**Welcome**

**Making Connections to Learning Standards**

The New Victory Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning New Victory Education Partnership Program, schools take advantage of $2 tickets to New Victory school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

**New Victory® School Tool™ Resource Guides**

Available to Education Partners for every show in our season, New Victory School Tool Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the New Victory School Tool Resource Guides are designed to enrich the performance experience before, during and after the students’ trip to the theater.

**The New Victory Theater**

209 W 42nd Street
New York, NY 10036

**Contact Information**

Education@NewVictory.org
646.223.3090

**New Victory Education Partnership**

The New Victory Education Department aligns with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

Please be advised that the unauthorized reproduction or distribution of New Victory School Tool Resource Guides for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the New Victory Education Department at Education@NewVictory.org.
TABLE OF CONTENTS

INSIDE provides teachers and students a behind-the-curtain look at the artists, the company and the art form of this production.

BEFORE provides teachers engaging, ready-to-implement classroom activities that explore the themes and art form of the show prior to traveling to 42nd Street.

EN ROUTE provides teachers with all of the essential information they need on the day of the performance, including easy-to-digest information about the show, trip logistics, and discussion points for the journey to the theater. This section also includes a brief student activity to be completed shortly before seeing the show (either in class or on the way to 42nd Street).

AFTER provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance.

BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom.
INSIDE THE SHOW/COMPANY • CLOSER LOOK • WHERE IN THE WORLD

• INSIDE THE ART FORM
• CREATIVITY PAGE: BUST A MOVE

WHAT IS “INSIDE” RHAW?
INSIDE provides teachers and students a behind-the-curtain look at the artists, the company and the art form of this production. Utilize this resource to learn more about the artists on the New Victory stage, how far they’ve traveled and their inspiration for creating this show. In addition to information that will enrich your students’ experience at the theater, you will find a Creativity Page as a handout to build student anticipation around their trip to The New Victory.

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Writing: Standard 4
Speaking and Listening: Standard 1
Language: Standard 1

NEW YORK STATE STANDARDS
The Arts: Standard 4
English Language Arts: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Making Connections
Dance: Dance Making; Developing Dance Literacy; Making Connections
Rennie Harris RHAW is a cultural blend of hip-hop dance and music featuring the talents of Rennie Harris and a company of nine sensational young dancers. Conceived in 2007, RHAW was originally an effort by Dr. Harris towards community outreach and education for youth that were interested in his company Rennie Harris Puremovement. RHAW aims to take hip-hop back to the basics and present the “RHAW-est” hip-hop around. Get excited to see the moves your students know and love (we’re sure they’ll be able to teach you a thing or two); the pop and lock, the boogaloo, b-boy ing and b-girling by young performers that will get the hip-hop hopefuls in your classroom dancing in their chairs!

• Dr. Rennie Harris’ goal with RHAW is to “encourage youth by demonstrating discipline and focus through hip-hop theater performance” in an intensive training program to foster youth, and cultivate new hip-hop talent.

• The skillful dancers in the company of RHAW hail from not only the company’s home city of Philadelphia, but also from as far away as Germany. Many have been dancing since they could walk. 

• Dr. Rennie Harris is no stranger to The New Victory Theater. His companies have visited our stage three times before! In 1999 with Rennie Harris Puremovement, and again in 2004 and 2006 with Legends of Hip-Hop.

Philadelphia, Pennsylvania

• Rennie Harris was a member of The Scanner Boys, a hip-hop dance group that pioneered Philadelphia’s hip-hop movement in the early 80s. In 1992, the Scanner Boys performed for the last time at “Dancing in the Streets” in Philadelphia. Dr. Harris then formed Rennie Harris Puremovement.

• It’s no wonder that Dr. Rennie Harris’ unique style of movement is so free: his hometown of Philadelphia is also home to Independence Hall, where the Declaration of Independence was adopted on July 4, 1776. In the very same room, the design of the American flag was agreed upon in 1777, the Articles of Confederation were adopted in 1781 and the U. S. Constitution was drafted in 1787.
HIp-HOp
More than just a music category, hip-hop is a cultural movement that began in the late 1970s in New York City and Los Angeles. Encompassing four major elements: b-boying/b-girling, MCing, DJing (spinning records on a turntable) and graffiti art, hip-hop was (and still is) used by disenfranchised youth to express the issues facing them on political and social fronts.

