



NEW VICTORY<sup>®</sup>

# SCHOOL TOOL<sup>®</sup>

RESOURCE GUIDE

inspired by...



**Nuttin'**  
**BUT A**  
**WORD**



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 42<sup>SM</sup> 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

Dance: Dance Making, Developing Dance Literacy, Making Connections

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



inspired by...

**Nuttin'  
BUT A  
WORD**

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# Learn and Engage

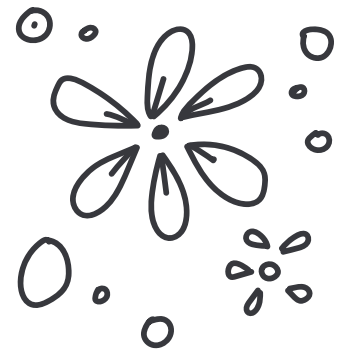
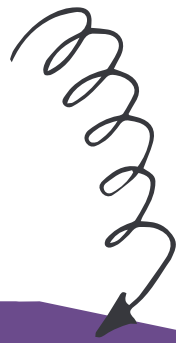


This section is an introduction to the artists, company, art forms and themes of this production. It also contains unit plan brainstorm, inspired by the production, that provide opportunities to begin thinking about the cultural, thematic and artistic elements of the show.





# ART FORMS



## Hip-Hop

Hip-hop is a cultural movement that began in the late 1970s in the boogiedown Bronx, created by African Americans, Caribbean Americans and Latino Americans, and spread across the nation to Los Angeles and eventually around the world. Hip-hop encompasses four major elements: b-boying/b-girling, MCing (rapping/spoken word), DJing (spinning records on a turntable) and graffiti art, and was (and still is) embraced by disenfranchised youth to express the issues facing them on political and social fronts.

## Popping

Popping is a style of dance that focuses on isolating different muscles by quickly tensing and relaxing them. This style produces an animatronic effect used in freestyle and improvisation. Originating from Boogaloo culture in Oakland, California in the 1960s and 70s, popping merges street dance with stylized hits and poses. Popping is where popular dance moves like “the robot” originated.

## Breaking

A style of dance that is a cornerstone to hip-hop. Often mixing super-quick footwork with spins, acrobatics, freezes and floorwork, breaking highlights the performer’s unique and skillful dance moves. Breaking is typically performed in a cypher, or an open circle where people take turns jamming in the middle. Oftentimes, crews of b-boys or b-girls will engage in competitions that pushes the limits of what breakdancing can be.

## DJing

Short for “disc jockey,” the term DJ originates from a radio segment in 1935 when hosts would put on records in between news segments. Over time, this developed into DJs playing live events, often “toasting” or rhythmically chanting over the music. With the birth of hip-hop in the 70s and the practice of spinning records on turntables, DJing today has evolved to not just playing music from records but manipulating the songs to create different beats, dance breaks and music innovations.





# THE COMPANY, THE SHOW AND INFO TO KNOW

## What's the Show About?

Celebrated choreographer and recipient of the 2024 New Victory Arts Award Rennie Harris returns to the New Victory for a record-setting seventh time to lay down his three laws of hip-hop—individuality, creativity, innovation. Here to expose the essence of their art form with unmatched subtlety and surprise, the indefatigably disciplined dancers of Puremovement (*Funkedified*, 2018) command the stage with a mixtape of moves from b-boying to Campbell locking to house. Every step tells a story in sync with the rhythm, honoring hip-hop's roots while raising the bar to new heights. You can try to shout 'em down, but you ain't said *Nuttin' but a Word*.

## Who Are the Creators?

Cited as being the first artist to marry hip-hop culture and street dance with concert stages around the world, Lorenzo "Rennie" Harris continues to find new ways to expose the next generation to the power of the arts. Harris is known for having brought social dance to the concert stage that translates to a powerful theatrical experience. Harris was voted one of the most influential people in the last 100 years of Philadelphia history and has been compared to Alvin Ailey and Bob Fosse.

In 1992, Harris founded his company, Rennie Harris Puremovement. As the leading street dance theater company in the United States, Rennie Harris Puremovement is dedicated to preserving and disseminating hip-hop aesthetics and street dance culture through workshops, classes, residencies, mentoring programs and public performances. Rennie Harris Puremovement's mission is to re-educate the masses about hip-hop culture and street dance, embodying the diverse and rich African diasporic traditions of the past and simultaneously evolving a new voice for the future.



