



NEW VICTORY[®] SCHOOL TOOL[®]

RESOURCE GUIDE



inspired by...



“
iLL
ABILITIES

NO EXCUSES
NO LIMITS

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 141 Partner Schools and 20,000 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2024-25 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

The NEW 42® Youth Corps is 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 and Board Chair Henry Tisch, 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

Dance: Dance Making, Developing Dance Literacy, Making Connections, Exploring Careers and Lifelong Learning

Visual Art: Art Making, Developing Art Literacy, Making Connections, Exploring Careers and Lifelong Learning

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Learn and Engage



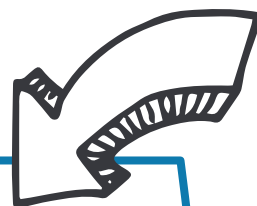
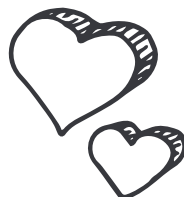
This section is an introduction to the artists, company, art forms and themes of the production that inspired this resource guide! It also contains unit plan brainstorms that provide teachers with longitudinal ideas that have curricular connections to engage their students in the cultural, thematic and artistic concepts of the production.

ART FORMS



Breaking

Breaking, or breakdancing, is a style of dance that is a cornerstone of hip-hop. Often mixing super-quick footwork with spins, acrobatics, freezes and floorwork, breaking is largely improvisational and 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 push the limits of what breakdancing can be.

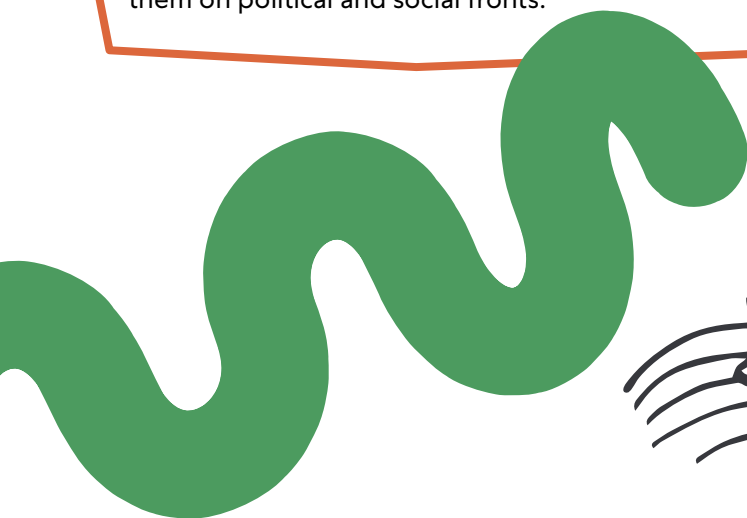
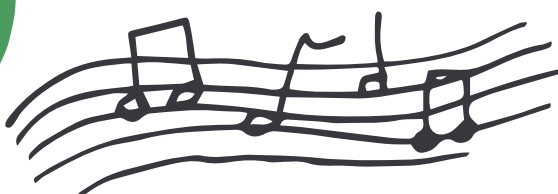
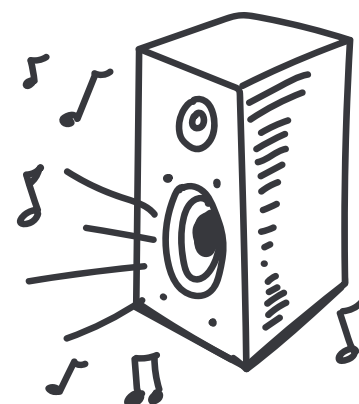


Direct Address

Direct address is when a performer in a show breaks the fourth wall and speaks directly to the audience members. Traditionally, many works of theater avoid acknowledging the audience to help build the world on stage. However, direct address introduces a meta element to the production and is common in stand-up comedy, narrative storytelling and experimental theater. In *No Excuses, No Limits*, the dancers tell autobiographical stories to the audience to empower them and then engage the audience in interactive exchanges and movement from their seats.

Hip-Hop

Hip-hop is a cultural movement that began in the late 1970s in the Boogie Down 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 it was (and still is) embraced by disenfranchised youth to express the issues facing them on political and social fronts.



THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Get ready for a dance party! The b-boys of **ILL-Abilities™** are flying in from four continents to bust expectations with moves so sick your head will spin. *No Excuses, No Limits* takes audiences on a journey of each performer's story through dance, music and audience interaction, working towards an understanding of the limitless possibilities that any person can hold. Upending stereotypes, their boisterous blend of breaking and biographical storytelling centers self-determination and empowerment.

The crew gets its name from the custom in hip-hop culture of using a negative term to describe something positive. Rather than meaning "sick" or "unwell," the "ill" in ILL-Abilities™ refers to the incredible, intricate talent of its crew members.

Who Are the Creators?

The ILL-Abilities™ crew hails from seven countries across the globe: Brazil, Canada, Chile, France, the Netherlands, South Korea and the U.S. Founded in 2007 by Luca "Lazylegz" Patuelli, the crew came together with the goal of competing and performing internationally. Through positive attitudes and unique dance styles, they inspire audiences around the world to pursue anything one sets their minds to "their own way." They performed at the opening ceremony of the 2024 Summer Paralympics, with four members performing during the 2024 Olympic breaking competition. Today, ILL-Abilities™ continues to inspire optimism, sharing their stories with motivational entertainment programs and theatrical dance performances worldwide.

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's something that makes you unique, and how can you celebrate it?

Have you ever seen breakdancing before? If you were a breaker, what would your persona be like?

Name a time that you surprised yourself by doing something you thought you couldn't accomplish. What was it like?



CONTEXT TO CONSIDER



Dancing with Disability

There are many different kinds of disabilities, whether cognitive, emotional or physical, and each person with a **disability** has their own perspective on disability and disability justice. Some definitions of disability include the medical model of disability and the social model. The medical model of disability treats disability as a personal barrier to overcome. However, the social model of disability, developed by disabled advocates and coined by sociologist Mike Oliver, states that disability exists in the interaction between the individual and society, and societal barriers are what disable individuals. The social model of disability reminds us that nothing is “wrong” or needs to be fixed about people with disabilities—it’s the attitudes and design of society that need changing. This idea is explored further in a [short video by Shape Arts](#).

Traditional rules of art often leave out performers with disabilities, even though many talented artists are changing that. Inclusive dance focuses on the experience and emotion of dance rather than how it looks, giving performers with disabilities a platform and creating empowering spaces. For example, The Rollettes, a dance team of wheelchair users based in Los Angeles, California, travel the country sharing their moves, performing at NBA halftime shows and network television events. Another inclusive dance group is Tap: On Tap, an NYC-based dance company founded by Mary Six Rupert, which showcases tap dancing with their feet as well as their hands. Other artists, like interdisciplinary dancer Jerron Herman and the hip-hop duo 4 Wheel City, have redefined what their art forms can be. To learn more, explore [GIVE’s Inclusive Curriculum](#), which offers a non-exhaustive list of artists and companies with disabilities to feature in the classroom. ILL-Abilities™, the performers of *No Excuses, No Limits*, is another group that continues to uplift the work from their community and prove that art from artists with disabilities is every bit as meaningful, awesome and worthy as any other kind.

Words to Know:

Disability is not a bad word! Many people with disabilities prefer the term “disabled,” though it’s always best to ask someone beforehand about how they would like to be referred to. For more information about language surrounding disability, please visit [GIVE’s Inclusive Language Guide](#).



The dancers of NYC’s Tap: On Tap ensemble wear gloves with integrated taps that they tap on wooden lap boards.



4 Wheel City is a hip-hop group and advocate for communities with disabilities. Photo: BBC

UNIT PLAN BRAINSTORMS



It's Possible! (Science)

What is something that you want to try but don't think you are capable of? Take steps with your class to make something that you think you can't do approachable. Ask each student to write down something they've always wanted to try. This could be anything from riding a bike to going to outer space! Then, throughout the year, task them with doing research on that goal to see if it's possible and what it would take to accomplish it. Prompt them to reach out to community members or experts that have experience with their goal to learn more. They may also want to read a book on the subject or look up articles online. At the end of the year, prompt everyone to either enact their big plan or set up a timeline for how to do it! If, after collecting data on the subject, they decide that their goal isn't possible or isn't for them, then challenge them to choose an alternative and work towards that. To end the unit, let each student present their findings to the class and state what comes next for them when it comes to achieving the (seemingly) impossible.

