



NEW VICTORY<sup>®</sup>

# SCHOOL TOOL<sup>®</sup>

## RESOURCE GUIDE

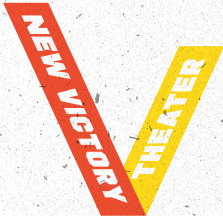
inspired by...



YULETIDE

FACTORY

CIRQUE MECHANICS



# 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.



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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

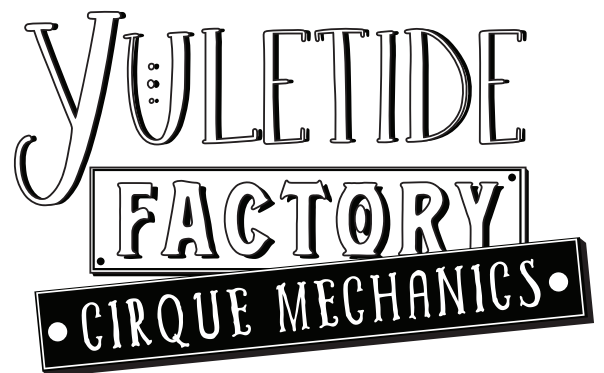
### **BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS**

Theater: Theater Making,  
Developing Theater Literacy,  
Making Connections

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



inspired by...

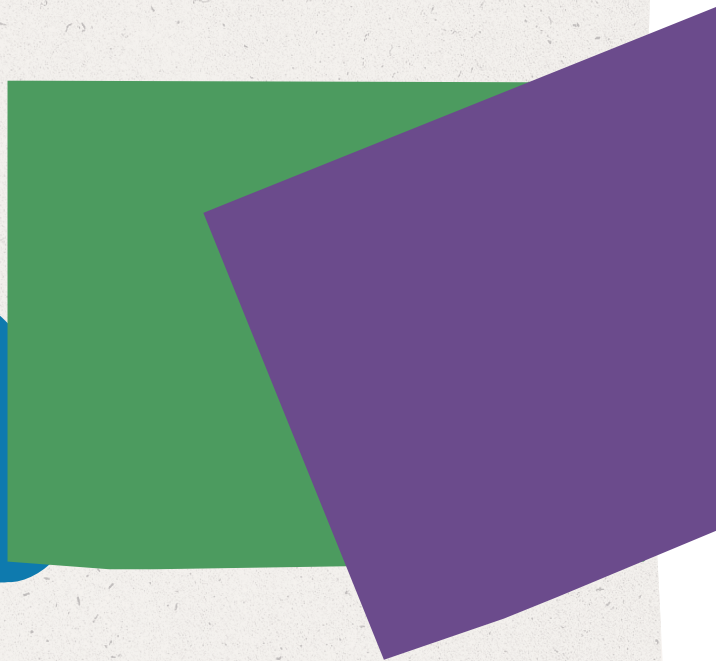


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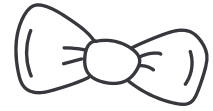
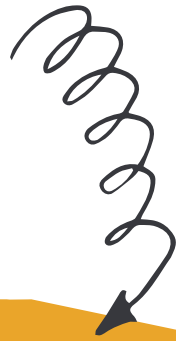
# Learn and Engage



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



## Modern Circus

Circus is a centuries-old art form that originated from large tiered stadiums in the Roman Empire and spread to cultures around the world. Traditionally, circus consists of multiple acts, such as acrobatics, red-nosed clowns and animal routines presented in a ring and hosted by a ringmaster. However, traveling circuses, like those of American businessman P. T. Barnum in the 1800s, eventually paved the way for the modern evolution of circus which focuses more on character, story and aesthetics, as opposed to traditional circus imagery.

## Clowning

Clowning is an ancient form of theater that is rooted in physical comedy. This art form embraces and highlights the absurdity of everyday situations and has the power to transcend verbal language and cultural barriers through visual spectacle. While clowning has origins that stem all the way from Ancient Egypt and Rome, it has direct ties to the European court jester that was popularized during the Middle Ages. These jesters performed comically and mocked societal norms to allow people to see themselves more clearly.

