barrier to learning; however, in the social model of disability, we understand that it is society and its systemic exclusion that disables neurodiverse people from participating to their fullest abilities. With proper support, folks with dyslexia can thrive by embracing their unique skills.



Dyslexia affects the way the brain processes words and shapes, as shown in *Little Murmur*, when the performer spells their name.

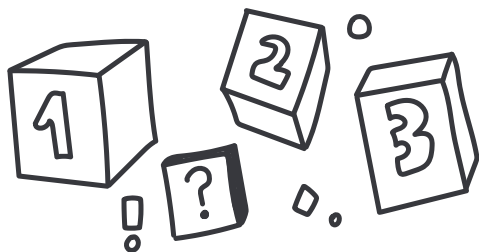
a



c



e



Please visit the [National Disability Arts Collection and Archive's Social Model of Disability](#) and the [GIVE Guide](#), developed by New Victory, ArtsConnection and Community-Word Project, to learn more.



UNIT PLAN BRAINSTORM



Learning About Learning (Social Studies)

We all learn in different and unique ways, and the term neurodiversity helps encompass that idea. Take some time to learn about neurodiversity in your classroom and celebrate all the different ways that your students learn. Start by asking your students to write down one thing that helps them learn on a post-it, and then place them all on a large piece of chart paper. Reflect on all the different tools and methods of learning present in your classroom with questions like: *How were our responses different? How were they the same? and How can we honor everyone's learning needs in this space?* Use this activity to introduce the term neurodiversity to your students (use the article "What is Neurodiversity?" from Harvard Health and the [Inclusive Language Guide](#) from the GIVE Guide to help facilitate this conversation). Next, take a look back at the poster your class created. Work together with your students to create community agreements that help respect and uplift the different ways your class learns (see the [GIVE Guide example](#)). Remind your students of the agreements every day by creating a physical gesture together that symbolizes everyone's commitment to the agreements. Then, over the next few weeks, track how your students follow the agreements and check in about how they accommodate one another.

To support this unit, use the GIVE Guide at www.teachwithgive.org or the [Context to Consider Handout](#) in the Learn and Engage section.

Murmuration Exploration (Science, Theater, Dance)

Did I just hear a murmur? Or was it a murmuration? Explore the difference between these two terms and the science of a murmuration in your classroom! Start by sourcing a definition of both a murmur and a murmuration from your students. Explain that while a murmur is a low, indistinct sound, a murmuration is a flock of starlings that move together, creating beautiful shapes in the sky (play [this video from National Geographic](#) for reference). Afterwards, task students with researching an animal they're curious about, either in small groups or individually. Specifically, ask them to research how their animal uses formation and communicates with one another, just like the starlings do. Once the research is complete, have each group or student present their animal to the class. As they present their animal, prompt the class to get on their feet and create a dance sequence that imitates how the animal moves. Bonus points if your class can mimic the formations that the animal creates! This may look like balancing on one leg like a flamboyance of flamingos, jumping like a pod of dolphins or parading like a line of army ants. Culminate by reflecting on all the different ways that animals communicate and what your class's favorite was.

To support this unit, use [The Shape\(s\) of Us Activity](#) in the Discover and Create section.

Rhythm Nation (Dance, Music, Social Studies)

Kathak, a form of classical dance in India, uses the sounds of intricate footwork to create a vibrant rhythm. Work with your students to explore the concept of rhythm, the ways to experience it and where it's found around the world. Start by having a conversation with your students about what rhythm is and source some popular rhythms from their favorite songs or music on the radio, clapping or drumming out the rhythm with your hands. Experiment with all the ways to embody rhythm, asking your students to stomp, bounce or vocalize to feel the rhythm in their bodies. Next, have them explore a rhythm that is popular in their culture. This could be anything from the café con pan rhythm of the clave in Latin America to the steps of an Irish jig! If students prefer, they may also be inspired to play with a rhythm they find in their homes or neighborhood, like the clacking of a radiator, the rattling of the train or the sound of a dog barking on their street. Afterwards, prompt each student to teach the rhythm that they learned to the class, either by clapping, stepping or using found instruments, which are everyday objects that can produce sound. Let this unit culminate in a drumming circle where each student takes turns being the leader in a call-and-response game, using the rhythms you've learned together as inspiration.

To support this unit, use the [Shadow Dancers Activity](#) 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!



Activity

The Shape(s) of Us

Use the activity below to explore non-verbal, collaborative storytelling through movement and sound.