RenniE HARRiS PuReMOVElEmEnT
Rennie Harris Puremovement (RHPM) has emerged as the international hip-hop dance ambassador in the world of organized hip-hop dance theater. Its goal is to provide audiences with a sincere view of the essence and spirit of hip-hop, rather than the commercially exploitative stereotypes most often presented by the media.

Harris founded RHPM based on the belief that hip-hop is the most important original expression of a new generation, with the unique ability to express universal themes that extend beyond racial, religious, and economic boundaries. In a society where hip-hop is often portrayed as a violent, undisciplined counterculture, RHPM deconstructs popular perception of this medium, expanding and challenging the boundaries and definitions of hip-hop in general. As hip-hop continues to be chosen as the modern generation’s medium of expression, RHPM works to honor its history, explore its ideas and further its contributions to the surrounding community.

WHAT DO YOUR STUDENTS KNOW NOW?
Prior to exploring RHAW with your students, find out how much they already know about hip-hop, house dance and choreography.

Use the Prior Knowledge questions below, and the Creativity Page handout (next page) to get a sense of your students’ understanding of the art forms and themes in the show. You may be surprised by how much they know already, and in the process of exploring these areas, you’ll spark their curiosity to see the show and enhance their anticipation for the trip.

What kind of dancing do you like to do?
Where do you dance?
How does dancing make you feel?
Have you ever created your own dance?
Do you have any signature moves?
How do you think dances become popular?
What is your favorite kind of music to dance to?
How does music inspire you?
Have you ever been to a live dance show?
What dance genres do you like?
What do you know about hip-hop dance?
Have a classic dance move that you love watching or doing yourself? Name 3 popular dance moves. Or make up your own!

**MAKE TO DO LIST**

- [ ] Name that move!
- [ ] DJ What song would you move it to?
- [ ] First Look Where did you first see it performed?

Can you do any of the moves below? Look out for all of them when you watch RHAW.

- **B-Boying/b-girling:** Dance with floor components, such as spins, freezes, and poses. Also known as breakdancing.
- **Boogaloo:** A style of funk dance and hip hop dance closely related to popping (see below). It is a fluid, leg-oriented style danced to funk music, utilizing rolls of the hips, knees, legs, and head.
- **Downrock:** The portion of the dance that is performed on the ground.
- **Freeze:** Maintaining a held pose. Usually performed on one or two hands with lower body in the air.
- **Headspin:** A spin on your head initiated by your arms and legs.
- **Locking:** Quick arm movements that suddenly freeze to a locked position based on rhythm and beat. Legs are relaxed and follow in synchronization.
- **Power move:** Category of moves that include powerful spinning, jumping, pushing, holding, etc.
- **Popping:** A style of dance that involves contracting and releasing the muscles of the chest, arms, legs, and shoulders to create a jerking motion to the beat.
- **Toprock:** A series of steps, shuffles, and turns in breakdance to transition into ground or power moves.
- **Worm:** The b-boy lies on his stomach and creates a wave, moving from front to back, so as to look like a wiggling worm.
ACTIVITY 1: CIPHER CHOREOGRAPHY

ACTIVITY 2: DANCE DANCE CREATION

CREATIVITY PAGE: DANCE DANCE CREATION: CHALLENGE ACCEPTED

WHAT IS “BEFORE” RHAW?

BEFORE provides teachers engaging, ready-to-implement classroom activities that explore the themes and art form of the show prior to travelling to 42nd Street. Utilize this tool in order to integrate the content of the production into your curriculum in a hands-on experiential way, while building student anticipation and overall impact for the upcoming performance. This section also includes Creativity Pages that provide students the opportunity to personally connect to the show content.

