

NEW VICTORY<sup>®</sup>

# SCHOOL TOOL<sup>®</sup>

## RESOURCE GUIDE

inspired by...

CirqueWork & Cluster Arts Global

# YOAHA



from Fukuoka, Japan



# 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:

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Council on the Arts

NEW VICTORY SCHOOL TOOL Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM, whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



# What's in the Guide

## ✓ Learn and Engage.....p. 4

- Art Forms
- The Company, the Show and Info to Know
- Context to Consider
- Act List
- Unit Plan Brainstorm

## ✓ Discover and Create.....p. 11

- Activity: Trust, Tempo, Teamwork
- Creativity Page: What's Your Circus Destiny?

## ✓ Respond and Connect.....p. 14

- Full-Group Reflection
- Individual Reflection
- Activity: Circus + Tech + Culture
- Creativity Page: Design Your Rainbow Circus

## ✓ The Arts at Home.....p. 19

- Resources for Families
- NEW VICTORY Arts Education Resource Library

## ✓ Your Trip to the New Victory.....p. 21

- Field Trip Guide
- Building Spaces of Belonging
- Accessibility Supports

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

inspired by...

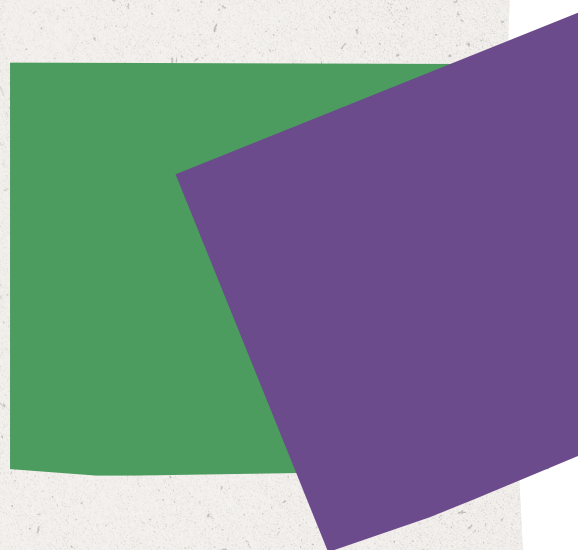
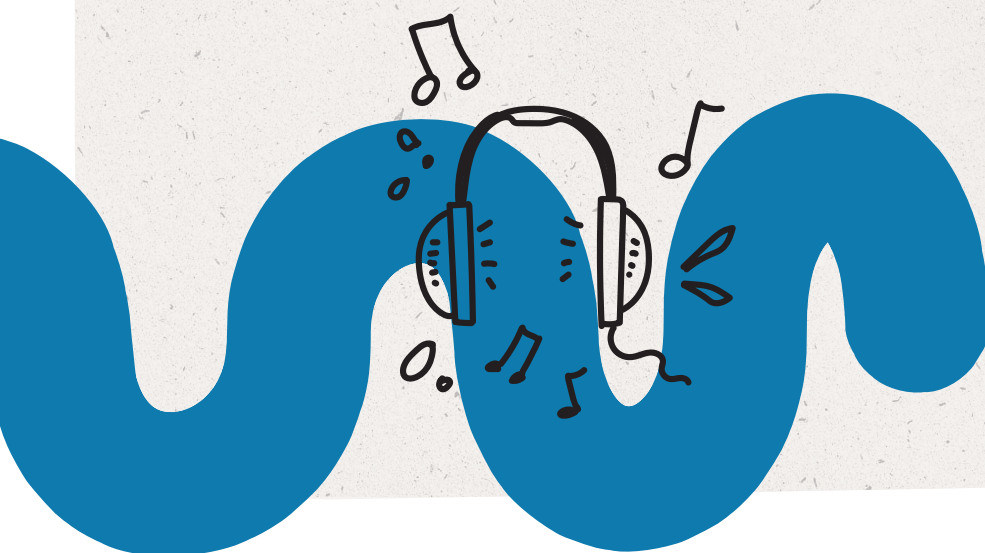
# YOAH

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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

## Contemporary 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.

## Diabolo

The **diabolo**, sometimes referred to as the Chinese yo-yo, is an ancient Chinese juggling prop that dates back to the Ming Dynasty over 600 years ago. There are two separate parts of a diabolo: two sticks attached by a string and a bowtie-shaped spinning top with a spindle in the center. To use it, a juggler expertly balances the top on the string by maneuvering the sticks on each side. Traditionally used in Chinese Spring Festivals, the diabolo was eventually brought to Europe by missionaries, where Belgian engineer Gustave Philippart patented the contraption at the beginning of the twentieth century.