Materials Needed: construction paper, scissors, markers or crayons, a bin or basket

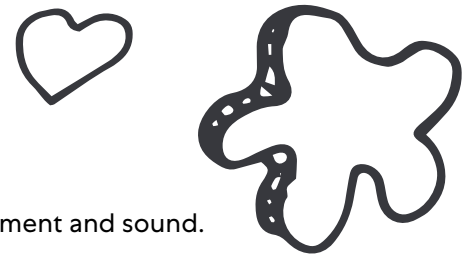
1. Begin by telling students that they will create a series of movements and minimal spoken words. Explain that they will bring these movements into being with the help of colorful cut-out shapes, which will inspire their movements and sounds.
2. Give each student a piece of construction paper, markers or crayons. Ask students to draw, color, and cut out a shape, object or animal of their choice. Emphasize creative freedom—abstract shapes are welcome, too! Make sure students understand that they can create any shape that feels exciting or interesting to them, as this will inspire their movements later on.
3. When everyone is finished, have students place their cutouts in a communal bin. Tell them that each shape will be picked by someone else to inspire a movement or sound for the shared story.
4. Invite each student to pick a shape from the bin, ensuring they don't select their own. Give students a moment to look closely at their new shape and think about what kind of movement or gesture it could inspire. Encourage them to add a sound that might complement their movements. **Note:** Model a few examples first to break the ice and help students understand the objective.
5. Once everyone has an idea, gather students in a circle to share what they've come up with. Go around the circle, inviting each student to share their shape, and demonstrate the movement and sound they created. Ask the rest of the class to echo each student's movement and sound, helping everyone feel more comfortable expressing themselves through big, simple gestures.
6. After each student has shared and the class has echoed their movement and sound, invite students to pass their movement around the circle. Starting with one student, have them demonstrate their movement again. The person next to them repeats it, and then the next person, until it travels all the way around the circle. Repeat this process with each student's movement, creating a playful and connected group experience.

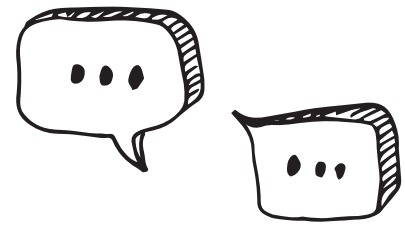
Reflection Questions:

How did the shape you chose influence the movement and sound you created? Do you think it would have been different with another shape? Why or why not?

What challenges did you face when trying to interpret your shape into a movement or sound? How did you work through those challenges?

How do you think creating and sharing movements together is similar to or different from other types of teamwork or communication?





THE NAME GAME

Explore your name in a brand new way! Write your name vertically in the space below. For each letter, think of a word that represents you. Use these prompts for inspiration: *What's a word that describes you? Something unique about you? Something you love or find exciting?* Once you've created your words, share what you've written with a classmate. Together, pick a few words to inspire simple gestures that turn into a unique movement sequence. Let your name come to life in words and motion!

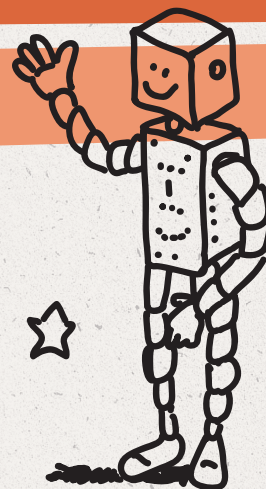
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The Arts at Home



To bring the arts home, share this section with families. The NEW VICTORY Arts Education Resource Library supports family engagement with exciting activities for the whole family!



Be a part of your kid's viewing experience!



