NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE

inspired by...



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 157 Partner Schools and 18,500 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2025-26 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.

NEW 42

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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NYC Cultural Affairs

New York State Council on the Arts

New Victory School Tool Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangello, 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, Exploring Careers and Lifelong Learning*

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

inspired by...

DO NOT TRY THIS AT HOME

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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 longitudinal arts-based activities with curricular connections that explore the production's cultural, thematic and artistic concepts.



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ART FORMS

PopAction

PopAction is a unique movement system developed over the course of more than 40 years by choreographer Elizabeth Streb that mixes skills from acrobatics, gymnastics, dance, sports, American circus and Hollywood stunt performing. In PopAction, performers confront danger with strength, agility and dynamic movements. PopAction often incorporates actions like falling and flying, testing the limits of what is physically possible for humans.

Set Design

Set design refers to the creative construction and presentation of the physical world of a show. 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. *DO NOT TRY THIS AT HOME* repurposes giant industrial beams and pipes that performers on stage fly from, balance on and narrowly evade. These apparatuses, called Action Machines, not only add to STREB's aesthetic, but make the action events of the show possible.

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 at least 2000 BCE, in the Minoan civilization, when everyday citizens would perform acrobatic feats on top of bulls, either for sport or ritual!

Costume Design

Costume design helps bring a character to life before they ever speak a word. Designers think about color, silhouette and texture to show the audience who a character is and how they see themselves. In *DO NOT TRY THIS AT HOME*, the performers take on the persona of Action Heroes, visually represented with red and blue bodysuits that resemble traditional superhero garb. These costumes make the Action Heroes appear especially extraordinary as they tumble and fly through the air.





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THE COMPANY, THE SHOW AND INFO TO KNOW

What's the Show About?

Feel the undeniable intensity of real movement as the fearless Action Heroes of STREB EXTREME ACTION fall, flip, fly and crash in a marathon of physical fortitude. Across a series of action events choreographed by daredevil Elizabeth Streb, she and her Action Heroes name the impossible and then do it. Busting out of their comfort zones, they harness the power of life's invisible forces—gravity, velocity, momentum, impact—to propel their bodies where most would never go. They slam to the ground, explode into the air and inspire genuine athletic awe. But no: *DO NOT TRY THIS AT HOME*.

Who Are the Creators?

MacArthur "Genius" Award winner Elizabeth Streb has dived through glass, allowed a ton of dirt to fall on her head, walked down (the outside of) London's City Hall, and set herself on fire, among other feats of extreme action. Her popular book, *STREB: How to Become an Extreme Action Hero* (Feminist Press), was made into a hit documentary, *Born to Fly*, directed by Catherine Gund (Aubin Pictures), which premiered at SXSW and received an extended run at The Film Forum in New York City in 2014. Streb founded the STREB EXTREME ACTION Company in 1979. In 2003, she established SLAM, the STREB Lab for Action Mechanics, in Williamsburg, Brooklyn.



Image: Mary Ellen Mark

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:

How do you think performers practice dangerous stunts, like falling?

If you could defy the laws of physics for one hour, what is the first thing you would do?

Are you a thrill seeker? Why or why not? What is the most thrilling thing you have ever or would ever want to do?

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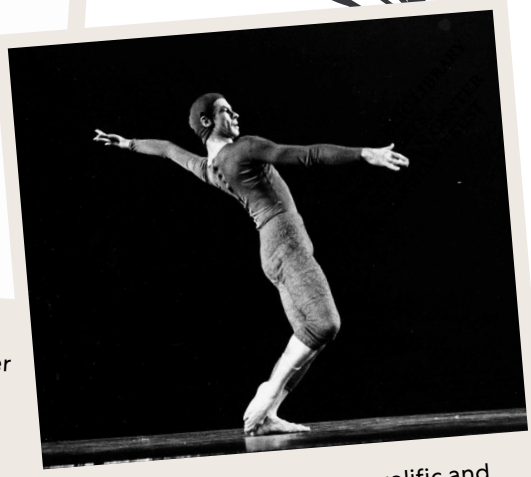
CONTEXT TO CONSIDER