Starting the Conversation (Social Studies, History, Theater)

Talking about disability can seem difficult or taboo, but it shouldn't be! With the right language and knowledge, your students can have conversations about disability with care and empathy. Start by explaining what disability is and how to refer to people who are disabled with respect using [GIVE's Inclusive Language Guide](#). You can explain that there are many types of disabilities; some are visible and some are invisible. Encourage students to ask questions to learn more, as long as they ask with respectful language and intentions. Introduce [the History of Disability Rights](#) to give context to the ableism and societal barriers put upon communities with disabilities as well as the fight for disability justice and equality. Afterwards, research some artists with disabilities as a class and view some of their work. Ask your class questions like: *What struck you about this work of art?* and *Was this artwork in conversation with what we've learned about disability, and, if so, how?* To culminate, challenge your class to create a dance, song or informative theater piece about what they've learned, using the artwork they just experienced as inspiration. Invite another class to watch your art and spark a conversation about disability! For more resources, please visit the GIVE Guide at [TeachwithGIVE.org](#).

It's Time for the Breakdown! (Dance)

Get ready to bust a move! Introduce your students to hip-hop with a unit all about breaking. To kick things off, watch some videos of breakdancing to get context around the art form (you can start with this [80s television special](#) or this [history of breaking from Vox](#)). Next, divide your class into groups and task them with coming up with a name for their new hip-hop crew. Prompt each crew to come up with four to five breakdancing poses. They can even do research on their own to find additional inspiration for their moves, whether that's a fun freeze or some fancy footwork. Afterward, have each crew take turns teaching their breaking steps to the class, so everyone can learn. Once your students have a bank of different poses and moves, host a cypher, or a circle where everyone takes turns performing in the center. Ask your class for their favorite hip-hop jams and let students improvise between what they learned from each other and what they feel in their heart. You can even ask another class to watch the cypher, creating an audience for your students' newfound skills.

Discover and Create



This section contains ready-to-facilitate activities and student-centered creativity pages which provide opportunities to delve a bit deeper into the themes and artistry of the show.



Celebrating Our Stories

Use this activity to explore storytelling through movement and celebrate one another!

Materials Needed: Paper, pencils/pens, a bowl or container, open space for movement



1. Begin by gathering students in a circle. Let them know that today they'll be sharing stories about themselves! Explain that everyone will write down something they wish people knew about them. This could be a talent they have, a challenge they've overcome, a dream they're working toward or simply a story they want to tell. Let students know they'll have the chance to share their own story with the class—and they get to decide how!
2. Give students five to seven minutes to write their stories. Encourage them to keep it to two or three sentences so it's easy to remember and share. Remind them that this is their story, and they get to decide how to tell it!
3. Next, let them know that their stories can be told through spoken word, movement or gesture, or a combination of the three! Discuss as a group what it means to be a good storyteller—using one's voice with expression, pausing for effect, adding music or sound, etc. If students are interested in adding movement or dance, introduce some simple moves they can use. These could be popular moves students already know (like “the floss” or “hitting the woah”), breaking-inspired poses (like a freeze or a power stance) or movements you create together as a class (e.g., a “celebration jump,” a “strong arms” pose or a “telling my story” gesture). Practice a few examples together so everyone feels comfortable.
4. Give students some time to practice how they want to tell their story. If desired, you can play music in the background to inspire students who want to incorporate dance into their storytelling. Then, invite volunteers to share their stories with the class one at a time.
5. Continue until everyone who wants to share has had the opportunity. After each student shares, encourage the class to respond with supportive applause or snaps to celebrate their classmate.
6. Wrap up with a celebration circle. Gather students back together and reflect on the experience. Ask: *How can we find ways to continue to celebrate and uplift each other in our daily lives?* Remind students that celebrating one another's stories—whether through words, movement, actions or kindness—is a powerful way to build community.



Reflection Questions:

How did it feel to tell your own story?