## Acrobatics

Acrobatic performance entails feats of strength, agility, coordination and balance. Examples of acrobatics are when performers are seen climbing atop one another, flipping over each other and using each other as human counterweights. Acrobatics often utilize gymnastics and tumbling techniques and can involve apparatuses like trapezes or ropes. This type of performance dates back to the Minoan civilization around 2000 B.C.E., when everyday citizens would perform acrobatic feats on top of bulls, either for sport or ritual.

## Set Design

Set design refers to the creative construction and presentation of the physical world of a story. It is often associated with the layout of the space in which a work of theater, film or dance takes place and the fixtures or furniture that help shape it. However, set design also encompasses where, how and from what angle the audience views the performance, the colors and textures on stage, and the location of the entrances and exits. All of these aspects work together to form a cohesive visual language that helps tell the story.



# THE COMPANY, THE SHOW AND INFO TO KNOW

## What's the Show About?

Sparkling with holiday spirit, the ever energetic ensemble of acrobats from Cirque Mechanics transforms a drab assembly plant into a holly jolly *Yuletide Factory!* Adapted from *Birdhouse Factory* (New Victory, 2008), this circus extravaganza is full of the awe of the German wheel and the festive flips from the trampoline wall. It's high-flying fun, comfort and joy that celebrates the holidays and the wonder of wintertime. *Yuletide Factory* is Cirque Mechanics' first ever holiday-themed show, and it's having its world premiere here at the New Victory!

## Who Are the Creators?

Cirque Mechanics has a signature style wrapped in acrobatics, mechanical marvels and a bit of clowning around. For every new show, founder and Cirque du Soleil veteran Chris Lashua starts by sketching an elaborate machine that will serve as the onstage centerpiece. In and around these creative contraptions, the ensemble of aerialists, jugglers and gymnasts builds enchanting theatrical circus experiences fit for every season. *Yuletide Factory* marks Cirque Mechanics' sixth time on the New Victory stage, following the Drama Desk-nominated *Zephyr* in 2023.



## What do your students already know?

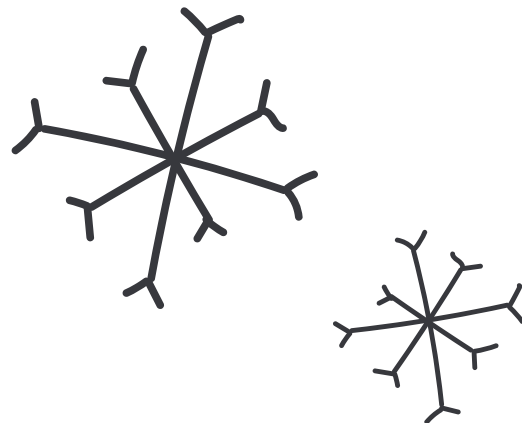
Ask your students questions to find out how much they already know about the art forms and themes of the show. Some questions to start with are:

*What traditions and holidays do you celebrate in your community?*

*What's your favorite and why?*

*Have you ever seen a circus before? What stood out to you about the experience?*

*What brings you joy in the wintertime? How can you share that joy with others?*



# Yuletide Factory

## SYNOPSIS



*Yuletide Factory* tells the tale of workers in a widget factory led by a grumpy, unspirited boss. As the show begins, all of the workers wait outside in the cold, and the boss's sidekick enters cheerfully, donning an over-the-top, light-up holiday sweater. Unenthused, the boss orders his sidekick to throw the sweater away and get back to work.

As the factory comes alive with circus acts, the sidekick continually tries to bring the spirit of the holidays into the factory. Told through vignettes between the workers' acrobatic feats, the boss repeatedly catches the sidekick trying to wrap presents when he should be working. In clown-like fashion, he reprimands the sidekick again and again. However, despite his attempts to stifle his employees' cheer, the sidekick persists and manages to get everyone in the holiday spirit. This frustrates the boss so much that he storms out and lets the sidekick take over.

Now, the sidekick is the new boss of the factory, and the old boss is, begrudgingly, now the sidekick! Under the new leadership, the factory has completely transformed, decked with holiday decor and producing nutcrackers instead of widgets. Juggling holiday gifts and dressed in festive garb, the factory workers are now full of hope and community, except for the grumpy former boss. Though, all that could change with one special gift that the sidekick has been preparing.

Will the joy of the holiday season melt this former boss's frozen heart? You'll find out when you see *Yuletide Factory*!