Before Elizabeth Streb created *DO NOT TRY THIS AT HOME*, she had a whole lifetime of experience in daredevil movement. Born in Rochester, New York, in 1950, Streb was always flirting with danger, whether setting things on fire or smashing through glass. In particular, Streb became obsessed with the idea of flying. Inspired by nature around her, like a fly trapped in a mason jar, Streb questioned why humans couldn't take flight too. Using her modern dance training, she began to push the boundaries of human flight, starting with falling off ladders. Streb found that while humans may not fly in the same way that butterflies or birds do, they could still find their own version of it by sailing through the air. These experiments gave way to Streb's own company of dancers, called Action Heroes, who are known for diving, flipping and catapulting off giant machines and structures. Take a look at three of Elizabeth Streb's inspirations below.



Trisha Brown was an influential choreographer and dancer known for her experimentation. Establishing her own company in 1970, Trisha Brown shaped postmodern dance, adding pedestrian movements and tasks to the dance lexicon that highlighted the extraordinary in the everyday. Brown's style played with improvisation and games.

Image: *The New York Times*



Merce Cunningham was a prolific and esteemed 20th-century choreographer and dancer whose work spanned over 70 years. Cunningham was a key figure of modern dance, studying under Martha Graham. His company emphasized pure motion—separated from emotion—that had its own unpredictable system of movements.

Image: *The New York Times*



Harry Houdini was a world-famous magician and escapologist alive at the turn of the 20th century. Houdini was known for his dangerous and seemingly impossible stunts that included escaping underwater coffins, handcuffs and straitjackets. Harry Houdini once performed at the bygone Paradise Roof Gardens on top of the New Victory Theater.

Image: *National Geographic*

DO NOT TRY THIS AT HOME

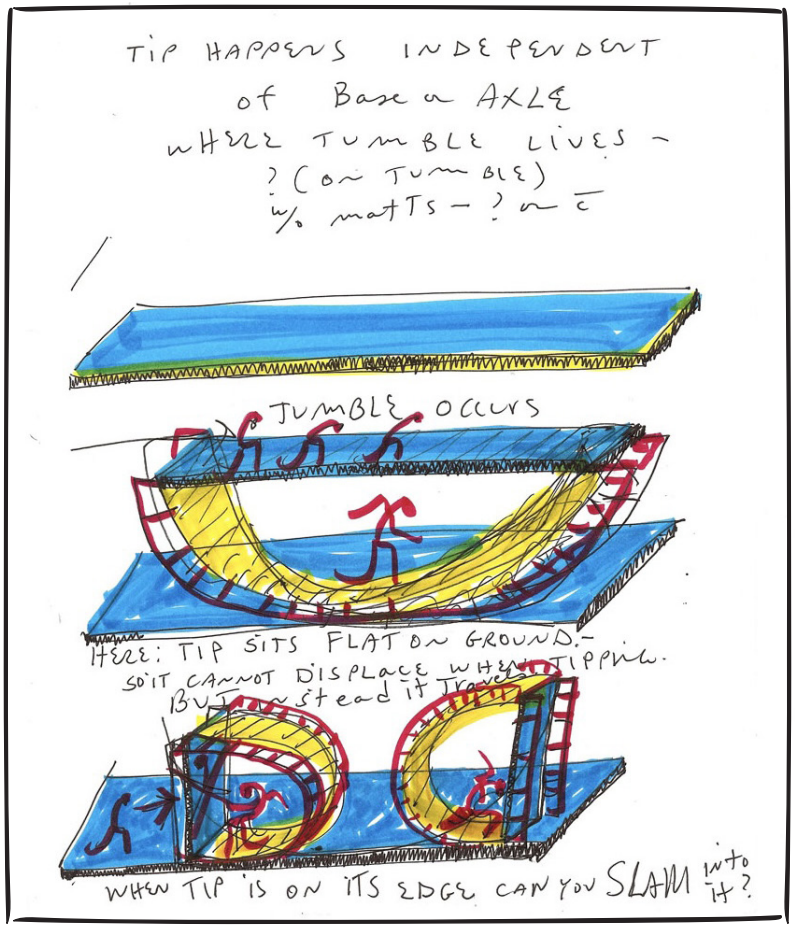
(IT'S NOT JUST THE NAME OF THE SHOW)

While STREB's mission is to test the limits of physical movement and toy with danger, STREB Action Heroes (aka the performers) put in hours of training and follow very specific techniques to ensure that they stay safe during the performance. When performers fall, they ensure that their bodies land completely flush with the surface to disperse the impact. In addition, the company puts great care into technically constructingthe equipment they work with to ensure that the apparatuses they use during the performance are sturdy and safe. During the show, feel free to lean into the unpredictability and thrill on stage while knowing that the performers aren't in any actual danger. And remember: *do not try this at home*.