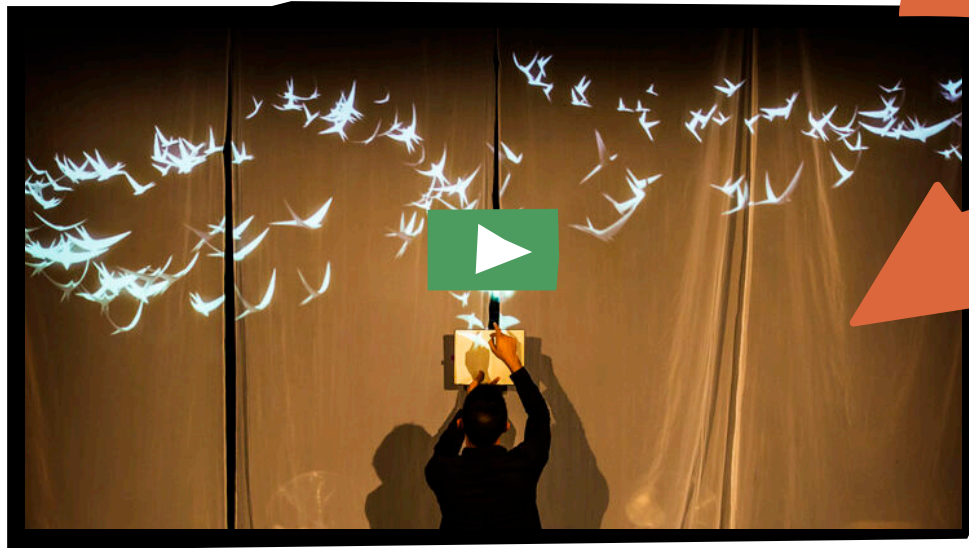
Ask

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

- ▶ Have you ever seen a dance or movement piece before?

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

- ▶ How did the show make you feel?



Watch

Now, watch the trailer for *Little Murmur*.

Engage

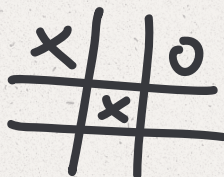
Visit the NEW VICTORY Arts Education Resource Library to bring exciting art-making experiences into your home!



About the New Victory



Provide this section, which has information about how to get to the theater, what to expect when attending a live performance and accessibility supports, to any teachers, chaperones or other adults attending the show.



Trip Guide

Provide this resource to the School Trip Leader and all teachers/chaperones attending the performance.

Little Murmur 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. Upon arrival, please have ready the exact number of students and chaperones count. One chaperone in your group should act as the transport point of contact who has the bus driver's contact information and bus number.

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. Upon arrival, one of our staff members will give you a lanyard that corresponds with a school bus tag. 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. No food or drink is allowed in the building at any time.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets ahead of time. 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** **SF**

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 are d/Deaf, hard of hearing or experience hearing loss. We suggest you request this service in advance.

Sign interpretation and audio description: Designated performance dates are available with American Sign Language and audio description. If you plan to utilize 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 on site 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

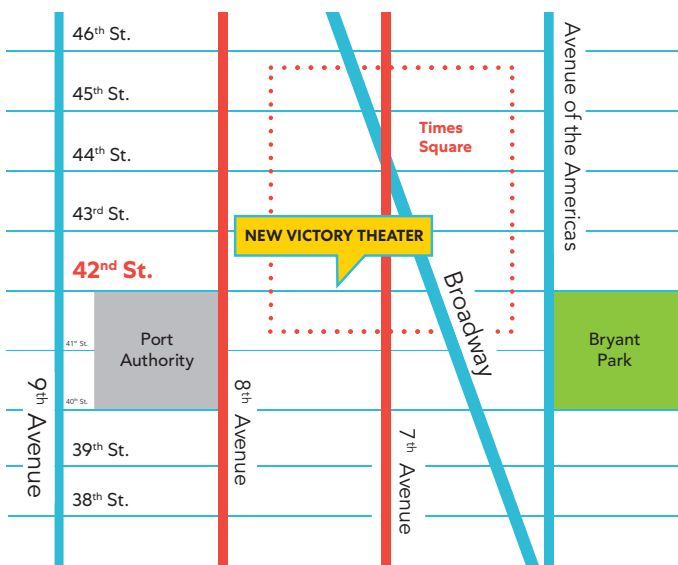
If you are traveling by bus, please also share this important information with the bus driver.

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 to Times Square—42nd Street

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. The performance venue is 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 performance venue.

B/D/F/M to 42nd Street—Bryant Park

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, west of the subway station.

The **M10, M16, M27, M42 and 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.** NEW VICTORY staff will direct buses to line up on 42nd Street where they will be permitted to stay parked for the duration of the performance. After the performance, NEW VICTORY staff will escort groups to their bus.

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 (FOH) staff. FOH 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 pick up, your school group will be escorted to load up.



Building Spaces of Belonging



COMMUNITY AGREEMENTS



Thank you for being our Partner and making the performing arts a priority for your students! We're excited to spend time together at the New Victory Theater, a place where everyone belongs. Let's take care of each other by following these shared agreements:

Belonging and Access: Help us cultivate a space in which everyone is valued, ensuring an inclusive environment where everyone can participate without limitation, barriers or judgment.