# Yuletide Factory

## ACT LIST

Fall Day

Locker Room

Charivari

Rope Lamp

Contortion

Juggling

Boss Quits

Audience Comedy

New Management

Factory Reveal

Conveyor Manipulation

Payday

Trampoline Wall

Finale





# CONTEXT TO CONSIDER



## 'Tis the Season

Snowball fights, cozy nights by the fire, hot chocolate...the month of December, for many, marks the beginning of a winter wonderland, and, for communities around the world, a major month of celebration. As the calendar year comes to a close, many religions, cultures and nationalities observe important holidays all throughout December. Learn about some of these celebrations below!



**Kwanzaa**, created by Dr. Maulana Karenga, is a celebration observed by African-Americans and members of the African diaspora that takes place from December 26 to January 1. It draws from Ashanti and Zulu harvest traditions and culminates with a feast called Karamu.



**Soyal** is a Hopi and Zuni sacred ceremony observed on the winter solstice, the shortest day of the year, which is usually on or around December 21. The ceremony can last up to 16 days and is observed with rituals in underground chambers known as kivas.



**Chanukkah** is a Jewish holiday that is observed for eight consecutive nights and days, taking place on the 25th day of Kislev on the Jewish calendar. It's observed by lighting candles on a candelabrum called a hanukiah and eating potato latkes.



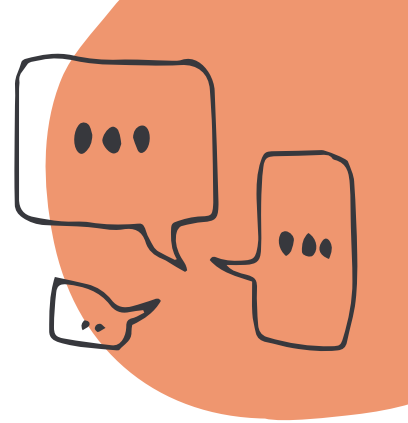
**Ōmisoka** is a Japanese celebration and ushering in of the new year that occurs on December 31. It's typically celebrated by eating toshikoshi soba, or buckwheat noodles, and purifying ceremonies at shrines, where Buddhist temples ring large bells 108 times before midnight.



**Christmas** is a celebration that takes place on December 25 to celebrate the birth of Jesus Christ. It's typically associated with gift-giving, garlands, nativity scenes and caroling. The holiday has also been adopted as a secular tradition for people of many faiths.



# UNIT PLAN BRAINSTORM



## **Holiday Express** (Social Studies, History)

New York City is home to over 8.3 million unique individuals with countless ethnic and cultural identities, which all come with their own traditions! Explore all of the holidays celebrated in the wintertime with your class. Each week, “travel” to a new place in the world and learn about a wintertime holiday or celebration that occurs there! Ask your students if they celebrate this holiday or know anything about it. Then, show your students where on the map the custom originates and pictures of rituals, food and clothing associated with it. After you’ve journeyed around the globe to learn about different holidays, it’s time to turn your attention to the traditions celebrated in your own classroom. Throw a mini holiday party in your classroom where everyone shares a food or tradition that they like to celebrate together as their own community. If they can’t think of one, they can always bring in something that they learned over the course of the unit. That’s the holiday spirit!

To support this unit, use the [Sleigh All Day Creativity Page](#) in the Discover and Create section.

## **The Gift of Giving** (Social Studies, Visual Art)

The holiday season is all about spreading joy, and what better way to do that than through presents! As a class, unwrap the joy of gift giving in order to make a special gift all together. To start, host a show-and-tell in your classroom where every student brings in a toy or gift that brings them joy. While they present, invite each student to share a special memory they have with their toy or gift and embody how it made them feel to receive it with a physical gesture. Once everyone has shared, reflect on the experience with questions like: *How does receiving a gift make us feel?* and *What makes a gift special?* Afterwards, brainstorm a gift that you can all make together for someone in your community—maybe this is a fellow teacher, a parent volunteer or a crossing guard at your school. Whoever it is, think about something that will be uniquely wonderful to that person. Then, get to crafting! Some ideas for a gift could be a class drawing, a personalized video or a handwritten card. Present it altogether as a class and surprise that person with the love from your classroom!

To support this unit, use the [Let’s Make Some JOYs! Activity](#) in the Discover and Create section.