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ACTION EVENTS

(A List of Acts in the Show)



Sketch by Elizabeth Streb

An action packed, adult-strength, prototypic teeter-totter for the stout of heart. A children's playground fixture examined by muscular, gravity-challenged grownups. The teeter-totter severely limits the movement spectrum—nowhere to go but up (and down). Commissioned for the Lincoln Center Festival in 2006.





Action Heroes occupy a grid on the ground, navigating the designated patterns in sweeping runs, staccato pivots and calculated treads through the space as a single rebar pin swirls and swings, cutting through the available territory. The performers must not interrupt the pin.

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MORE ACTION EVENTS

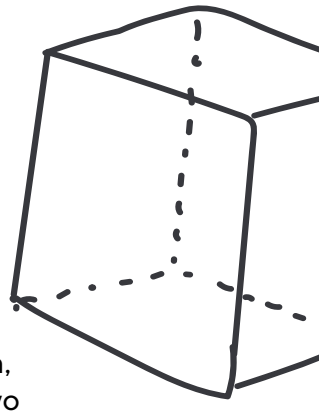
(A List of Acts in the Show)



This study in physics and force features two performers tethered together by a length of rope. Their generated forces attract and repel, push and pull. The piece is a stark, yet poetic, microcosm of human relationships and raw physical power.



Like a magic act, six performers squeeze themselves into a compact box as a seventh squirms his way through an almost non-existent space.





An event of relentless momentum, featuring a 22-foot I-Beam and two 160-pound, concrete-filled metal pipes that are typically used to support building structures but have since been retrofitted to withstand the force and friction imposed by STREB's Action Heroes. The dangerous equipment twists, swings and staggers, cutting through the space as the performers dodge, duck and defy the blunt force and razor edge.

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EVEN MORE ACTION EVENTS

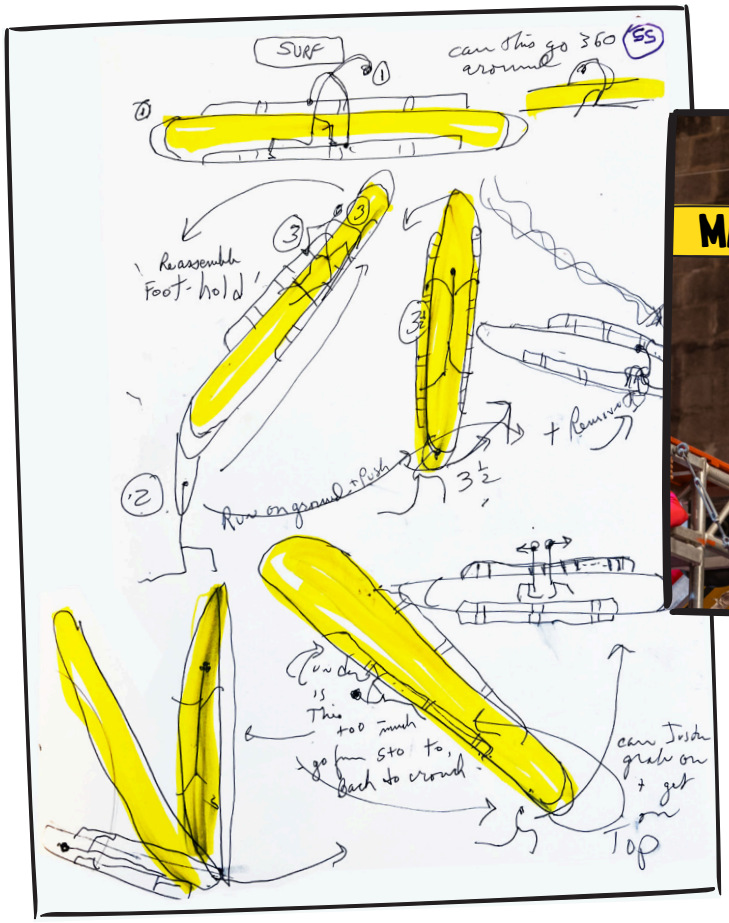
(A List of Acts in the Show)