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE

Writing: Standard 4
Speaking and Listening: Standard 1
Language: Standard 1

NEW YORK STATE STANDARDS

The Arts: Standard 1; Standard 4
English Language Arts: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS

Theater: Making Connections
Dance: Dance Making; Developing Dance Literacy; Making Connections
ACTIVITY 1: CIPHER CHOREOGRAPHY

In this activity, your students will have the chance to create a dance as a team, and build an understanding of how choreography works.

1. Clear a space in the room so the class can stand in a circle, or “cipher” (a dance circle).
2. Ask each student to create a physical gesture to represent their own personality or style. It must be a repeatable action.
3. Now, encourage your students to take that gesture and turn it into a repeatable movement or action.
4. Once each student has had a chance to create a movement, explain that they will teach that move to the rest of the class.
5. Explain that the movements the students have created will be performed in a call and response. One person will perform their move, and then the entire circle will perform it back in unison.
6. You can start by demonstrating. Perform your gesture, and have your students repeat it as a group.
7. Repeat this around the circle so that each student has a chance.
8. Now, have the class choose four of the movements to sequence.
9. As a class, put the four movements together in order, and find a way to transition from one move to the next.
10. Now, perform the entire dance you’ve created out of the four movements as a class, in unison.
11. Choose a song (you can choose it, or ask for suggestions from your students) and set the dance to music.
12. You may choose to perform the dance to a variety of songs of different genres and musical styles, and note how the dance changes based on the music.

REFLECTION QUESTIONS

How did we create dance movements from gestures?

What was the strategy to sequence the four movement into a dance?

How did the music change the way you performed the dance once it was set to a rhythm?
**ACTIVITY 2: DANCE DANCE CREATION**

In order to complete this activity, have the student groups in your classroom complete the creativity page, Dance Dance Creation. In the creativity page the students will build a Mad Libs-style dance using word banks.

In this activity your students will gain a deeper understanding of how choreography works, and how to take someone else’s choreography and explore it as a team.

1. Once the students in your class have completed the creativity page, have each group pass their Dance Dance Creation to another group.

2. Give each team time to learn their new dance, based on the instructions they’ve received, and additional time to practice it.

3. Once they have learned the routine, invite all the groups to choose music that suits their dance.

4. Once each group has finished preparing, designate a space as the “stage area” and another space as the “audience.”

5. Have one group at a time share their dance, set to music.

6. Reflect on what it was like to work in small teams to create a dance. *What was it like doing someone else’s choreography? How did you work together as a team to create a dance?*
Dance Name: ____________________________

Start by punching your __________________ in the air. 

(body part) (# of times)

Then add a little __________________. 

(dance step) (# of times)

Put your hands on your __________. Then bounce __________. 

(body part) (# of times)

Work in a turn to the __________. Clap. 

(direction)

Work in a turn to the __________. Clap. 

(direction)

Then __________________ to your __________. 

(dance step) (direction)

Freeze for __________. 

(# of counts)

Then __________ to the opposite direction. 

(same dance step)

Freeze for __________. 

(# of counts)

Pose, Pose, Pose, Pose.

Look to the __________. 

(direction)

Look to the __________. 

(direction)

Make a final group pose!

WORD BANK

Dance Steps: Step touch Slide Jump Wiggle Bounce Point Shimmey

Direction: Left Right Front Back

Body Parts: Knees Shoulders Head Hands Feet
EN ROUTE provides teachers with all of the essential information they need on the day of the performance, including easy-to-digest information about the show, trip logistics and discussion points for the journey to the theater. This section also includes a brief student activity to be completed shortly before seeing the show (either in class or on the way to 42nd Street) that will enhance engagement during the performance.

WHAT IS “EN ROUTE” TO RHAW?

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

MAKING CONNECTIONS TO LEARNING STANDARDS

**COMMON CORE**
- **Writing**: Standard 4
- **Speaking and Listening**: Standard 1
- **Language**: Standard 1

**NEW YORK STATE STANDARDS**
- **The Arts**: Standard 4
- **English Language Arts**: Standard 1; Standard 4

**BLUEPRINT FOR THE ARTS**
- **Theater**: Making Connections
- **Dance**: Dance Making; Developing Dance Literacy; Making Connections
The New VICTORY® THEATER / NEWVICTORYSCHOOLTOOLS.ORG © The New 42Nd STREET, INC.