## 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:

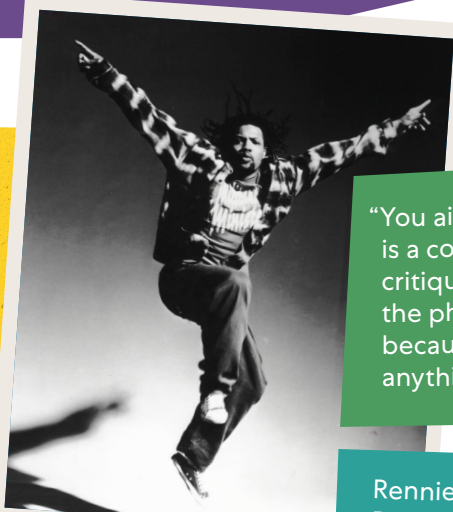
*Have you ever listened to hip-hop before?*

*What stood out to you about it?*

*Do you ever dance with your friends or family?*

*What is your signature dance move?*

*Why do people dance?*



"You ain't said nuttin' but a word" is a comeback used to dismiss critique. Rennie Harris explains that the phrase means, "Pay attention, because what I do next will upstage anything you have to say."

Rennie Harris strikes a pose.  
Photo: Bob Emmott



# CONTEXT TO CONSIDER

## The Heart of Hip-Hop

Hip-hop is an art form, school of thought and way of life that encompasses four major elements: b-boying/b-girling, MCing (rapping/spoken word), DJing (spinning records on a turntable) and graffiti art. However, the spirit of hip-hop extends beyond these elements as an expression of community, individuality and protest. Its origins can be traced back to a block party in 1973 in the South Bronx at 1520 Sedgwick Avenue. Hosted by DJ Kool Herc, this party debuted his technique of looping and extending records on a turntable, the basis of hip-hop today.

Since 1973, DJ Kool Herc's techniques of DJing have spread around the world. Around the same time as hip-hop grew in New York City, it found its roots in Los Angeles, where b-boys and b-girls introduced styles like popping and locking. Quickly sweeping the nation, hip-hop constantly evolved and adapted into what we know it as today. In 2023, hip-hop celebrated its 50th anniversary!

While hip-hop is now a multibillion dollar global business, hip-hop was created by Black and Latinx communities that faced economic hardship and oppression. To this day, hip-hop is not only an outlet for self-expression, but an instrument used to call out systemic racism and injustice. Its existence fuels change and disruption to the status quo, as well as being a source of racial pride, style and liberation.

## Appropriation vs. Appreciation

When celebrating an art form, fashion or tradition, it's important to understand the difference between appreciating another culture and appropriating it. Cultural appropriation is when a majority group co-opts or adopts something from another culture (this could be language, style, aesthetics, art etc.) in a way that erases, denigrates or harms the original culture. While culture is meant to be experienced by others, commandeering something from another culture without understanding and honoring the context of where it comes from can be hurtful and offensive. In the case of hip-hop, performers and fans alike can help appreciate the art form, as opposed to appropriating it, by respecting and uplifting the Black and Latinx communities that began and continue the movement. Engaging with different traditions and art can be beautiful, but must always be done with understanding, thought and sincerity.





# HIP-HOP LEGENDS

Learn about some classic hip-hop icons that have forever influenced the culture!



## DJ Kool Herc

Known as the founding father of hip-hop, DJ Kool Herc is credited with throwing the back-to-school party in the Bronx in the 1970s that is regarded as the birth of hip-hop. Afterwards, Herc created the beats for a group known as The Herculords that included other MCs, DJs, and b-boys and b-girls of the time. He also starred in the 1984 film *Beat Street* and went on to continue the legacy of hip-hop through his life and work. He was inducted into the Rock and Roll Hall of Fame in 2023.

Photo: Rolling Stone

## MC Sha-Rock

Known as the “First Lady of Hip-Hop” or “Mother of the Mic,” Sharon Green aka MC Sha-Rock grew up in the Bronx hip-hop scene as a b-girl and went on to become one of the first female MCs. Sha-Rock was a part of the rap group The Funky 4+1, which rose to prominence in the early 1980s, and she is known for her fierce flow and rhymes. She has faced off in legendary competitions, starred in multiple documentaries and remains a crucial part of hip-hop’s legacy today.