Respect: We invite you to respectfully interact with NEW VICTORY staff and ushers, who are committed to helping you feel welcome, safe and supported while you're here.

Empathy: Please extend kindness and patience to all NEW VICTORY staff and fellow audience members, recognizing that each person brings their own experiences and emotions to this shared space.

Community: We encourage thoughtful conversations and reflections about the performance, fostering community and perspective-sharing with fellow audience members.



NO HUSH ZONE: OOHS, AAHS AND APPLAUSE

Everyone is welcome to show appreciation for the performers. New Victory prides itself on presenting performing arts that make young people (and adults) exclaim, dance, scream, laugh and giggle! We love when audiences 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 young people in the audience. 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, unless they're being used for access, as well as no eating and drinking in the theater. Remember that NEW VICTORY Ushers—New York City students gaining professional experience—are present to help audiences and help keep everyone safe.

Accessibility Supports

New Victory is committed to making our programs, shows and spaces accessible for everyone. If you have questions, need assistance or need an accommodation not mentioned, please contact Asha John, Senior Education Programs Manager at **646.223.3090** or **AJohn@New42.org**.

Speak to a House Manager when you arrive to borrow any support items needed:

Sensory fidgets

Foam earplugs

Ear defenders

Light-sensitivity sunglasses

Assistive listening devices

Induction neckloops

Bariatric or standard wheelchairs

Some support items may require an exchange of a government-issued identification to borrow; it will be given back when the item is returned.



Respond and Connect



Use this section to engage in reflection on the show's art forms and themes. 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 your interpretation of the story?

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...)

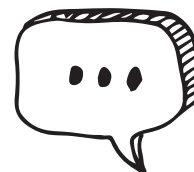


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



Be a Critic



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 choreography, music, set, costumes and lighting:



SHADOW DANCERS



Use the activity below to explore light, shadow and imaginative play through movement. Use the visual examples below to help guide your exploration!

Materials Needed: pre-cut shapes (circles, triangles, squares, etc.), flashlights (one per pair of students), open wall space or a screen for shadow projection

1. Gather students around a wall or screen and dim the lights. Shine your flashlight on one or two shapes and ask students to observe and comment on the shadows being projected. Encourage them to imagine what each shape could represent (i.e., a circle becomes a planet, the tip of a triangle becomes a mountain, etc.).
2. Invite a few volunteers to step into the light and interact with the shapes, imagining creative ways the shape and the student's shadow might connect or disconnect to tell a story or create an image.
3. Organize students into groups of three, designating them as "A," "B" and "C." Ask each group to select a shape to work with. A's job will be to hold the flashlight, B's job is to hold the shape and C will explore different ways their body can interact with the projected shadow of the shape.
4. Encourage C's to experiment with gestures and movements that interact with the shadow. Suggest that they explore various angles, distances and ways of moving around the shape, using gestures or fluid movements to create a dance. A's and B's can also play with scale by moving the flashlight or shape closer and farther from the shape to create dynamic shadows for C's to respond to.
5. Give time for each pair to develop their movements into a short dance sequence between C's and the projected shape. As students become more comfortable, encourage them to focus on a specific theme or story they want to convey through their dance.
6. After practicing, ask partners to switch roles. Encourage new ideas and let them explore fresh interactions with the shape.
7. Finally, invite a few pairs to share their dance sequence for the class.



Reflection Questions:

What story or feeling did you try to convey with your movements?

How did switching roles change the experience for you?

What surprised you about working with light, shadow and movement?





A Moving, YOUNique Story



Using your unique perspective and imagination, dive into a world where your experiences, ideas and differences become your superpowers. Think about what makes you, you—those qualities are your strengths! Use the space below to write a story, or jot down an outline, about your superpowers, a story that only you can create. Then, bring it to life using only movement by choosing keywords in your story and creating gestures for each one. Then, tell your story without words to someone you trust.

A large writing area with horizontal blue lines on a light beige background. On the left side, there is a decorative black spiral binding graphic.



Sources

COMPANY

Aakash Odedra Company

CONTENT & THEMES

TED-Ed: What is Dyslexia?

Vox: Why the Dyslexic Brain is Misunderstood

PLOS ONE: History of Reading Struggles Linked to Enhanced Learning in Low Spatial Frequency Scenes

PRODUCTION PHOTOS

Angela Grabowska

Pamela Raith



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 the many Nations who continue to act as stewards of the land, and we encourage you to learn more about these vibrant communities.



Photo: Mark LaRosa