

# NEW VICTORY® SCHOOL TOOL®

2017-18 SEASON

RESOURCE GUIDE

# BRO

# MANCE



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THE NEW VICTORY® THEATER  
NewVictory.org/SchoolTool

# THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

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.

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](mailto:Education@NewVictory.org)

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646.223.3090



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.

## 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.

## The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.



## INSIDE

- PAGE 4** What Guides NEW VICTORY Education:  
Our Guiding Pillars!
- PAGE 5** Inside the Show/Company  
Closer Look  
Where in the World
- PAGE 7** Inside the Art Form
- PAGE 8** Unit Plan Brainstorm

## BEFORE

- PAGE 10** Activity: Caught In A Rad Bromance!
- PAGE 11** Resources for Families
- PAGE 12** Creativity Page: Shhh... It's A Secret...  
HANDSHAKE!

## EN ROUTE

- PAGE 13** Heads Up!
- PAGE 14** Creativity Page: Emotify Playlists
- PAGE 15** Trip Guide

## AFTER

- PAGE 18** Performance Reflection
- PAGE 19** Performance Reflection: Think About It
- PAGE 20** Activity: Let's Dance
- PAGE 21** Creativity Page: It's An Acro-Quiz!

# BRO MANCE



# WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!  
The Guiding Pillars on this page are the foundation of how we strive to cultivate  
collaboration and creativity for everyone!*

## **PLAY**

How is the work sparking imagination,  
encouraging joy in learning  
and evoking laughter?

## **DISCOVERY**

What methods are we employing and questions  
are we asking to encourage opportunities for  
meaning-making, deepening understanding, inquiry,  
curiosity, risk-taking and learning about oneself,  
ones' peers, and the world around us?

## **ART FORM**

How are we honoring and exploring  
the technique of the art forms  
presented on our stage?

## **COMMUNITY**

How are we encouraging ensemble and  
collaboration within the communities  
we work with?

## **CREATE**

How can we activate art-making and creativity  
to explore the art form in each production?

## **ARTS FOR ALL**

How is the work accessible  
to and inclusive of everyone?

# INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production

## COMMON CORE STANDARDS

**Reading:** 1; 2; 3; 7

**Writing:** 1; 2; 3; 4; 5; 6; 7; 8; 9

**Speaking and Listening:** 1; 4; 5; 6

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** 1; 2

**English Language Arts:** 1; 2; 3; 4

**Social Studies:** 1

**Mathematics, Science, and Technology**

**Education:** : 4

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making

Developing Theater Literacy

Making Connections

**Visual Arts:** Art Making

## Summary

**Bro-mance** | 'bro,mans | noun (*informal*)

**1:** A close, platonic male friendship characterized by love, affection and steadfast support

**2:** Adrenaline-fueled contemporary acrobatics by the U.K.'s Barely Methodical Troupe

**3:** A trio of dudes who flip, throw and catch each other, turning handshakes into handstands and racing through fast-paced, high-risk stunts featuring parkour, hand-to-hand balancing tricks and Cyr wheel skills

**Ex:** In *Bromance*, the astonishing talent of these three mates from London will make a hopeless bromantic out of you.



**BRO**  
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Where in the world is  
BROMANCE from?

**LONDON, ENGLAND**



ACROBATICS + MOVEMENT  
× FRIENDSHIP  
+ PARKOUR =

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### FUN FACTS

In BROMANCE, only two acrobatic instruments are used: the Cyr Wheel (a large ring for the performers to fit inside) and the human body. A Cyr wheel is a ring large enough for a performer to fit inside while it spins!

Barely Methodical Troupe won the first Circus Maximus, England's only circus competition, in 2013.

### DID YOU KNOW

Beren's specialty, taekwondo, originated in Korea over 2,000 years ago. That makes it one of the world's oldest forms of martial arts.

Breakdancing, where Charlie got his start, originated right here in the United States, where it was created in the mid-1970s. With this high-energy street dancing style, dancers alternate between quick footwork, balancing on their upper body and acrobatic moves like spinning headstands.

Parkour transforms everything in sight, especially in urban settings, into an obstacle course. Louis' special skills are parkour and freerunning, a more acrobatic version of parkour.

### A Closer look:

Beren D'Amico, Louis Gift and Charlie Wheeler, the three performers from Barely Methodical Troupe, really are the best of friends! Inspired by their special bond, the trio created BROMANCE to celebrate male friendship through acrobatics. They first met through the National Centre for Circus Arts in London, a school dedicated to circus.