## **Face the Fact...ory** (Science, Social Studies, Design)

From a wintery snow globe to the pencil at your desk, everything has to be created! Take a deep dive into how things get made and the inner workings of a factory with your students! To start, agree on a specific object in the classroom that you want to know more about, like a box of pencils or a stuffed animal. Then, as a class, research to find a video or article that shows the factory where it gets created (use [this Youtube video which shows how crayons are made](#) as inspiration). Taking note of the mechanics, science and design of the factory in the video, ask students to create their own “factory” in the classroom! First, decide what product your factory wants to design, and then use blocks, butcher paper, pipe cleaners or other open-ended materials to create it. You can even work with your students to set up different stations in your room to mimic a real factory. As a class, use your imagination and creativity to produce something special, working together like inventors. Now your gears are turning!

To support this unit, use the [A Toy-tastic Design Challenge 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!

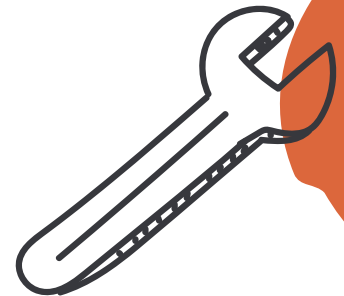
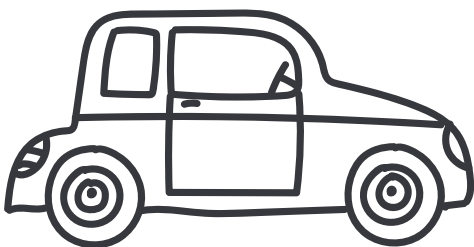


## Let's Make Some JOYs!

Use the activity below to collaboratively create a machine that generates and shares joy through movement and sounds.

**Materials Needed:** None

1. Invite students to sit in a large open circle or face an open space in audience formation. Begin by asking: *What does the word joy mean to you?* and ask them to brainstorm ideas of how people experience and share joy and happiness.
2. Ask students: *What is a machine?* Create a definition together, using examples of machines they know, like cars, dishwashers or computers. Guide the discussion toward understanding that machines have different parts working together in order to achieve a singular purpose.
3. Next, let them know that you're going to collaborate to build a special kind of machine—a machine that makes and shares joy with the world! Ask them to think about what kinds of movements or sounds can be used to express joy.
4. Invite one volunteer to stand in the center and begin the machine by creating a simple, repetitive movement and sound that represents joy. For example, a clapping pattern with a little jump, or a soft hum with a spin. There are no wrong ways to express joy!
5. One by one, invite other students to add their own joyful movement and sound to the “machine.” Their movement and sound should respond to or interact with the movement before theirs. Each student should connect their action to the previous ones, like pieces of a Rube Goldberg machine working together.
6. When a majority of students have joined the machine, experiment with speed. Offer prompts like: *Let's see what happens when the joy machine speeds up!* Encourage them to move faster. Then try slowing it down, asking: *What does the joy machine look and sound like when it's working very slowly?* **Note:** Students who may not wish to participate in the center of the circle can help create soundscapes or complimentary movements from their seated position.
7. Pause the machine and ask students who were watching to describe what they saw. Conversely, ask the participating students to describe what they noticed or felt while activating their machine.
8. Finally, activate your machine one more time and send some joyful noise out into the world!



### Reflection Questions:

*How did we work together to create the joy machine?*

*How did the different movements and sounds make you feel while participating or watching?*



## Sleigh All Day

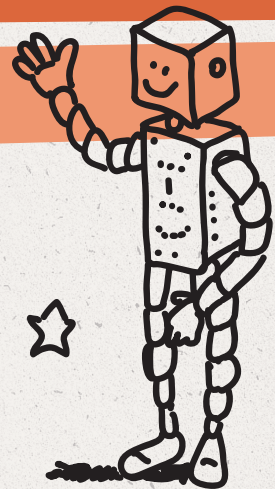
Come one, come all. Don't be late. It's time to design something truly great! An Ugly Holiday Sweater that's bold and bright. With patterns so wacky, it's outta sight. Reindeer in shades? Snowmen on skis? Candy cane stripes blowing in the breeze? Grab your markers, glitter and glue and design a sweater that's, like, totally you! Sew much fun, it's sure to delight—your design could sleigh all day and all night! Now get ready, get set and don't delay. Sketch below a sweater made to celebrate any holiday!