An aerial duet on a rigged 160-pound, concrete-filled metal pipe. The Action Heroes perform ballet-inspired vocabulary on top of the five-inch diameter, horizontally-fixed, spinning pipe.



A pulse-pounding new work that explores one of STREB's signature techniques: falling. In this piece, the Action Heroes leap from a towering truss, their movements cascading in surprising, rhythmic bursts. They leap and land in unpredictable succession.



Sketch by Elizabeth Streb



Action Heroes take on gravity-defying feats with breathtaking precision in this dynamic, intense piece. The performers are challenged to handle the ever-increasing intensity of a 100-foot wave simulation that turns motion and gravity into their greatest adversaries.

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UNIT PLAN BRAINSTORMS



Daredevil Physics (Science, Theater)

In *DO NOT TRY THIS AT HOME*, Action Heroes jump from terrifying heights, pull each other to the floor and dodge swinging pendulums with precision. But how is this possible? What's the science behind these daredevil-style acts? Explore these questions and more with your class! First, give students a crash course on physics concepts, such as gravity, velocity and momentum. Explain how they relate specifically to human movement, like running, jumping and falling. Divide the class into several groups and assign each one a different act from the show. If your class has not seen the show or needs a refresher, use the previous page with the act list and production photos for inspiration. Task each group with connecting STREB's stunts with a different physics concept. Once each group has researched their act, ask them to present their findings to the rest of the class and demonstrate the science by recreating the STREB action event using action figures, stuffed animals or other found objects.

That's Not What That's For! (Theater, Dance)

How many ways can you interact with a chair? Sure, you can sit in it, but what about standing on top of it? Crouching under it? Holding it above your head? Teach your class that every object or apparatus in your room is more than meets the eye, using the video trailer of STREB's *INTO THIN AIR* to get inspired. Then, choose an object together in your classroom that you want to center your piece around. This may be a desk, a pencil sharpener or a whiteboard. As a class, experiment with all the different ways you can creatively interact with it. Ask questions like: *Can you move under or over it? Is it possible to jump off of it safely? What sound does it make?* Experiment individually, in pairs and as a full group. Ask each student to choose their favorite movement and then sequence all your interactions one after the other, creating a full-class dance with your chosen object. To culminate, invite another class to come watch your performance and rethink the way they view the objects around them!

Flipping in Your Flipbook (Visual Art)

Have you ever wanted to do something superhuman? While you may not be able to do it in real life, you can bring it to life via illustration! Encourage each student in your class to think about a superhuman feat they dream of accomplishing—this could be anything from flying to shooting lasers from their eyes. Next, prompt each student to draw a short action sequence of them demonstrating their powers that will get brought to life through the magic of a flipbook. Using notebooks or Post-It stacks, instruct each student to draw a figure of themselves on the edge of the first page. Students can portray themselves in their favorite outfit, as a superhero in full costume or as a stick figure if they want to keep things simple. Over the following pages or Post-Its, tell students to animate their drawing by gradually illustrating their figure using their superpower. Remind them to make each drawing cohesive enough that when you flip through quickly, it all looks as if it's part of the same montage. When completed, ask each student to flip through their mini flipbook in front of the class while they narrate the features of their very own superpower.

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Discover and Create





This section contains ready-to-facilitate activities and student-centered handouts that delve deeper into the production's art forms and themes.