In 2015, BROMANCE opened for the London International Mime Festival and has been touring ever since. Though Beren, Louis and Charlie studied at the same school, all three performers are trained in different forms of circus and movement and each one has a specialty. Beren kicked off his career with taekwondo; Charlie busted some moves with breakdancing; and Louis ran circles around the competition with parkour and freerunning.

Barely Methodical Troupe constantly push their performance boundaries by finding new ways to combine different skills into unique tricks and daring thrills. In BROMANCE, Beren, Louis and Charlie explore friendship, relationships and interpersonal connection through their thrilling acrobatics.



## ACROBATICS

In BROMANCE, the trio of performers use acrobatics as a means of storytelling and spectacle. Acrobatic performance entails feats of brute strength, agility, coordination and balance. The BROMANCE performers climb on top of one another, flip over each other and use each other as human counterweights. This type of performance dates all the way back to the Minoan civilization, around 2000 B.C.E., with citizens performing acrobatics on top of bulls. You will definitely notice similar elements of danger and excitement in this high-flying performance.

## PARKOUR

Parkour is a word derived from the French term *parcours*, which translates to “course.” It is the act of moving from point to point, typically in an urban setting, recognizing and utilizing the obstacles along the way to get where one is going in the most unusual way possible. As an art form, it is derived from obstacle course military training. Parkour includes climbing, vaulting, running and jumping, to name a few!

## THE CYR WHEEL

The Cyr Wheel, reimagined and perfected by Daniel Cyr in 1996—a graduate of the National Circus School in Montreal and co-founder of the contemporary circus troupe Cirque Éloize—is an acrobatic apparatus that consists of a single large ring made of aluminum or steel. These human spinning acts are a relatively new addition to the circus scene. The Cyr Wheel has gained popularity in the last 15 years as a new piece of equipment used by acrobats to wow audiences by twirling their way around the stage. Think of it like breakdancing with a giant hula hoop!

## WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring BROMANCE with your students, find out how much they already know about **ACROBATICS**. In addition, allow them to explore the themes: **BONDING** and **RELATIONSHIPS**.

*What do you think of when you hear the word “bro”? What about “bromance”?*

*Do you have any “bros” in your life? Would you say you’re in a “bromance”?*

*What comes to mind when you hear “frenemy”?*

*What is parkour? Have you seen it done?*

*Have you ever seen acrobats perform? When and where?*

*What do you think it will be like to see acrobatics performed on a theater stage?*

*Do you have any special acrobatic skills or talents? What are they?*

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**UNLIKELY FRIENDSHIPS** (SOCIAL STUDIES, HISTORY, ELA, THEATER)

One of the most important components of friendship is the connection between two people and learning from one another! Some friends are almost carbon copies of each other, while other pairings are polar opposites. What's up with that? Have students find out! Individually or in pairs, have students research various real-life historical, high-profile friendships like: Arthur Conan Doyle and Harry Houdini, Helen Keller and Mark Twain or Marilyn Monroe and Ella Fitzgerald! Have students conduct a research project on the friendship pairing of their choice, gathering information about their lives, their careers and what led them to form their unexpected friendship. Once students have conducted their research, have them present their findings to the class! **Bonus:** To make this a bit more theatrical, have students create a monologue (or dialogue, if they're working in pairs) and perform their findings in the form a short one or two-person play!

**LET'S GET PHYSICS, Y'ALL!** (SCIENCE)

What is the science behind acrobatics? Explore the physics behind these tricks with your students, as part of a science unit! Lead activities, followed by reflective discussions, about such concepts as gravity, velocity, inertia, centripetal force and balance. A few leading questions to help you get started are: *How could we study the ability to toss and catch different objects of varying size? What factors influence the speed at which an object is moving? How can we affect change on our ability to balance?*

**MY FUNNY BRO-MAN-TINE OR WO-MAN-TINE** (VISUAL ART)

Cinematic and literary history is jam-packed with lots of famous bromances! In small groups, give students a piece of paper with a fictitious bromance, along with a short description of each friendship's dynamic. Examples of fictitious character bromances include Magneto and Professor X (*X-Men*), Romy and Michele (*Romy and Michele's High School Reunion*), Woody and Buzz Lightyear (*Toy Story*), Dorothy and the Scarecrow (*The Wiz*), Penny and Brain (*Inspector Gadget*) or Frodo and Samwise (*The Lord of the Rings*)! You can choose to use characters from books you've read in class or others that may be well known by your students. **Note:** *They can be any mixture of genders as well.* Then, in role as one of the two characters they've been assigned, have students create "Bro-man-tine" or "Wo-man-tine" cards for their friend. Students should keep in mind the dynamic of the friendship, remember how they met, what keeps their friendship going and what "bro" means to them.