# 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!



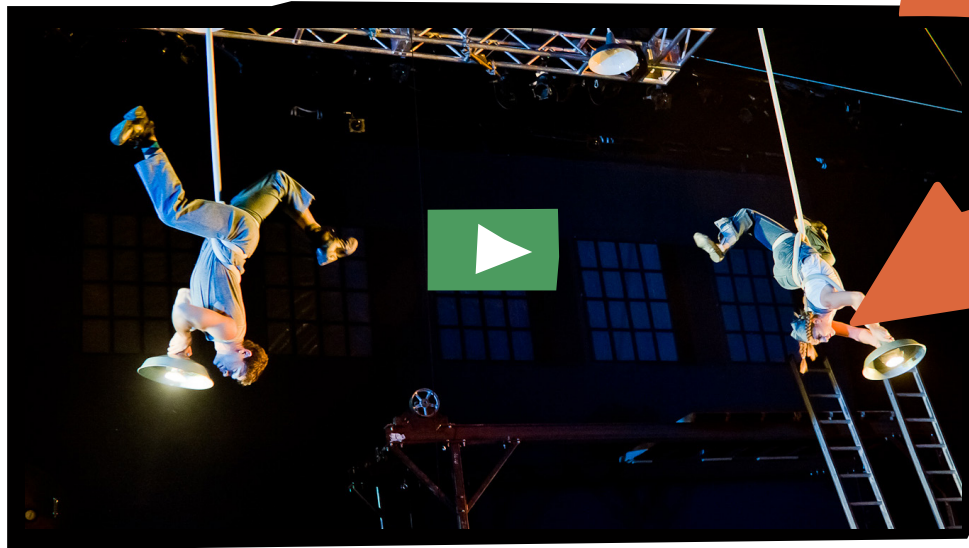
## Ask

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

- ▶ *Have you ever seen a circus before?*

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

- ▶ *What was your favorite act and why?*

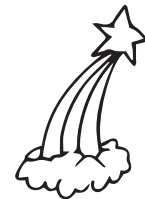


## Watch

Now, [watch the trailer for Yuletide Factory.](#)

## Engage

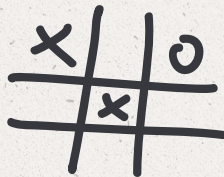
Bring more exciting performing arts-based experiences into the classroom or home with activities, handouts and videos from the [NEW VICTORY Arts Education Resource Library!](#)



# About the New Victory



Provide this section, which has information about how to get to the theater and what to expect when attending a live performance, 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.

**Yuletide Factory** 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

**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

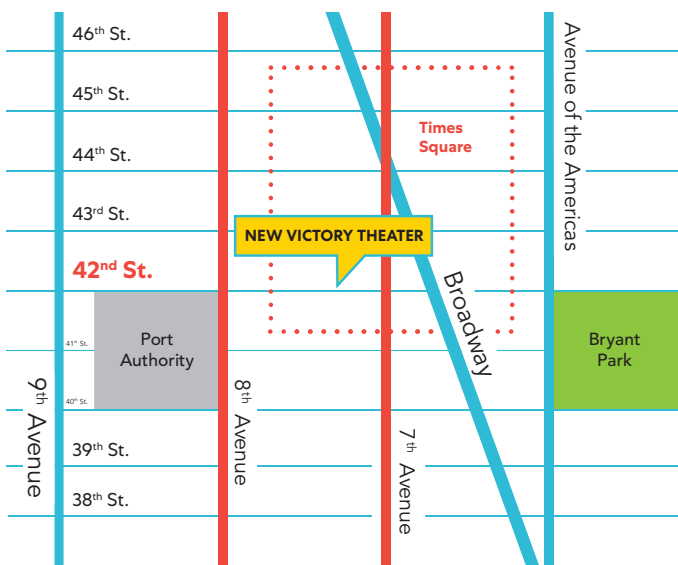
If you are traveling by bus, please also share this important information with the bus driver.