## Multimedia Design

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

## Juggling

Juggling is the oldest of the circus disciplines and has existed for approximately 4,000 years, dating back to ancient Egypt. This art form comprises toss juggling (tossing multiple objects into the air and catching them in a repeated pattern), bounce juggling (bouncing objects on the floor and catching them) and contact juggling (rolling objects across the body). Though juggling is typically done with balls, rings or clubs, it can be done with any object, from hats, to swords, to torches!

## Word to Know

Once called “the devil on two sticks,” the **diabolo** gets its name from the Latin word for “devil” because of how difficult and troublesome it is to use. Coincidentally, the term for “devil” in Romance languages traces back to the Ancient Greek διαβάλλω (diabállō), which meant both “to slander or deceive” and “to throw across”—perfect for a tricky contraption and a juggling prop.



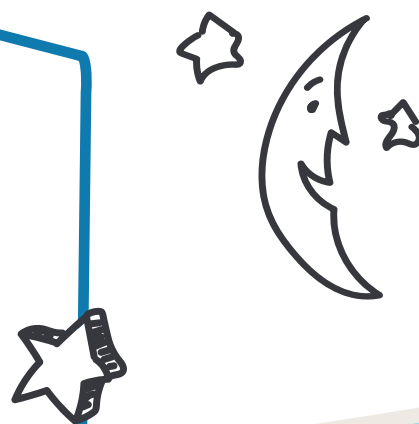
# THE COMPANY, THE SHOW AND INFO TO KNOW

## What's the Show About?

In the moonlit glow of dawn, a young wanderer named Yoah descends from her aerial silks into a circle of Shinto spirits, made manifest as mysterious maestros of cirque! Hypnotic projections play in sync with the performers as they send juggling balls soaring, conjure confidence atop a tower of chairs and fling their glowing diabolos to the heavens in hopeful arcs of neon. Set to a dramatic medley of traditional Japanese drumming and thumping electronica, this wordless symphony of circus will take audiences' breaths away.

## Who Are the Creators?

Founded in 2021, Cirquework is a Japan-based circus company that brings together a new generation of contemporary circus artists making waves both in Japan and abroad. As a pioneering force in Japan's modern circus scene, the company boldly fuses acrobatics, dance, music, lighting and digital visuals to create a one-of-a-kind entertainment experience full of originality and innovation.



## What do your students already know?

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

*If you could perform a circus act, which would you choose and why?*

*What do you know about Japan? What do you associate with Japanese culture?*

*Can you think of a time when you've seen art and technology intersect? What did it look like and how did it make you feel?*

# CONTEXT TO CONSIDER



## What Is “Yoah?”

Artistic Director of Cirquework Yusaku Mochizuki explains that the term “yoah” derives from the Japanese word 夜明け (yoake), which represents hope and sunrise. The circus focuses heavily on the moon, a symbol of nature’s beauty and light in Japanese culture. Developed in the wake of the COVID-19 pandemic, *YOAH* represents a new age of optimism and renewed life to Mochizuki, something he explains the world needs energetically in this day and age.

*YOAH* doesn’t just celebrate the symbol of the moon. Through circus acts, the performance tells a story of the journey of a woman who has once lost hope in her life. As the circus unfolds, she interacts with male artists that embody timeless, transcendent figures who connect the past to the future. These entities are inspired by **marebito**, or divine visitors from the beyond and sacred gods that represent nature. Mochizuki says that in Japanese tradition, marebito used to travel from village to village, blessing communities with gifts of wisdom, knowledge and happiness. Through the protagonist’s interactions and artistic collaboration with these beings, she finds the strength to face herself and confront the future with newfound hope.



Masked performers represent **marebito** in a Japanese festival in images by Naoki Ishikawa.

## Less Is More

The “art of subtraction” is a common idea in Japanese Zen philosophy and also one that Mochizuki relied on heavily when crafting the circus *YOAH*. The “art of subtraction” dictates that doing less promotes a more fulfilling and peaceful life by eliminating physical and mental clutter. Japanese aesthetics often promote minimalism, both in design and in daily routines. Mochizuki utilized this philosophy for each circus act, distilling each expression down to its simplest form and allowing the essence of the performance to remain pure. As a result, the technical artistry of the performers shines through and the humanity of the people behind the show connects with the audience. Each element of *YOAH* is shaped by this pursuit of simplicity, even in an art form like circus that often emphasizes visual spectacle and bravado.