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# BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show

**COMMON CORE STANDARDS**  
Speaking and Listening: 1  
Language: 1

**NEW YORK STATE STANDARDS**  
Arts: 2

**BLUEPRINT FOR THE ARTS**  
Visual Arts: Art Making  
Making Connections



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## &lt;&lt;&lt; CAUGHT IN A BROMANCE &gt;&gt;&gt;

Acrobatics like the ones featured in BROMANCE take a lot of practice, perseverance and trust! Have students foster a sense of trust and community through physical activity and non-verbal communication!

**Materials Needed:** A small object for tossing, trust

1. As a warm-up for this activity, gather your students in a circle and begin by asking students to take three deep breaths together.
2. As a concentration warm-up, using non-verbal communication, have students toss the object softly (underhand) to another person across the circle, making sure to make direct eye-contact beforehand. Once the object has made the rounds, retrieve the object and set it aside.
3. Tell the students that they are going to participate in a group trust fall exercise. **Note:** Tell students this exercise is not only about trust, but about communication, safety and community.
4. Teach everyone the catch position. Hands up, palms facing out ready to catch someone on their shoulder blades. Legs in a lunge position: front leg slightly bent at the knee and the back leg stretched out, fairly straight at an angle.
5. Then teach everyone the fall position, with arms criss-crossing the chest, with their bodies stiff or rigid.
6. To model the activity, stand in the center of the circle with your arms criss-crossing your chest and body stiff. Then say, "When I say FALLING, I'm going to trust that one or more of you is going to catch me by saying, READY and standing in the catcher position with your hands up in a lunge." After falling, and being safely caught, students can return you to a standing position in the center gently, safely and respectfully.
7. After you practice, offer each student the opportunity to stand in the middle of the circle and do the trust fall. Remind students standing around the circle that they must focus on the student standing in the center as well as the actions of the students around them. They should be poised to get into the catcher position and say READY at any given moment. **Note:** Students in the center of the circle should only fall backwards. Then if the trust is built over time, you can encourage students to fall backward, forward or in any direction they choose. But they need to keep their body stiff to help keep everyone safe.
8. After each student has had a chance to be in the center of the circle, sit and have a discussion about what it was like to put their safety in the hands of their classmates. Use the questions below as conversation starters!

**REFLECTION QUESTIONS:**

- What was it like to communicate using only two words?  
What did it feel like to put your trust in your classmates?  
Did you feel supported by your classmates during this activity? Why or why not?  
What were some of your favorite moments from this activity?  
What was the most challenging aspect of this activity?  
How did having to trust your classmates impact your views of trust, friendship and community?

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## Be a part of your kid's field trip to BROMANCE!

### WATCH

Check out the video trailer and a message from BROMANCE

[www.NewVictory.org/Bromance](http://www.NewVictory.org/Bromance)

While you're there, do the suggested Family Activities to learn more about the show.



### ASK

**After your kid visits the New Vic, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!**

#### BEFORE the show:

*What do you think it will be like to see acrobats on stage?*

*Why do you think the show is called BROMANCE?*

*What are you most excited about for your trip to The New Victory Theater?*

#### AFTER the show:

*What was your favorite part of the show?*

*Did anything about the show surprise you?*

*How do you think the use of dance and acrobatics help address the theme of friendship?*

### VISIT

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2017-18 season, visit [www.NewVictory.org](http://www.NewVictory.org).