## 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.



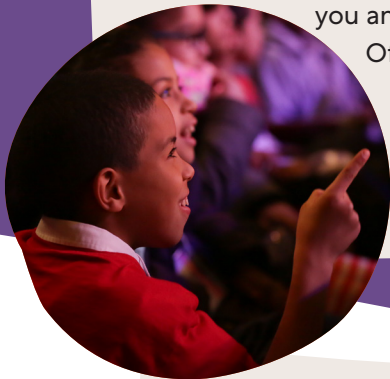
# What to Expect at the Theater



## 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.



## 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.



LOVE





# Respond and Connect



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



# Reflection

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

*What was the story about?*

*Who were the characters?*

*What were your favorite parts of the show?*

*How did the show make you feel?*



## Teacher Tip

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

**Describe (I noticed...)**

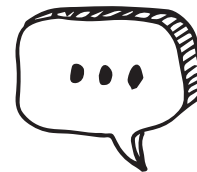


**Analyze (I wonder...)**

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



**Evaluate (I believe...)**



# The Critical Thinker



Answer the questions below, using words or drawings, to help you think critically about the show.



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

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

The show made me think about...

A question I have about the show is...

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



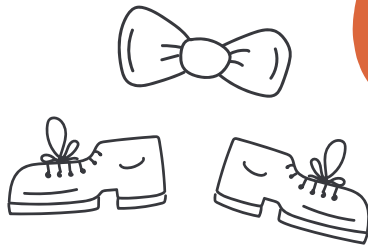
If I were the director, one thing I would change about the show is...

Overall, the show made me feel...



## Activity

# IT'S ALL AN ACT



Use the activity below to explore elements of clowning and circus.

**Materials Needed:** None

### Part 1: Introduction to Clowning

1. Gather students in a circle and introduce the art of clowning. Explain that not all clowns have red noses and wear face paint; a clown is any character that expresses emotions in exaggerated, playful ways. Clowns can be serious, joyful, shy and even frustrated. Clowning is about exploring the full range of human emotions and sharing them with an audience using body language and facial expressions.
2. Invite each student to discover their own unique clown character. They don't need to look like a circus clown—they could be any type of clown! Ask students to think about the following:
  - **Emotions:** *Is your clown playful, curious, clumsy or mischievous?*
  - **Movement:** *Does your clown move slowly and cautiously, or quickly and energetically?*
  - **Expression:** *How does your clown show big emotions? Do they use dramatic facial expressions, exaggerated gestures, or small, subtle movements?*
3. Next, ask students to start bringing their character to life by moving around the classroom as their clown, letting them explore how their clowns interact with the space and others. Then, encourage them to use their whole body to react to imaginary objects or situations they encounter in the space, like stepping over a mud puddle slowly, walking through gale-force winds or reacting to something surprising.
4. Hold space for students to explore their clown character freely, allowing each student's clown to explore different situations and react to them in fun new ways!

### Suggested Resource:

To support this activity, and to learn more about clowning, visit the [NEW VICTORY Education Resource Library](#) and watch “The Element of Surprise” Arts Break!

### Part 2: Walking a Tightrope

1. Using masking tape, create a zig-zagging line on the floor, at least 10 feet long with four or five changes in direction. This will act as your classroom tightrope! Tell students to imagine they're part of their very own circus troupe and that balancing on a tightrope—a daring feat—requires focus and balance.
2. Have students take turns walking the taped line like a tightrope, one foot in front of the other. Encourage them to walk slowly, balancing carefully as if they were high in the air, and end with a fun pose or dismount when they reach the end of the line.
3. Next, ask them to do it again, but this time, as their clown character! Ask them: *How does your clown walk the tightrope? Are they nervous, brave or goofy? How does your clown pose when they complete their tightrope challenge? Encourage them to add silly movements and facial expressions while they balance.*
4. Level this up by handing each student a lightweight object, like a scarf or small ball. Ask them to walk the tightrope again, but this time balancing the object on their hand, head or elbow. As they balance, encourage them to stay in their clown persona—perhaps their clown struggles to balance or makes it look extra silly!

### Reflection Questions:



What was your favorite part about creating your clown character?