**DESTINATION**

Rennie Harris RHAW is a house party of hip-hop dance and music. Filled with exciting dancing, young energetic performers, RHAW will have your students bobbing their heads to the beat and dancing in their seats as they watch the performers tackle a diverse range of styles and steps.

**INFO TO GO**

- Rennie Harris RHAW is jam packed with exciting dancing and a representation of the history of hip-hop and street dance.
- Rennie Harris has been nominated for many theatrical awards such as the Olivier Award, and has received three Bessie Awards and the Alvin Ailey Award for Choreography.
- Rennie was first inspired by Don Campbell’s group, “The Campbell Lockers,” after seeing them on TV in 4th or 5th grade. As a teen, Rennie founded and captained ensembles such as the Step Masters, The Scanner Boys, and was a member of the Magnificent Force (NY).

**GET THE WHEELS TURNING**

**QUESTIONS TO ASK STUDENTS ON THE WAY TO THE THEATER**

- What is your favorite hip-hop move? Song?
- How do you think dance steps are created? How do they become popular?
- How do you think dance steps change over time?
- What kinds of dances can people do in large groups?
- Where are places you know that people gather to dance?
- If you were to create a dance step, what would you call it?
TRIP GUIDE

BEFORE YOU LEAVE SCHOOL: We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by New Victory staff and stored during the performance.

ARRIVAL: Plan to arrive at your New Victory venue at least 30 minutes before curtain time. The building opens 30 minutes prior to curtain (i.e. 10:00 am for an 10:30 am performance). If you realize that your group is running late, please contact the theater DIRECTLY at 646.223.3020. If you will be arriving by bus, please ensure that your driver drops your group off on the north side of 42nd Street between 7th and 8th Avenues.

A member of our House Staff and our Education Staff will check in with the group leader and record your group size. If you arrive by bus, staff will meet with your bus driver to record your bus number, direct him/her to parking and confirm your pick-up time. This enables the House Staff to notify you when your bus returns. Due to the volume of traffic on 42nd Street, no group should unload its bus before checking in with a New Vic staff member.

THE QUESTION OF LUNCH: New Victory venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

SEATING: In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education@NewVictory.org.

ACCESSIBILITY:

Wheelchair accessibility: Wheelchair seating must be requested in advance at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.

The New Victory Theater is located at 209 West 42nd Street.
The Duke on 42nd Street and the New 42nd Street Studios are both at 229 West 42nd Street.

BY MTA, SUBWAY OR BUS
1/2/3, N/R/Q/7
Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All New Victory venues are directly to the 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 New Victory venues.

B/D/F/M
Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

The M10, M16, M27, M42, M104 buses all stop within one block of the venues.

BY SCHOOL BUS
The venues are on the north side of the street. It is best to turn onto 42nd Street from 7th Avenue so students can unload in front of the theater. Buses are not allowed to idle/park on 42nd Street. However, bus parking is available at:

- West 44th Street (north side), between 10th and 12th Aves.
- West 45th Street (south side), between 11th and 12th Aves.
- 11th Avenue (both sides), between 39th and 40th Sts.

Upon return, a New Vic staff member will help coordinate bus parking on 42nd Street.
DESIGN THE MOST EPIC DANCE-OFF THAT YOU CAN IMAGINE HAPPENING IN THE “CONCRETE JUNGLE.”

SHOWDOWN LOCATION:  
(WHERE WOULD THE BATTLE TAKE PLACE?)

THE COMPETITORS:  
(WHO WOULD YOU WANT TO SEE FACE OFF IN A DANCE BATTLE OF EPIC PROPORTIONS? IT COULD BE YOUR FAVORITE DANCE CELEBRITIES OR YOUR FRIENDS.)

________________________   VS.   ________________________

SIGNATURE MOVE:  
(WHAT MOVE ARE THESE DANCERS KNOWN FOR?)