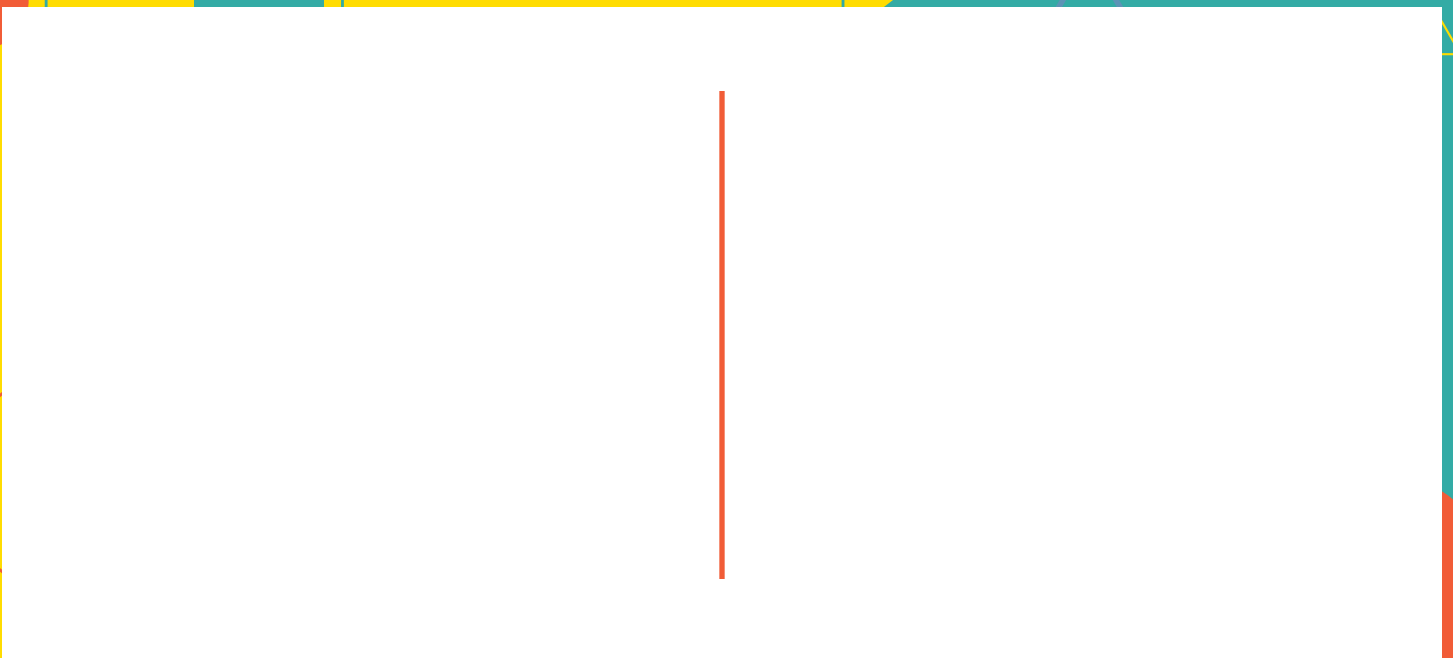
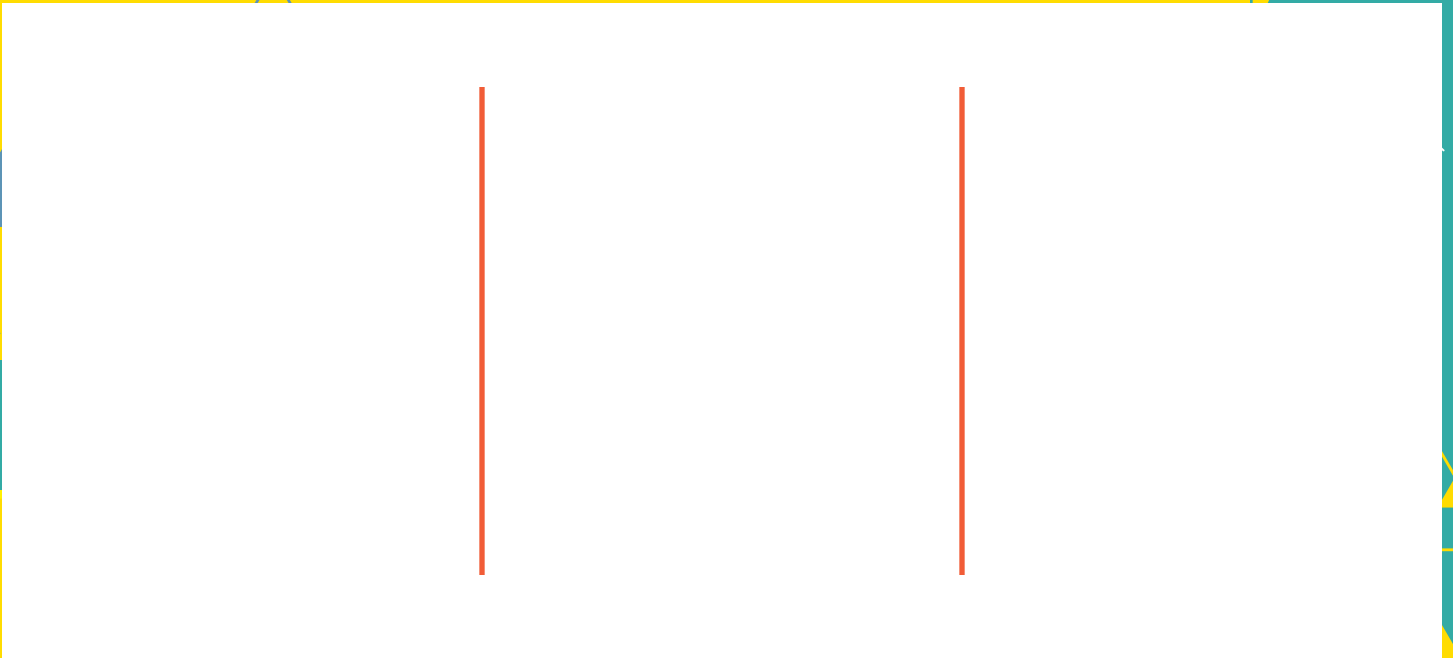
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# SHHH...It's A Secret...HANDSHAKE!