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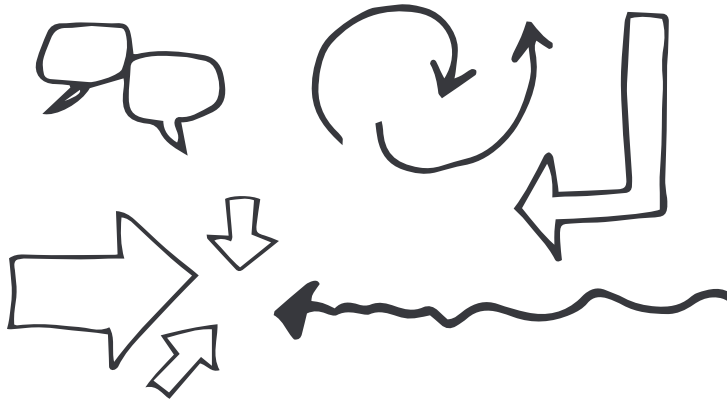
Activity

DO Try This in the Classroom... Safely!

Use this activity to help students become observers and creators of movement. They'll be asked to move through space in everyday life and experiment with those same pedestrian qualities of movement together as a group.

Materials Needed: Space for movement, optional notebook or index card for observation notes, optional music player

1. To prepare for this activity, ask students to pay extra special attention to the people around them on their way to school, home or their favorite place to visit. Do people speed up or slow down? Do they stop and start? Do they move in a straight line or wander?
2. Begin by gathering observations as a group. Ask: *What did you notice about how people move in everyday life? What changes when someone is rushing versus wandering?* Write a few of the words students share where everyone can see them.
3. Introduce the idea that performers and directors sometimes study or utilize these same everyday movement qualities—tempo, direction, pathways—to build what happens on stage. Explain that the class is going to experiment with a few of those qualities themselves.
4. Guide students through tempo. Ask them to walk at their own natural pace, then call out changes: half speed, double speed, freeze. Let students feel how a shift in speed changes how their whole body moves through the room.
5. Layer in pathway and direction. Ask students to explore moving in a straight line, then a curved or meandering path, then to try changing direction on a clear signal (a clap, a word or a change in music). Ask: *What does it feel like in your body to change direction suddenly versus gradually?*
6. Bring the group back together and ask students, in pairs or small groups, to create a short sequence using one tempo, one pathway and one clear stop, drawing on what they noticed during their observation. Give groups a few minutes to build and rehearse.
7. Invite each group to share their sequence with the class. After each one, ask the group briefly where their idea came from. Close with a full-group reflection.



Reflection Questions:

What did you notice about movement today that you had never paid attention to before?