# ACT LIST



Below are the acts that will be featured in YOA!

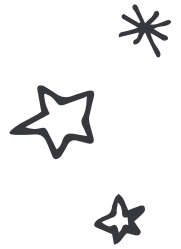
Opening and Aerial Silk

Mapping Diabolo

Cloud Swing

Balls Juggling

Moon Ceremony



# ACT LIST (CONTINUED)

Chair Balance Handstand

Kaleidoscope Scene

Duo Diabolo

Finale Aerial Silk (Yoah Aerial Dance)

Performance Done & Audience Exits



# UNIT PLAN BRAINSTORMS



## The Classroom's a Circus! (Theater)

Does the chaos of your classroom make it feel like you're running a circus? Well, now you can harness that energy (with a bit of theater education) to turn it into one! Start by sourcing common circus acts from your students and writing them on a large piece of chart paper. This list may include anything from acrobatics to clowning, and it will eventually become your class's "act list" for your very own circus. Afterward, divide your students into groups and assign each group one of the acts on your list. Task each group to research their act by watching circus videos or reading about how it's done. Then, challenge them to recreate their act in the classroom using found objects and their imaginations. This may look like tightrope walking on a piece of tape on the ground, lion-taming a stuffed animal or juggling while classmates maneuver the balls in space. Remember: the sillier, the better! Emphasize that none of these acts should be perfect, but they should be entirely unique to your classroom. Once each group has finalized their performance, run each act in order and invite another class to watch your circus!

## Spotlight On: Japan (Social Studies, Theater)

Japan is a country rich with different art forms and traditions. Take some time to learn and practice these art forms with your students. Begin with sourcing what your students know about Japan as a country with questions like: *Where is it located?* and *What do you know about Japanese culture?* Once your students have a grounding of the country, introduce them to different Japanese art forms. Begin with kabuki, a UNESCO-recognized art form of dance theater. Take time to watch videos and research about where the art form originated and what it looks like today. Then, see if you can put some basic elements of the art form on their feet, so students can experience it in action. Each week, learn about a different art form, like bunraku puppetry, the Suzuki method of acting or Japanese visual arts like origami. To culminate, reflect on which art form was your students' favorite and how these Japanese art forms relate to and influence other art forms around the world.

## You're Doing Too Much! (Social Studies, Theater, Visual Art, Music)

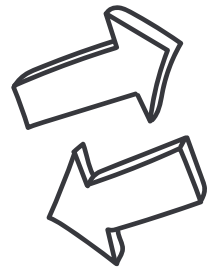
A core tenet of Japanese philosophy and aesthetics is the art of subtraction, or the idea that less is more. These ideas manifest in *ma*, which signifies a pause in time or negative space between other things. Experiment with *ma* in your classroom and play with the way it can impact different kinds of art. To begin, introduce the concept of subtraction and *ma* to your students by showing them photos of Japanese architecture or art and explaining the philosophy behind it. Next, prompt your students to create a spoken word poem. Once they write and rehearse their poem, ask them to "subtract" by introducing one or two meaningful pauses in their work. Leave space for them to reflect on how *ma* changed their final product. Each week, play with a different artistic medium, subtracting an element at the end to leave room for an empty space. This may look like erasing part of a visual art piece or adding a silent rest to a rhythmic composition or song. At the end of the unit, ask each student which "subtraction" they enjoyed the most and where they can add this idea to other aspects of their life.



# 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.





## Trust, Tempo, Teamwork

Use this activity, inspired by Laban's Efforts,\* to build trust, explore movement and warm up as a group!

**Materials Needed:** Open space for movement, music player (optional)

1. Begin by gathering students and explaining that circus performers rely on trust, focus and warm-ups to perform safely and successfully. Ask students: *Why do you think trust is important for circus performers? How might they prepare their bodies and minds before a show?* Let a few students share their thoughts. Explain that today, they'll explore movement exercises inspired by circus warm-ups that help build awareness, coordination and trust with one another.
2. Ask students to spread out throughout the room and introduce the concept of tempo by prompting them to walk about the space at different speeds. Start with a slow, mindful walk. Then, call out different tempos: "Medium pace!" "Fast!" "Freeze!" "Slow motion!" Encourage students to stay aware of others around them and avoid collisions. This builds spatial awareness and focus—key skills for circus performers!
3. Next, introduce different movement qualities using simple, accessible language. Try prompts like:
  - "Move as if you're floating like a feather."
  - "Move as if you're pushing through thick mud."
  - "Move with sharp, quick gestures like a robot."
  - "Move smoothly and gently like water flowing."
4. Encourage students to experiment and notice how changing the quality of their movement affects how they feel and how they interact with the space.
5. Now, add a trust-building element by introducing partner work. Pair students up and have them stand facing each other. One partner will be the "leader" and the other will be the "mirror." The leader moves slowly through different poses or gestures, and the mirror copies them as closely as possible. After one to two minutes, switch roles. Remind students that this requires trust, focus and clear communication through movement—just like circus performers working together!
6. Celebrate their focus and teamwork with a round of applause, and continue the discussion with the reflection questions below!