Photo: NPR



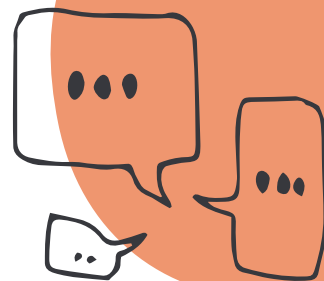
## The Electric Boogaloo

Formed in California in the 1970s, The Electric Boogaloo popularized popping and revolutionized the art of breaking. Founded by two brothers, Boogaloo Sam and Popin’ Pete, the original crew featured five members that used animated and playful movements steeped in funk culture. Their dancing was featured on *Soul Train* and led to their very own style, boogaloo, entering the hip-hop lexicon and sweeping the nation. One of the most famous dance groups of all time, the members went on to star in Michael and Janet Jackson videos and influence hip-hop forever.

Photo: Popin’ Pete for Redbull



# UNIT PLAN BRAINSTORM



## Now, It's Time for the Breakdown! (Dance, Music, Visual Art, Social Studies)

Hip-hop is an art form that responds to current events. From its inception in the Bronx in the 1970s, hip-hop has been used to comment on the current socio-political climate, empowering People of Color to take charge of the news that is shared within their communities and disrupting narratives told from an external gaze and the mainstream media. With this in mind, work with your class to create news stories using the elements of hip-hop! First, prompt your students to pick a story in the news that they are passionate about. This could be individually, in small groups or as a class. Once they've chosen their news story, ask them to consider the elements of hip-hop: breaking, MCing, DJing and graffiti art. Which art form would highlight their information best? Do they want to rap about it? Tell the story through dance? Maybe their report is a combination of several elements! Give your class ample creation and rehearsal time to make a hip-hop piece that speaks to their current event. Afterwards, put on a news hour for another class where each group presents their segment to give a full update on the news of today.

To support this unit, use the Move It, Name It, Tell It! Activity in the Respond and Connect section.

## Dance Dance Revolution (Dance, Music, Social Studies)

If a picture says a thousand words, then a dance tells a whole history! Task your students to connect with their community through dance by learning about a dance important to their family or heritage. This may be a traditional dance from another country, a dance they do at family gatherings, a style they see in their neighborhood or a fun video from social media. Start with a round robin where each student shares (or teaches a few moves from) their chosen dance. Then, ask your class to get on their feet and try it out! Have fun combining all the different styles of dance to create a melting pot of different cultures and movements. You can even experiment with putting your class's movements to different types of music! To culminate, have a cypher in your class where students can go in the center and show off their favorite moves that they learned.

To support this unit, use Dance Remix Challenge Activity in the Discover and Create section.

## Hip-Hop Scavenger Hunt (Dance, Music, Social Studies)

From graffiti to music to fashion, hip-hop is all around us! With your students, explore where hip-hop lives in your neighborhood and the world at large. Have a discussion with your students about what hip-hop is and how it came to be. Explain the four elements of hip-hop: breakdancing, MCing, DJing and graffiti art. Afterwards, source modern hip-hop artists that your class knows to help give relevant examples. Now, it's time to go on a scavenger hunt! Task your students with going out into their communities to find examples of hip-hop in the world around them. This could be graffiti on their street, rap music playing at the store, or b-boys and b-girls in the park. Afterwards, invite students to share where they observed hip-hop in their lives. Then, print out a large map (or create your own using chart paper) of your school's neighborhood and decorate all these "hip" spots with your class's own style of graffiti, using markers and pens!

To support this unit, use the Stylin' My Fit Creativity Page in the Respond and Connect section.

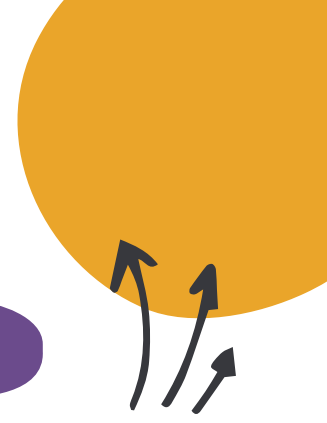
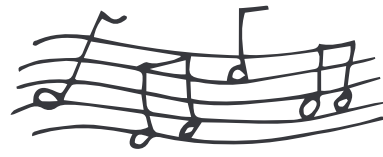


# Discover and Create



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!