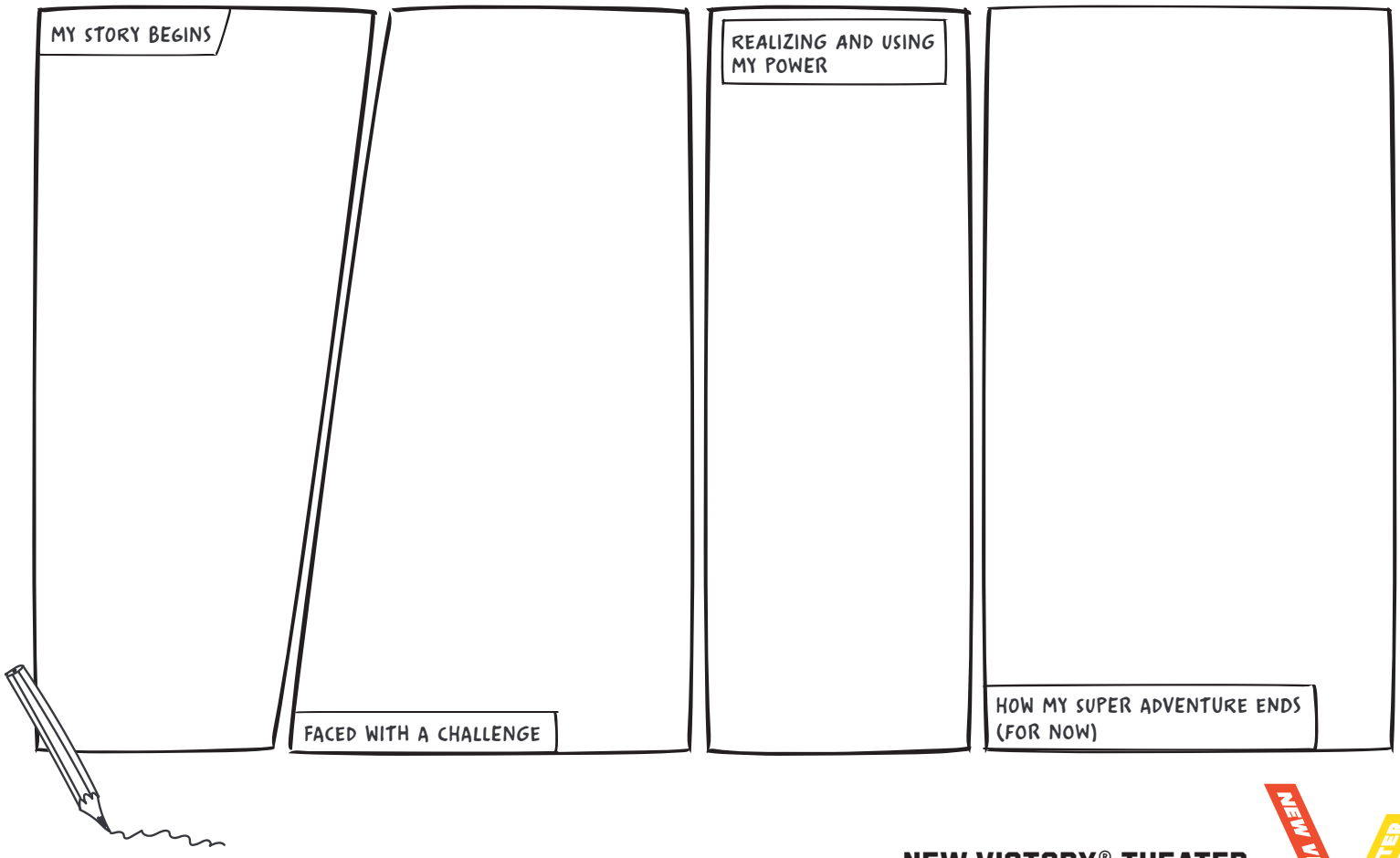
How did changing your speed or pathway change how you felt while moving?

Where else in your life might you notice these same qualities of movement? At home? In sports? In nature?

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CAPE-ABLE OF LITERALLY *ANYTHING*

Everyone has a superpower, even if it doesn't involve wearing a cape. Maybe yours is making people laugh when they're having a bad day, noticing things other people miss, staying calm when everything around you feels chaotic or being fearless enough to try something new. Ask yourself: What is my superpower? What qualities does my power have (courage, kindness, curiosity or something else entirely)? Then, write about it on the lines below. Finally, show your superpower in action across the comic book-style panels below that!



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Respond and Connect

This section includes activities and handouts that invite young people to reflect on the theatergoing experience, and provides opportunities to help them make connections to themselves, each other and the world around them.

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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:





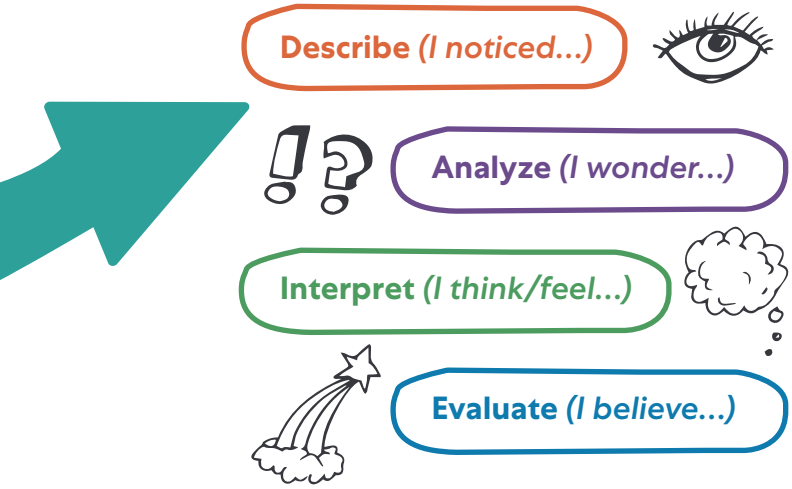
What is something you will remember about this show?