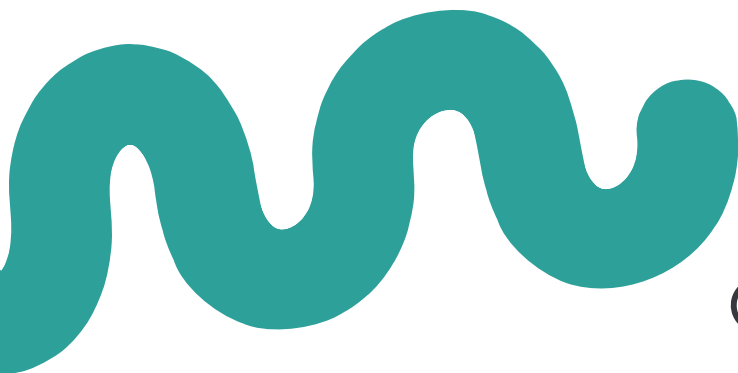


### Reflection Questions:

*What was challenging about moving at different tempos or with different qualities?*

*How did the mirror exercise help you focus and trust your partner?*

*Why do you think circus performers need to warm up and build trust before performing?*



\*To learn more about Laban's Efforts, visit the website, [Library.NewVictory.org](http://Library.NewVictory.org)





## WHAT'S YOUR CIRCUS DESTINY?

Circle your answer to each question to discover your secret circus performer identity!

### 1. WHEN I'M WITH MY FRIENDS, I USUALLY:

- A. Make them laugh and keep things fun
- B. Help them solve problems
- C. Do something active and energetic
- D. Listen carefully and support them

### 2. MY FAVORITE WAY TO SPEND FREE TIME IS:

- A. Playing games and being silly
- B. Building or creating something with my hands
- C. Running, jumping or exercising
- D. Reading, drawing or doing something calm and focused

### 3. WHEN I TRY SOMETHING NEW, I:

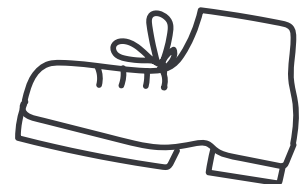
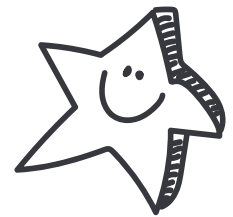
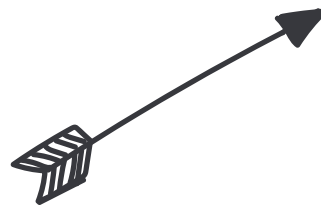
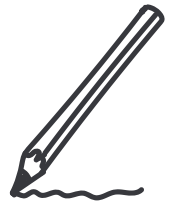
- A. Jump right in and see what happens!
- B. Practice a little bit at a time until I get it
- C. Warm up to get in the zone
- D. Watch first, then try carefully

### 4. PEOPLE SAY I'M REALLY GOOD AT:

- A. Making others smile
- B. Being patient and careful
- C. Being brave and trying new things
- D. Staying calm and focused

### 5. IF I COULD HAVE A SUPERPOWER, IT WOULD BE:

- A. Making anyone laugh instantly
- B. Perfect coordination and catching anything
- C. Super strength or flying
- D. Perfect balance and grace



## NOW COUNT YOUR ANSWERS!

### GIVE YOURSELF:

**1 point** for every **A** answer, **2 points** for every **B** answer, **3 points** for every **C** answer and **4 points** for every **D** answer.

### ADD UP YOUR TOTAL AND USE THE LEGEND BELOW TO LEARN YOUR CIRCUS DESTINY:

**5 – 8 Points:**

**YOU'RE A CLOWN!**



**Clowns** use comedy, silly movements and playfulness to entertain. They make audiences laugh and feel joy!

**9 – 12 Points:**

**YOU'RE A JUGGLER!**



**Jugglers** keep multiple objects in the air using coordination, practice and focus. They amaze audiences with their skill!