What surprised you about the stories your classmates shared?

How can we continue to celebrate each other beyond this activity?



FRONT COVER

[illegible]

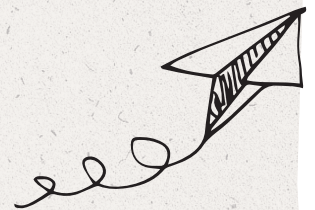
By:



Respond and Connect



Engage in activities and creativity pages that 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.



Full-Group Reflection

Use Role on the Wall to Reflect

Have an active, hands-on conversation with your students to help them process their thoughts and feelings about the show, and the experience of seeing live theater.

1. First, on a large piece of chart paper, draw the outline of a person (see visual example).
2. On the outside of the outline, have students write or draw their favorite moments from the show.
3. On the inside of the outline, have students write or draw their own feelings about the show and what emotions they felt while watching it.
4. Once you've completed the Role on the Wall exercise, use some of the questions below to lead students in a full-group discussion:



What is something you will remember about this show?

What emotions did the show make you feel?

If you could change one thing about the show, what would it be?

Teacher Tip

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

Describe (I noticed...)

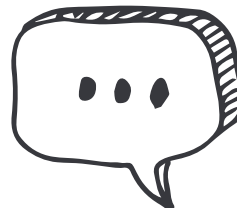


Analyze (I wonder...)

Interpret (I think/feel...)



Evaluate (I believe...)



Be a Critic



Headline: _____

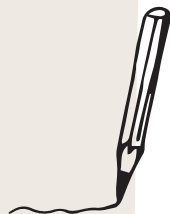
What I noticed and
what surprised me:

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:

What did you like about the show? What do you have questions about?
If you were the director, what would you change?



MY STORY, MY DANCE

Use this activity to transform personal memories into movement!

Materials Needed: Paper, pencils/pens, open space for movement

1. Begin by inviting students to think about a memory. You might use prompts like: *Think of a time when you felt proud of yourself, or a time when you tried something for the first time.* Give students a moment to recall their memory.
2. Ask students to write down their story in three to five sentences and make sure it has a beginning, middle and end. Encourage them to include details about what took place, how they felt and why this moment matters to them. Let them know that this story is just for them, they won't need to share the written version unless they want to.
3. Ask them to think about each section of their story by asking questions like: *What was happening at the start? What happened in the middle? How did it end?* Have them draw three boxes or columns on their paper to organize their thinking.
4. Next, ask students to choose one word that captures the feeling or essence of each part of their story. For example, the beginning might be "nervous," the middle might be "exciting" and the end might be "proud." Or they might choose more unexpected or abstract words like "fuzzy," "sharp" or "banana!" Encourage creativity—there are no wrong answers. Have students write one word in each of their three boxes.
5. For each word, ask students to create a movement or gesture that represents that feeling or idea. Give them three to five minutes to experiment with their bodies and create three distinct movements. Encourage students to think about levels (high, medium, low), speed (fast or slow) and energy (soft or strong). Demonstrate a few examples if needed, like a "nervous" movement with shaky hands or a "proud" movement with arms raised high.
6. Ask students to practice their three movements in sequence: beginning, middle, end. Now their story has become a dance! If students feel comfortable, invite volunteers to perform their dances for the class (without needing to explain their story unless they choose to). Celebrate each performance and remind students that every story—and every dance—is unique!

Reflection Questions:

How did it feel to turn your story into movement?

Was it easier or more difficult than you expected to represent your story through dance? Why?

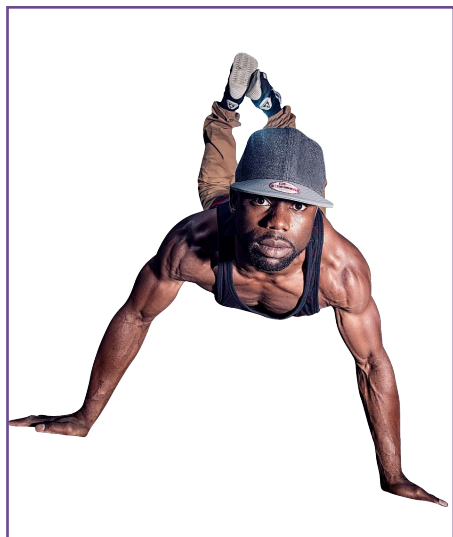
What did you notice about the way movement can express feelings or memories?