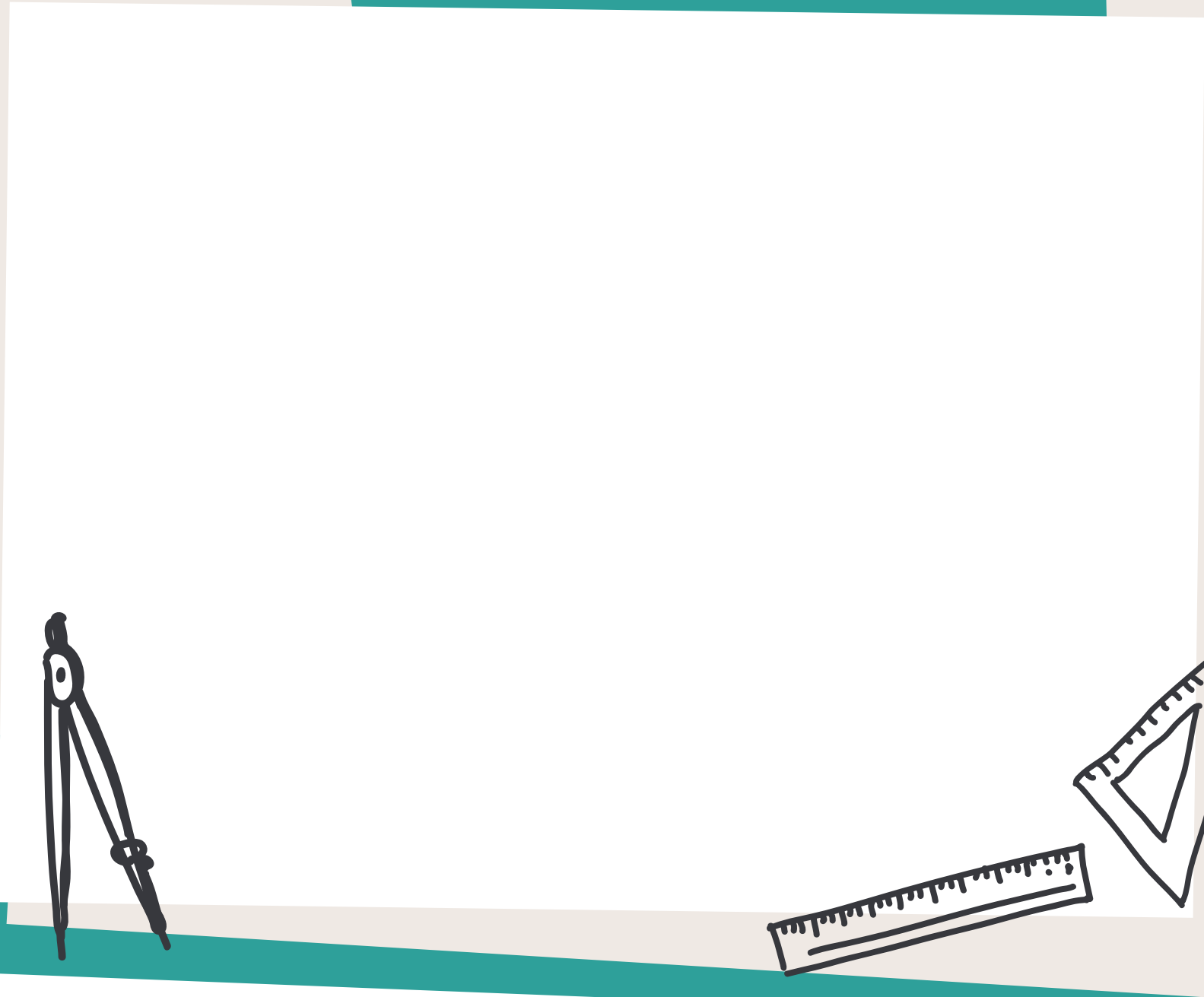
What different kinds of clown characters did you see your classmates create?

How did balancing while acting like a clown make you feel? Was it easy or hard?



# A Toy-tastic Design Challenge

Ever dreamt of being the architect of your own toy factory? Well, put on your architect's hat and get ready to design the wackiest toy-making contraption the world has ever seen. Maybe you'll be sending toys down slides, across ziplines or into catapults, all for the sake of some fun toy-making! Use the space below to design your toy-tastic factory. And remember: the sillier your machine, the better the toys!





# Sources

## COMPANY

Cirque Mechanics

## CONTENT & THEMES

Cultural Diversity Resources: Winter Celebrations Around the World

History.com: Kwanzaa History

MIT: Three Cultural Holidays in December

UCSF: Soyal: Hopi Winter Solstice Ceremony

## PRODUCTION PHOTOS

Darin Basile

Maike Schulz



# 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