**13 – 16 Points:**

**YOU'RE AN ACROBAT!**



**Acrobats** flip, tumble and perform amazing physical feats. They show strength, bravery and athleticism!

**17 – 20 Points:**

**YOU'RE AN AERIALIST!**



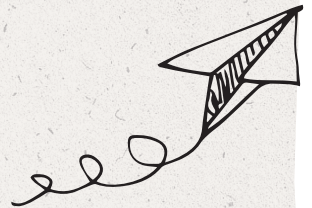
**Aerialists** perform high in the air on trapezes, silks or other apparatus. They combine grace, strength and focus!



# 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...)

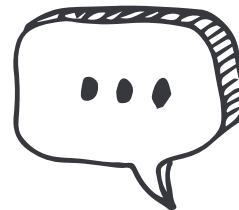


**Analyze** (I wonder...)

**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?

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My Opinion:

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

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## CIRCUS + TECH + CULTURE



Use this activity to blend circus artistry, technology and cultural traditions to create an original performance!

**Materials Needed:** Paper, pencils, smartphones or tablets (optional), music players, flashlights or phone flashlights, any available tech devices (projectors, speakers, etc.), open space for movement, props or materials students bring from home (optional).

1. Begin by explaining that, today, students will become circus artists, tech designers and cultural storytellers all at once! Ask: *What do you think happens when you combine elements of circus performance with technology? What might that look or sound like?* Let a few students share their thoughts. Explain that they'll be creating their own unique acts by blending a circus skill, a piece of technology and an element from their own culture(s).
2. Assign each student (or small group) a circus act that can be safely performed in a classroom setting. Some examples include: juggling (with scarves, bean bags or rolled-up socks); balancing (walking in a straight line as if on a tightrope, or balancing a book on your head); mime or clowning (exaggerated gestures and expressions); contortion-inspired poses (safe stretches or yoga-like poses); simple acrobatic shapes (like a bridge pose or a star shape). Let students know they'll be building on this act by adding technology and a piece of their own culture!
3. Next, introduce the technology element. Explain that students will choose one piece of technology to enhance their circus act. Brainstorm options together as a class, such as: phone flashlight (to create dramatic lighting or shadows); music or sound effects (played from a phone or speaker); projections (if available, or students can describe what they'd project); video or photo backdrop (displayed on a tablet or screen); voice recording or narration; timer or metronome (to add rhythm). Encourage students to think creatively about how technology can add drama, mood or excitement to their act!
4. Now comes the cultural connection! Ask students to think about their own cultural background, heritage or family traditions. Prompt them with questions like: *What music, clothing, stories, dances or symbols are important in your culture? How could you include one of these elements in your circus act?* This might mean performing to traditional music from their culture, wearing a meaningful accessory, incorporating a gesture or movement from a cultural dance, or using colors and symbols that hold significance. Give students time to reflect and plan how to weave this into their performance.
5. Give students 10 – 15 minutes to plan and rehearse their act. Encourage them to experiment, collaborate and problem-solve. Remind them that they are the experts here, so they should feel empowered to make creative choices! Circulate to offer support and check in on their progress.
6. Invite students to share their acts with the class through simple demonstration or simply talking about how their act would be performed by professionals in the field. After each share-out, celebrate their creativity with applause and ask the performer to briefly share why they made their choices by asking questions like: *What circus act did you choose? What technology did you use and why? What cultural element did you include and why?*
7. Celebrate the unique and creative acts students have created by blending tradition with innovation, then reflect as a group using the questions below!

### Reflection Questions:

*How did adding technology change your circus act?*

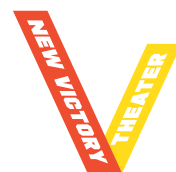
*How did it feel to include a piece of your culture in your performance?*

*What surprised you about your classmates' acts?*



# Design Your RAINBOW Circus

Imagine you could create your own circus that celebrates all kinds of people, cultures and communities! What would your circus look like? Who would perform? What stories would you tell? Use the space below to draw, collage or design your Rainbow Circus. You can use colorful crayons or markers, or level it up with paper, fabric scraps, magazine cutouts, drawings, patterns, colors, shapes and textures that represent a range of ideas, emotions and cultures!