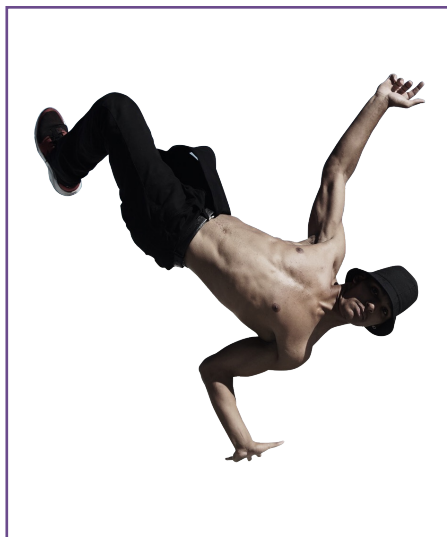
E-MOTION

In *No Excuses, No Limits*, the performers use breaking and hip-hop to express powerful emotions and tell their stories. Every freeze, spin and step carries feeling and meaning. Now it's your turn to connect movement with emotion!

STEP 1: What do you see? Take a look at the images from *No Excuses, No Limits* below. What emotions or feelings do these movements inspire in you? In the space provided, write down adjectives or emotions that come to mind when you look at each image.



I feel:



I feel:



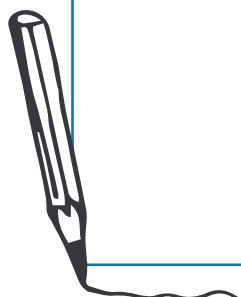
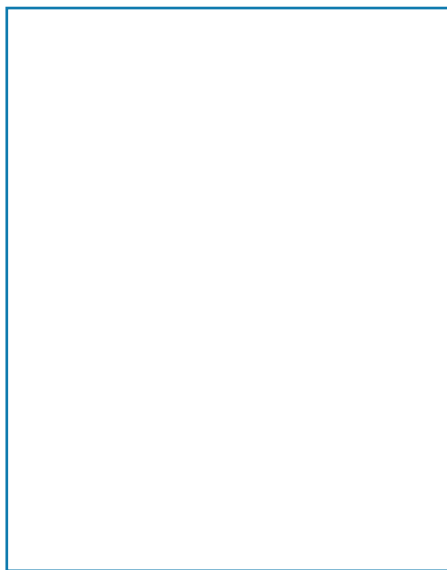
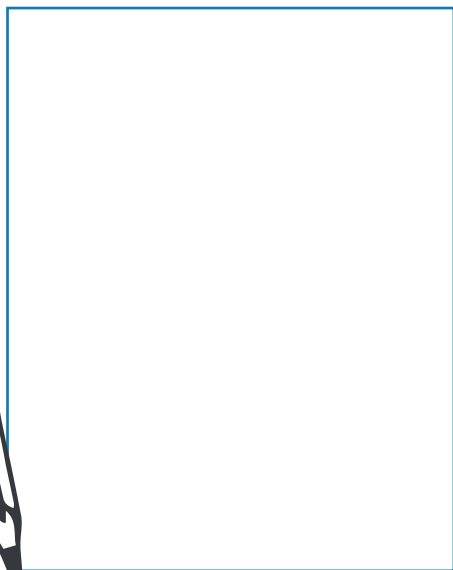
I feel:

STEP 2: Create Your Own Moves Now, choose three emotions or adjectives from your list above and create a movement or pose that represents each one. Draw yourself performing each move in the boxes below, and label each with its emotion!

Emotion/Adjective:

Emotion/Adjective:

Emotion/Adjective:



The Arts at Home



Parents and caregivers can use this section to connect with their kids about their theatergoing experience. This section also provides a pathway to the NEW VICTORY Arts Education Resource Library to bring the performing arts into any space with free activities, videos and handouts.



Be a part of your kid's viewing experience!

Ask your kids the questions below before and after their theatergoing experience to have a discussion about their prior knowledge and what it was like to see a live theatrical production!