BROMANCE, through all of its flips and tricks, tells the story of three people expressing friendship through movement and acrobatics. What's the coolest part of a friendship? A handshake, of course! Use the spaces below to create your own five-step handshake. Then, find a partner, combine your two handshakes, and create a secret handshake only the two of you know!



# EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show

Provide this section to all teachers and chaperones attending the show!

## COMMON CORE STANDARDS

Reading: 1  
Writing: 4  
Language: 1; 2

## NEW YORK STATE STANDARDS

Arts: 1

## BLUEPRINT FOR THE ARTS

Visual Arts: Art Making,  
Making Connections

## Heads up!

BROMANCE is an acrobatic spectacle that doesn't necessarily tell a narrative story, but has plenty of drama! Prepare your students to watch closely and see how the three performers in BROMANCE transform The New Victory Theater into a fast-paced, high-octane exploration of friendship!



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# EMOTIFY PLAYLIST

Music is a driving force in BROMANCE. What kind of music do YOU listen to when you're alone or with your friends? What about when you want to let loose or focus? On this page, you'll find four blank playlists. Consider each playlist's label and create a playlist of tunes that you would listen to. Then, share your playlists with a partner!

 **FOCUS | STUDY**

**PLAY** FOLLOWING +

ARTIST SONG TITLE

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 **LET LOOSE**

**PLAY** FOLLOWING +

ARTIST SONG TITLE

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 **BRO-LIST**

**PLAY** FOLLOWING +

ARTIST SONG TITLE

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 **JUST ME**

**PLAY** FOLLOWING +

ARTIST SONG TITLE

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# TRIP GUIDE

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

## 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.

Plan to arrive at the NEW VICTORY venue at least 30–45 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 will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42<sup>nd</sup> Street between 7<sup>th</sup> and 8<sup>th</sup> Avenues.

## Arrival

When you reach 42<sup>nd</sup> Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

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 in 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.

**Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.**

The Front of House staff will give a time for the bus to return to pick up your school group.

## The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42<sup>nd</sup> Street at 6<sup>th</sup> 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\\_Tickets@NewVictory.org](mailto:Education_Tickets@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.