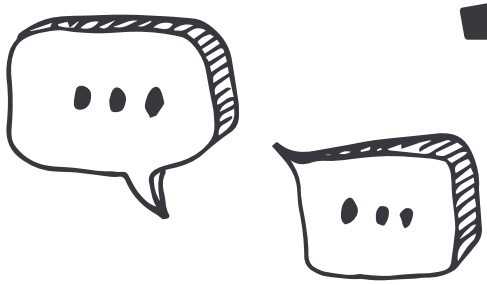
What emotions did the show make you feel?

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:





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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?

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Activity

Well-Oiled Machines

Use this STEAM-centric activity to help students design a machine as a group, create a sketch of it, decide what it does and why, then bring it to life through synchronized, connected movement.

Materials Needed: Open space for movement, paper and pencil

1. Divide the class into small groups, or keep the whole class together if that feels more manageable for your space and group size. Ask each group to imagine a machine they want to build. It can be real or invented, practical or absurd.

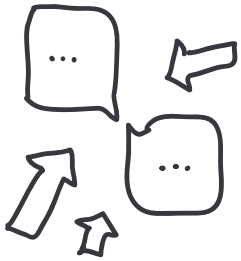
2. Give groups a few minutes to talk through their machine's design. Ask: *What does your machine do? What is its purpose? What would you name it?* Encourage groups to think about the different parts a machine might have and what job each part performs. To help them along and get their imaginations moving, offer prompts like: *What problem does your machine solve?* or *What sound does it make when it runs?*



3. Have each group work together to create a crude sketch of their machine. Set a short time limit of 5 to 10 minutes to keep this step from becoming a full building project. Remind them that this is only a rough sketch, not a final product.



4. Once the sketch is finished, ask groups to think about how each part of their machine moves. Does a part spin, push, pull, tick or shake? Have each student stand up and try that motion with their own body, repeating it a few times until it feels clear and repeatable, before bringing it back to the group.



5. Once everyone has a motion to work with, bring the group together to build the machine with their bodies. Each student adds their part, connected to at least one other part of the machine, whether by touch, sound or timing. Give groups time to experiment and adjust before performing it. ***Note:*** *Remind students that "connected" can mean physically touching or simply moving in response to each other. Encourage safe contact only, a hand on a shoulder rather than a full lean, and always with a partner's agreement.*

6. Have each machine run through its motion a few times so students can find a steady, repeatable rhythm together. Ask questions like: *What happens when one part of the machine changes speed? Does the whole machine have to adjust?*

7. Invite each group to perform their machine for the class. Before they begin, ask them to introduce its name and purpose. After each performance, invite the audience to guess one part's job before the group confirms it. Then, close with a full-group reflection, bringing the class back together to talk about what it felt like to move as one connected system.



Reflection Questions:

What was challenging about moving as part of a machine with other people?

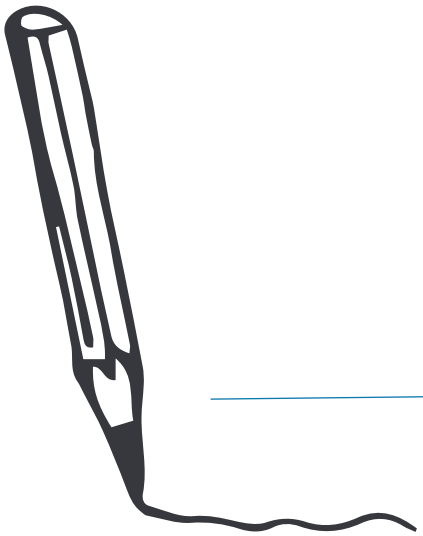
How did creating a sketch first change how you thought about becoming the machine with your body?

What does this activity teach us about how people rely on each other to get things done?

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THE DAREDEVIL'S DESIGN LAB

Imagine you're part of a daredevil troupe, a team of action hero-inspired performers who leap, spin and defy gravity together. What would you wear? Use the space below to design a costume that's bold enough for a daredevil but unique enough that it's also unmistakably you. Think about colors, shapes, patterns, cool gear and other details that would help you move, flip or fly. What symbol or mark would show you're part of the team? Add it to your design, along with a name for your daredevil alter ego!