________________________   ________________________

BATTLE Routines:  
(WHICH THREE MOVES WOULD YOU WANT TO SEE THEM DO IN THE BATTLE?)

________________________   ________________________

________________________   ________________________

________________________   ________________________

WHO WOULD WIN?
PERFORMANCE REFLECTION

IN-CLASSROOM WORKSHOP EXTENSION: SO WE KNOW YOU CAN DANCE
CLASSROOM CONNECTIONS: DON’T SAY IT...MOVE IT
CREATIVITY PAGE: DON’T SAY IT...MOVE IT TEMPLATE

AFTER provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance. Actively reflect on the performance, make connections to your curriculum, and follow up on the New Victory classroom workshop, using this tool to increase the impact of the theater-going experience. This section also includes Creativity Pages that provide students the opportunity to individually reflect on and develop an aesthetic response to the show content.

WHAT IS “AFTER” RHAW?

AFTER provides teachers engaging, ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance. Actively reflect on the performance, make connections to your curriculum, and follow up on the New Victory classroom workshop, using this tool to increase the impact of the theater-going experience. This section also includes Creativity Pages that provide students the opportunity to individually reflect on and develop an aesthetic response to the show content.

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Writing: Standard 4
Speaking and Listening: Standard 1
Language: Standard 1

NEW YORK STATE STANDARDS
The Arts: Standard 1; Standard 4
ELA: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Making Connections
Dance: Dance Making: Developing Dance
Literacy: Making Connections
PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

1. Provide students (either as one large group or in small groups) with a large piece of paper. Draw an image of the New Victory stage on it (i.e. curtains and an empty stage).

2. On the stage, ask students to write or draw words/images they remember from the performance they saw. On the curtains, ask the students to write feelings/opinions they had about seeing the performance.

3. Once the students have offered their reflections on the paper, display the various pages around the room, and ask the students to take a “gallery walk” to look at all of the responses.

4. As a full class, reflect on their responses.

TEACHER TIP

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

- Describe (I saw…)
- Analyze (I wonder…)
- Interpret (I think/feel…)
- Evaluate (I believe…)

MY CRITIC’S NOTEBOOK

Have your students become theater experts and critics while understanding what kind of impact the show had on them. Use the template provided after each live performance your class sees at the New Vic to provide students with an alternative means of reflecting on a show. Allow each student to create a scrapbook documenting their experience going to the theater. Include the New Vic Bill they received after the show and any pictures you took at the theater or on the way! Encourage them to decorate their scrapbook and incorporate any of the New Victory School Tool Creativity Pages they completed as part of the experience. At the end of the year, compile all of these reflections to create individual Critic’s Notebooks.
Overall, the show made me feel

While watching the show, the strongest feeling I had was

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

The show made me think about

Before seeing the show, I didn’t know that

A question I have about this show is

The show made me

If I was writing a newspaper article about this show, the headline would read:

If I was the director, one change I would make to the show would be

After seeing the show, my friends and I talked about

One thing I saw on the stage during this show that I’ve never seen before was
IN-CLASSROOM WORKSHOP EXTENSION
SO WE KNOW YOU CAN DANCE!

As an extension of the pre and post-show workshops, have your students build on and personalize their new choreography.

1. Clear your classroom by pushing desks to the side, allowing enough space for your students to dance.

2. Remember and review the choreography from the workshops. The students should recall the following moves: the top-rock, waacking (often called “wiki-wiki-waack” by our Teaching Artists), the house step (moving side to side while getting low using the shoulders), and four freezes. If you and your students participated in the post-show workshop, they might also remember the variations that they created for the house step, freezing, and ways to get to the floor and pose.

3. Ask the students to get into their workshop groups. Allow these groups to review the choreography they performed for their peers. Note: if your class participated in the post-show workshop, they also had a choice as to the order in which they performed their choreography and the way they entered and exited their dance. Allow groups a sufficient amount of time to remember the details of what they previously created.

4. Next, have your students build on their dances. Tell them that they should add 8 more counts to their dance so that the group performs new and unique movements in unison. Encourage them to be inspired by the different movements they explored in previous sections of the NEW VICTORY School Tool Resource Guide. These 8 counts can be incorporated at any point during their dance.