## Dance Remix Challenge

**Materials Needed:** Music player, pre-selected songs from different genres (e.g. pop, jazz, classical, hip-hop, country, etc.), open space for dancing

1. Begin in a standing circle and invite students to think about dance. Ask them questions like: *What does the word **choreography** mean? Where do you see dance or choreography in your day-to-day lives? What are some of your favorite dance moves or styles of dance?* Encourage a few students to share their thoughts. If time allows, you can demonstrate or have students show off simple moves they enjoy (e.g. a “dab,” the “wave” or a popular trend).
2. Next, place students in small groups and assign each group the same **song #1** (something upbeat and energetic, like pop or hip-hop). Ask each group to create a 30 – 45 second dance sequence that includes three to five moves. Encourage students to repeat moves for flow and simplicity.
3. Now comes the twist! Let them know that you are going to change the music genre, and they will collaborate to adapt their dance to match the new music while keeping their original choreography intact. Switch the music to **song #2** (a completely different genre, like classical or jazz). Ask students to keep their original choreography, but adapt their energy, tempo and movement quality to fit the new music.
4. Repeat the process with **song #3** (a third genre, like country or opera). **Hint:** Give groups about five minutes to rehearse for each new music style before moving on.
5. Invite volunteer groups to perform their choreography for the class three times (once for each genre of music). Encourage the spectators to cheer on their peers and observe how the group adapted to the remixed music choices!

### Word to Know:

**Choreography** is planned or structured movement, often set to music.

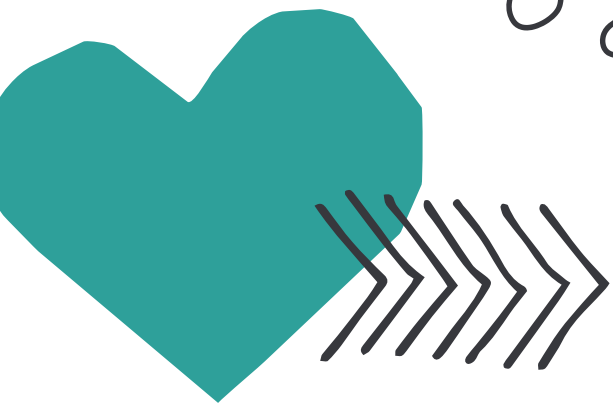


### Reflection Questions:

*How did the different music styles challenge you?*

*Which music style felt the most natural for your group, and why?*

*What did you learn about collaboration and creativity during this activity?*







## DJ 4 A DAY

Are you ready to drop some beats and vibe through hip-hop history? From the OG legends to today's chart-toppers, take time to dig into tracks from different eras and uncover how the culture has evolved. Then, mix up your very own hip-hop playlist in the spaces below. Find those songs that really hit different—maybe it's the beat, the flow or the message—and, after you've curated your playlist, share it with a friend! Listen to your playlist together and discuss what you notice about each song. Now, let's get the party started and make some noise!

Playlist Name: \_\_\_\_\_

Your Name: \_\_\_\_\_

1

Song \_\_\_\_\_

Artist & Year \_\_\_\_\_

2

Song \_\_\_\_\_

Artist & Year \_\_\_\_\_

3

Song \_\_\_\_\_

Artist & Year \_\_\_\_\_

4

Song \_\_\_\_\_

Artist & Year \_\_\_\_\_

5

Song \_\_\_\_\_

Artist & Year \_\_\_\_\_

6

Song \_\_\_\_\_

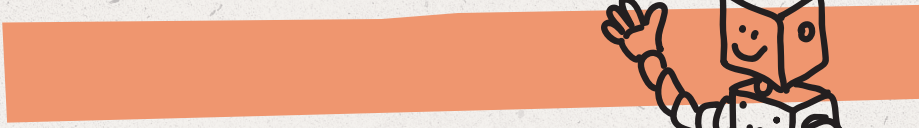
Artist & Year \_\_\_\_\_



# The Arts at Home



To bring the arts home, share this section with families. The NEW VICTORY Arts Resource Library supports family engagement with video and print 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 performance before?*

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

- ▶ *What was your favorite part of the show?*
- ▶ *How did the show make you feel?*

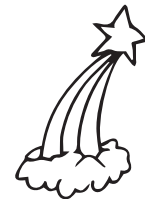


## Watch

Now, watch the trailer for *Nuttin' but a Word*.

## Engage

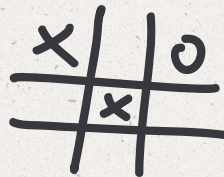
Visit the NEW VICTORY Arts Education Resource Library to bring exciting art-making experiences into your home!