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The Arts at Home



This section offers ways for parents and caregivers can use this section to connect with their kids about the theatergoing experience. It also provides a pathway to the New Victory Arts Education Resource Library—a free online resource filled with activities, handouts and instructional videos that can help bring the performing arts into any space.





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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:

- *What do you think it would feel like to move like a daredevil—fast, bold and a little bit fearless?*

Ask AFTER they see the show:

- *What was one moment in the show that surprised you?*
- *Did you notice any moments where something didn't go perfectly? What do you think the performers did to keep going?*



Watch

Now, watch the *DO NOT TRY THIS AT HOME* 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!

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Your Trip to the New Victory

This section contains information about how to get to the theater and what to expect when attending a live performance, as well as helpful details regarding accessibility supports. Please share this information with any teachers, chaperones or other adults attending the show.









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Field Trip Guide

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

DO NOT TRY THIS AT HOME
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.

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Field Trip Guide

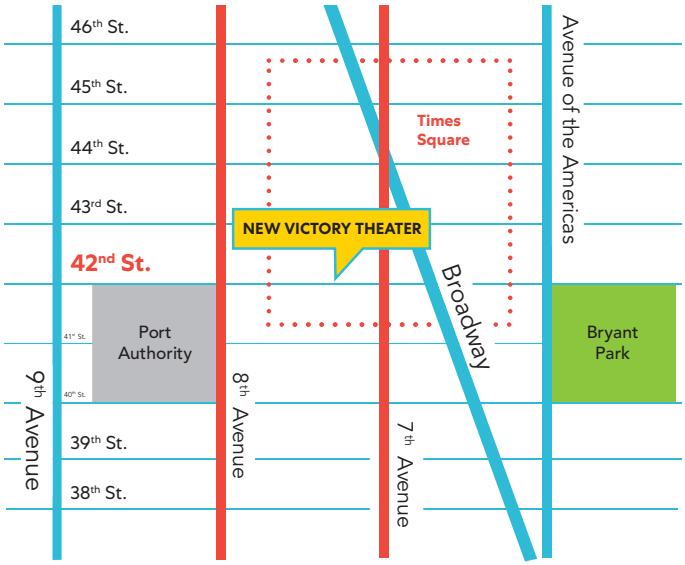
If you are traveling by bus, please also share this important information with the bus driver.

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.

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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.

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Accessibility Supports

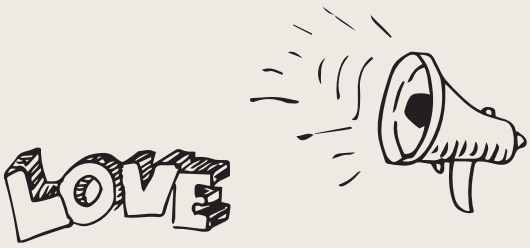
New Victory is committed to making our programs, shows and spaces accessible for everyone. If you have questions, need assistance or need an accommodation not mentioned, please contact Asha John, Assistant Director of Education / School Management, at **646.223.3090** or **AJohn@New42.org**.

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.







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Sources

COMPANY

STREB

CONTENT & THEMES

About | STREB

Elizabeth Streb | Born to Fly Movie

Elizabeth Streb's One Day in London | The Guardian

Harry Houdini | PBS

How to Become an Extreme Action Hero: Elizabeth Streb & SLAM

Tips for Safer, More Expressive Falls | Dance Magazine

Trisha Brown Biography | Trisha Brown Dance Company

PRODUCTION PHOTOS

Mikhail Lipyanskiy

Teresa Wood

New Victory Arts Education Resource Library

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

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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.

Create

Activate art-making and creativity to explore the art form in each production and beyond.

Play

Spark imagination, encourage joy in learning and evoke laughter.

Art Form

Honor and explore the technique of the art forms represented in the works we present.

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.

Social Justice

Honor and uplift identity to foster joyful resistance and empower kids, families and teachers to take positive action through the arts.

Community

Encourage ensemble and collaboration within the communities with which we engage.

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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