# 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!

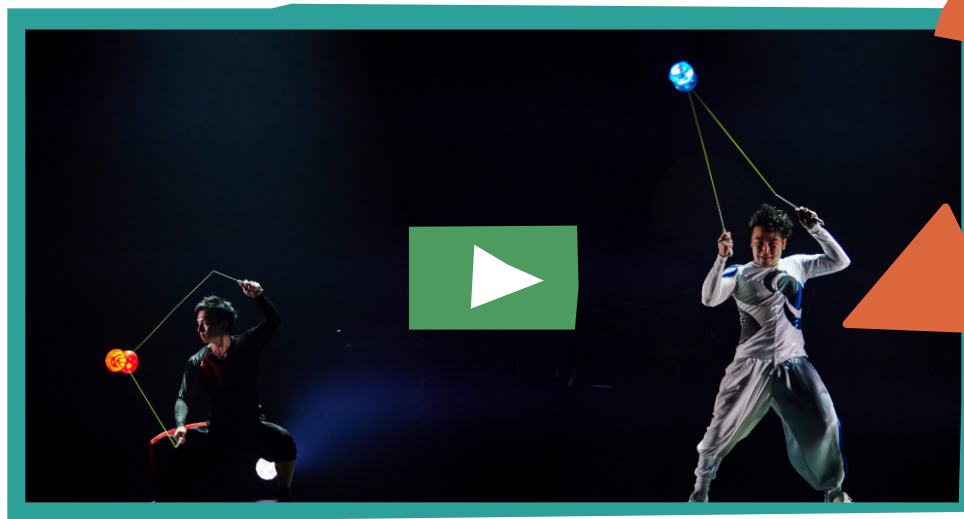
## Ask

Ask **BEFORE** they see the show:

- ▶ *Have you ever seen a circus performance before? What are you most excited to see today?*
- ▶ *This show mixes circus and technology. What do you think that might look like?*
- ▶ *If you created a show that showcased your heritage or identity, what would you include?*

Ask **AFTER** they see the show:

- ▶ *Which of the circus acts was your favorite? What made it stand out?*
- ▶ *What movement qualities did you notice on stage and how did the performers use them in their acts?*
- ▶ *What did YOAH represent for you? Did you notice any themes, storylines or symbols throughout the show?*



## Watch

Now, [watch the YOAH trailer.](#)

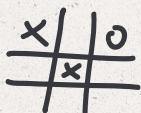
## Engage

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.

**YOA** 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](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/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](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, 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

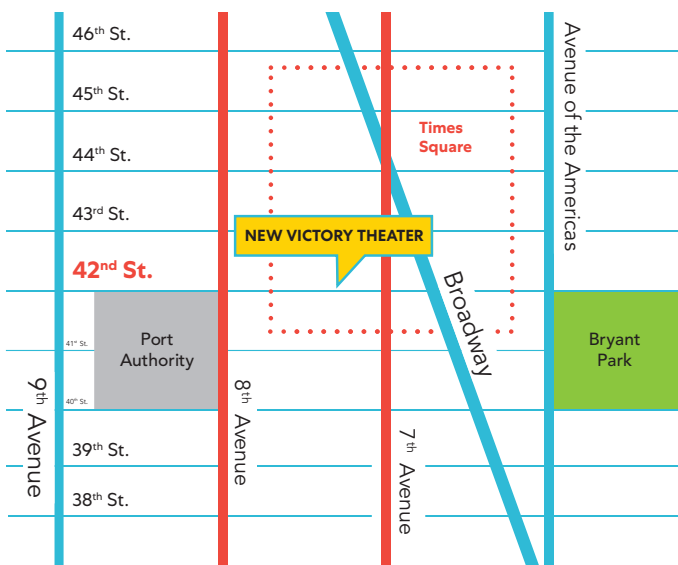
If you are traveling by bus, please also share this important information with the bus driver.

## 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](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.



# Sources

## COMPANY

[Cirquework](#)

## CONTENT & THEMES

[A Perspective on the Japanese Concept of 'Ma' | Japanese House LA](#)

[Kabuki Theatre | UNESCO](#)

[Laban's Effort in Action](#)

[The Diabolo | Circus Arts Encyclopedia](#)

[The History of Diabolo | DiaboloDB](#)

[The Origins Of Modern Diabolo | International Jugglers' Association](#)

## PRODUCTION PHOTOS

Bhushan Bagadia and Tejaswini Kher

Alexis Buatti-Ramos

Ian Georgeson

Eugene Theodore

Kei Yamada

## NEW VICTORY Arts Education Resource Library

Check out [Library.NewVictory.org](https://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