# 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.

*Nuttin' but a Word* 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](mailto: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 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](mailto: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

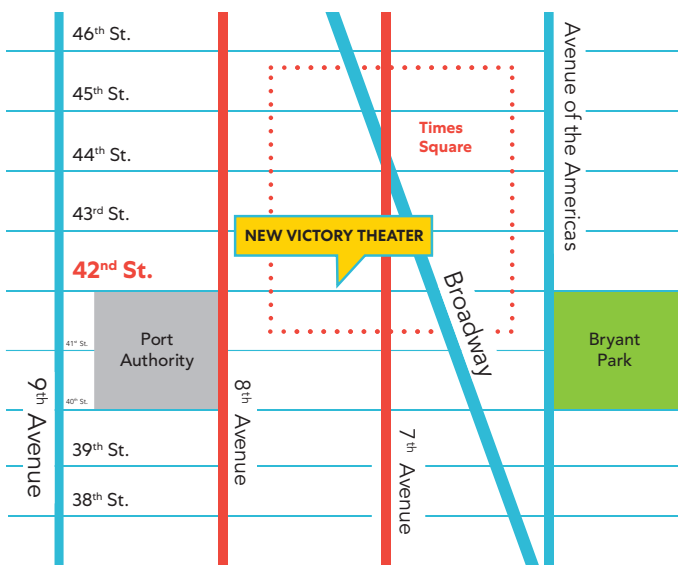
If you are traveling by bus, please also share this important information with the bus driver.

## 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](mailto: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 were the most interesting moments in the show?*

*How did the use of dance, music and storytelling come together on stage?*

*Did the use of visual media and costume design help to enhance the show?  
How so?*

*What were some themes or big ideas in the piece that stuck out to you?*



## 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...)**

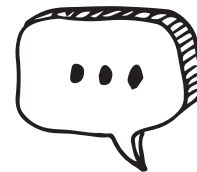


**Analyze (I wonder...)**

**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?

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My opinion:

Consider the choreography, music, costumes and lighting:

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## MOVE IT, NAME IT, TELL IT!

**Materials Needed:** Music, speaker, open space for movement exploration

1. Gather everyone in a circle—this is the “cypher.” Invite students to explore any movement they feel like: big, small, sharp, smooth, silly or serious. Give them a beat (play music or count off a rhythm) and remind them there’s no “wrong” way to explore movement. Encourage them to let loose and have fun!
2. As students move freely, share examples of classic hip-hop dance steps with unique names (like the “Cabbage Patch,” “Cat Daddy,” “Roger Rabbit” or “Running Man”) to inspire their creativity. Emphasize that these steps started as individual expressions and evolved into iconic moves.
3. After freestyling, divide the class into pairs or small groups and ask students to share a “signature move” with their group. This can be a movement they discovered while freestyling or something else, like an arm sweep, a stomp-spin or a shoulder shimmy.
4. After they’ve shared, tell each group that they will collaborate to create a single new step. It can be as simple or complex as they want and can be inspired by their group’s signature moves.
5. Once the group agrees on a step and practices it a few times, ask them to give it a name that captures the essence of their move.
6. Bring everyone back to the cypher circle. Groups take turns sharing their new step and its name with the class. The focus is on having fun and celebrating creativity. After each share, the group can lead the class in trying out their new step together.
7. End with high energy by having students freestyle one last time, incorporating the new steps they’ve learned and shared. Celebrate each contribution with snaps, claps or a group “Yeah!” to wrap up the session on a positive note.



### Reflection Questions:



*How did you work together to create your new dance step?*

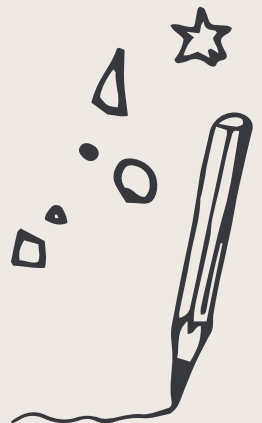
*How did naming your movement change the way you performed it?*

*If you could expand your dance into a bigger story or theme, what would it be about?*



## Stylin' My Fit

Imagine yourself as part of the hottest hip-hop dance crew in town! First, design your crew's signature club outfit—think fresh kicks, bold colors and epic style that stands out. Then, it's time to name your crew! Take inspiration from your name, nickname, or even a culture that connects you and your crew members. Whether you're Breakin' Beats Crew or Rhythm Rebels, this is your chance to step into the spotlight and bring your unique style to the floor. What's your crew name? What's your look? Let's create some hip-hop magic!



# Sources

## COMPANY

Rennie Harris Puremovement

## CONTENT & THEMES

Britannica: DJ Kool Herc

Dominican University: Popping and Locking

Kennedy Center: Hip Hop: A Culture of Vision and Voice

LA County Library: 50 Years of Hip Hop

MC Sha Rock: Biography

NPR: How LA proved hip-hop could go global — by staying thoroughly local

Redbull: Meet the 7 Members of Electric Boogaloo

Rennie Harris Puremovement

Rennie Harris

## PRODUCTION PHOTOS

Jamie Kraus

JHsu





# 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