5. Then give the groups the challenge of finding a way to highlight each member of their group at some point during the dance. They can accomplish this goal however they wish. For example: they can form a cipher and have each member strike a pose or show off a move; they can all do their own free-style dance movement at the same time during the dance; or they can incorporate everyone’s unique style into one new dance movement.

6. Finally, if the group has not previously created an entrance and exit to the dance during a NEW VICTORY workshop, have them do so at this time.

7. It’s time for the students to perform their dances for one another. Encourage them to support every group’s performance. Have them dance to any music that has a great dance beat.
CLASSROOM CONNECTIONS
DON’T SAY IT...MOVE IT

In this activity, your students will have the opportunity to create solo dance pieces inspired by a piece of text that you are studying in class.

1. Allow each student in the class the chance to choose a paragraph from a text that you are currently studying in class (it could be literature, history, or science-based text – it is up to you).

2. Ask the students to read the paragraph to themselves.

3. Now, ask your students to choose four words or phrases that stand out to them as the most interesting in the paragraph.

4. Direct your students to write those four words or phrases in the DON’T SAY IT…MOVE IT Template (next page).

5. Using the skills learned in the CIPHER CHOREOGRAPHY Activity from the BEFORE Section of the NEW VICTORY School Tool Resource Guide, instruct each student to create a gesture inspired by each of their words or phrases.

6. Once they’ve created four individual repeatable actions, allow them time to write names and descriptions for each movement on the template (to help everyone remember the moves).

7. Now, provide the students time to sequence the four moves together, and find a way to connect all four to create one routine.

8. Once they are comfortable with the movements, allow the students time to put their signature style on their routine, with an end pose to signal they have finished.

9. Give them a chance to choose a song to which they would like to perform the routine. (If there is time, allow each student to choose a song, or choose one class song that all of the routines will be performed to when shared.)

10. Once the students have rehearsed their solo pieces, set up space for students to perform and share their pieces with the rest of the class.

11. After watching the performances, reflect on the experience with your students: What was it like to create movement based on words? What was challenging about choreographing and performing your own routine? Did you see the connection between the text and the movement pieces when watching your classmates perform?
DON’T SAY IT... MOVE IT

CREATE A SOLO DANCE INSPIRED BY THE WORDS ON THE PAGE.

FOUR WORDS OR PHRASES OF INSPIRATION:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

NAMES FOR EACH OF YOUR FOUR GESTURES (AND A WAY FOR YOU TO REMEMBER THEM):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

SOUNDTRACK SONG FOR YOUR DANCE PIECE:

________________________________________________________________________

NAME OF YOUR SOLO DANCE PIECE:

________________________________________________________________________
EXXTENDING THE EXPERIENCE
CREATIVITY PAGE: MEMORY THROUGH DANCE INTERVIEW TEMPLATE
RESOURCE FOR FAMILIES

BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom. Utilize this resource for suggestions on using the performance as a springboard into building a more extensive unit plan, enriching the larger school community, and making connections to the art form of the show in the greater cultural landscape. This section also includes a handout for your students’ families, providing information about their trip to The New Victory and offering ways they can continue the impact of the theater-going experience.

WHAT IS “BEYOND” RHAW?

BEYOND provides students and teachers innovative ideas on ways to amplify the impact of the performance experience outside of the classroom. Utilize this resource for suggestions on using the performance as a springboard into building a more extensive unit plan, enriching the larger school community, and making connections to the art form of the show in the greater cultural landscape. This section also includes a handout for your students’ families, providing information about their trip to The New Victory and offering ways they can continue the impact of the theater-going experience.