Ask

Ask **BEFORE** they see the show:

- ▶ Have you ever seen breaking or hip-hop dance before? What do you think it will be like?
- ▶ What's something you've worked really hard to learn or get better at?
- ▶ If you could tell a story using only movement and music (no words!), what story would you tell?

Ask **AFTER** they see the show:

- ▶ What was the most exciting or surprising moment in the show?
- ▶ How did the performers use dance to tell their stories and share their feelings?
- ▶ What's one move or moment from the show that you want to try yourself?



Watch

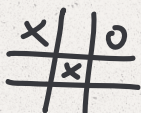
Now, watch the *No Excuses, No Limits* trailer.

Engage

Engage with the arts at home by visiting the [NEW VICTORY Arts Education Resource Library](#) to bring free, exciting art-making experiences into your home!

Your Trip to the New Victory

In this section, you'll find information about how to get to the theater, what to expect when attending a live performance and accessibility supports. Please share this information with any teachers, chaperones or other adults attending the show.



Field Trip Guide

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

No Excuses, No Limits 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. 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. 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.

Phone Usage

Please remind all students, school staff and chaperones that photography, videography and cell phone use are prohibited in the theater during the performance. Exceptions will be made only for devices being used for accessibility purposes.

Food and Drink

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 accessibility needs. 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

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/or audio description. If you plan to utilize these services, you must let us know in advance when booking tickets or 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, earplugs and other access tools are available as needed at every NEW VICTORY performance; please ask a staff member if you need one during your next visit.



Field Trip Guide

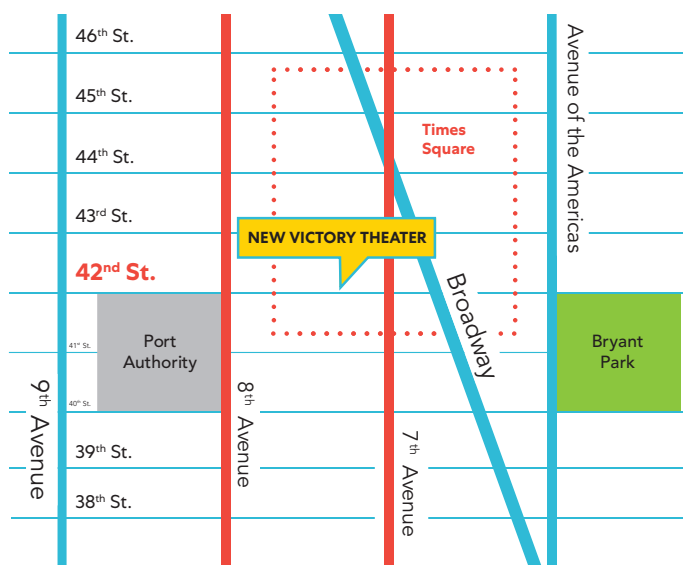
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 West 42nd Street

ARRIVING 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.



ARRIVING BY MTA (Subway or City 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.

Bus Parking 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 block the nearby bus stop.** However, with special permission granted by the city, 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.

Parking Alternatives

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 who choose to use a nearby parking alternative 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, Assistant Director of Education / School Management, 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

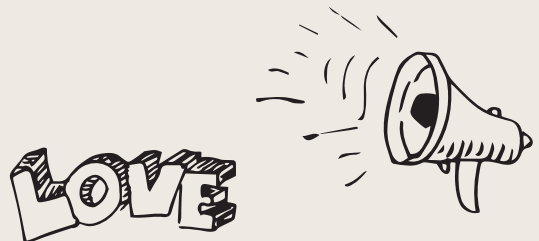
Light-sensitivity sunglasses

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.



Sources

COMPANY

ILL-Abilities™

CONTENT & THEMES

4 Wheel City

Jerron Herman

Rollettes Dance

Tap: On Tap

GIVE: Growing Inclusivity for Vibrant Engagement

PRODUCTION PHOTOS

Jerick Collantes

Bruno Destombes

Jacob Jonas

James Park

NEW VICTORY Arts Education Resource Library

Check out Library.NewVictory.org
for more ready-to-implement
arts-based activities and handouts.



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