MAKING CONNECTIONS TO LEARNING STANDARDS

New Victory School Tool Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

COMMON CORE
Writing: Standard 1; Standard 4; Standard 7; Standard 8
Speaking and Listening: Standard 1; Standard 2; Standard 3; Standard 4; Standard 5; Standard 6
Language: Standard 1; Standard 2; Standard 3

NEW YORK STATE STANDARDS
The Arts: Standard 1; Standard 4
English Language Arts: Standard 1; Standard 4

BLUEPRINT FOR THE ARTS
Theater: Making Connections
Dance: Dance Making; Developing Dance Literacy; Making Connections
EXTENDING THE EXPERIENCE
PROJECT IDEA: MEMORY THROUGH DANCE

This oral history project will allow your students to explore culture, heritage and history through dance.

1. Have a conversation with your students about dance. Pose the following questions:
   a. Why do people dance?
   b. Where do dances come from?
   c. What do dances say about a specific culture or time period?
   d. Why do you think dances become popular, or fade away?

2. Using the Memory Through Dance interview template (next page), instruct each student to conduct an interview research project to find out more about the dance history in their own families and communities.

   INTERVIEW QUESTIONS
   1. What is your favorite dance move?
   2. Do you remember when you learned it? Where were you and what happened?
   3. What were your parents’ favorite dance moves? Did you ever learn them?
   4. What is your favorite memory that involves dancing?
   5. Why do you think people dance?

3. Ask your students to find a way to document the responses, either by writing the answers or audio recording the interviews.

4. Once your students have gathered their research, instruct them to bring it in to class to share. Reflect on the experience with them: What was interesting about the interviews you conducted? What did you learn?

5. Have your students create a visual art project based on their research. It can take the form of a dance collage, utilizing quotes, photographs, or drawings based on their interviews, or a dance timeline, organizing what they’ve learned in a chronological way.

6. Display their projects around the school, and spark more conversations about dance in our lives and communities!
MEMORY THROUGH DANCE INTERVIEW TEMPLATE

Ask family members or friends in your community the following questions. Try to ask a few people who are different in age and experience.

1. What is your favorite dance move?
   Name 1:
   Name 2:
   Name 3:
   Name 4:

2. Do you remember when you learned it? Where were you and what happened?
   Name 1:
   Name 2:
   Name 3:
   Name 4:

3. What were your parents’ favorite dance moves? Did you ever learn them?
   Name 1:
   Name 2:
   Name 3:
   Name 4:

4. What is your favorite memory that involves dancing?
   Name 1:
   Name 2:
   Name 3:
   Name 4:

5. Why do you think people dance?
   Name 1:
   Name 2:
   Name 3:
   Name 4:
Your child’s class saw a performance of **RHAW**
at The New Victory Theater on 42nd Street,
New York’s theater for kids and families.

This show is a cultural blend of hip-hop dance and music featuring the talents of Rennie Harris and a company of nine sensational youth dancers, filling the stage with their favorite moves from the pop and lock to the boogaloo.

**NEW VICTORY THEATER**

**RESOURCE FOR FAMILIES**

To extend the experience, you may consider some of the following suggestions:

**Have a conversation about their trip to the theater.**

Talking about live performance is an important part of your kid’s learning, and it deepens and extends the original experience. Engaging in dialogue, asking questions and recalling observations are skills that you can help foster! You might ask:

- What was it like to take a trip to Times Square? What did you see?
- What different dance moves did you see in the show?
- Can you do any of the moves you saw?
- What kind of music did the dancers perform to during the show?

**Bust a Move with your Kid.**

Show your kid a thing or two as you kick it "old school." Show them your favorite moves, and let them school you on a few of their own favorites. Check out the New Victory RHAW family activity to get in on the act and create some new steps together at [www.newvictory.org](http://www.newvictory.org)

**Learn more about the arts together!**

Did the trip to the theater spark your child’s interest in hip-hop dance? Take a class together! The New Victory offers opportunities for you and your child to make art, learn, share and play as a family. For information on New Victory Family Workshops, visit NewVictory.org or call 646.223.3010.

Our partners Time Out New York Kids and RedRover (a brand new app designed to help you make plans on the fly!) list family activities of all kinds across the city. Check them out at timeoutnewyorkkids.com and redroverapp.com.
SOURCES:

http://www.rhpm.org/rennie.php

http://rennieharrisrhaw.org/about.php

HipHoptionary: The Dictionary of Hip-Hop Terminology