# TRIP GUIDE

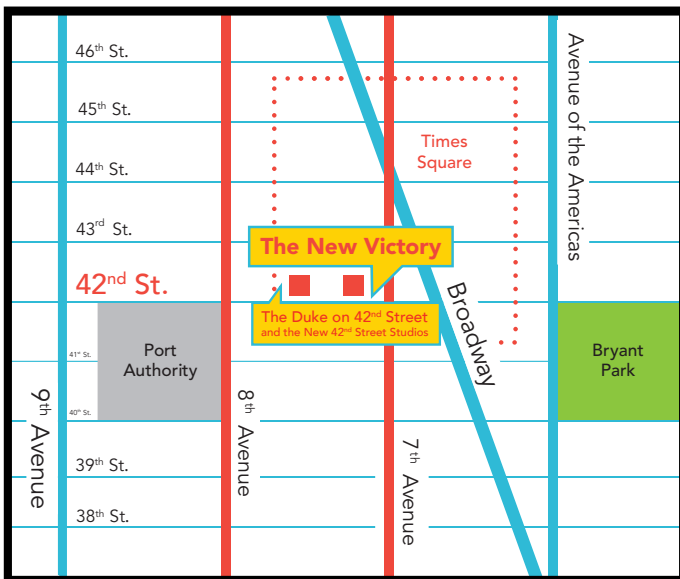
If you are traveling by bus, please also share this important information with the bus driver.

## Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/  
NEW 42ND STREET STUDIOS  
**209 West 42nd Street** **229 West 42nd Street**

### BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater.



### During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

### Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets  
11th Avenue (both sides) between 39th and 40th Streets

### Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

### BY MTA, SUBWAY OR BUS

#### 1/2/3, N/R/Q/W/7

Exit the station at 42<sup>nd</sup> Street/7<sup>th</sup> 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 42<sup>nd</sup> Street/8<sup>th</sup> Avenue. Walk to 42<sup>nd</sup> Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

#### B/D/F/M

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

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





# AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance

## COMMON CORE STANDARDS

**Reading:** 1  
**Writing:** 1; 2  
**Speaking and Listening:** 1  
**Language:** 1

## NEW YORK STATE STANDARDS

**Arts:** 3  
**English Language Arts:** 1; 3; 4

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making  
Theater Literacy  
Making Connections



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# AFTER / 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.

**Engage in a conversation with your students** regarding their thoughts and feelings about the show. Use the following questions as prompts:

*What were the most thrilling moments in the show for you?*

*What did you think about the use of partner acrobatics and movement as elements of storytelling?*

*How did the performance make you feel?*

*What did the performance make you think about friendship and trust?*

*What does the term “bromance” mean to you now that you’ve experienced the show?*

## TEACHER TIP

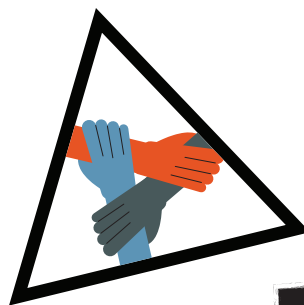
Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

**Describe** (*I saw...*)

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

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

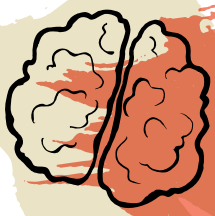
**Evaluate** (*I believe...*)



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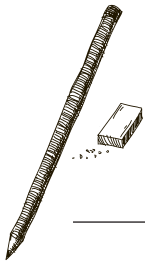


## AFTER / PERFORMANCE REFLECTION

# THINK ABOUT IT

IF I WAS WRITING A NEWSPAPER ARTICLE ABOUT THIS SHOW, THE HEADLINE WOULD READ:

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THE PART OF THE SHOW THAT GRABBED MY ATTENTION THE MOST WAS

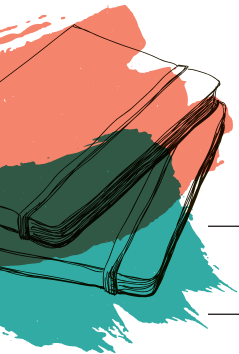
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WHILE WATCHING THE SHOW, THE STRONGEST REACTION I HAD WAS

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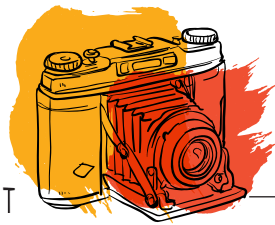
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THE SHOW MADE ME THINK ABOUT

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A QUESTION I HAVE ABOUT THIS SHOW IS

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ONE THING I SAW ON STAGE DURING THIS SHOW THAT I'VE NEVER SEEN BEFORE WAS

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BEFORE SEEING THIS SHOW, I DIDN'T KNOW THAT

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AFTER SEEING THE SHOW, MY FRIENDS AND I TALKED ABOUT

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IF I WAS THE DIRECTOR, ONE CHANGE I WOULD MAKE TO THE SHOW WOULD BE

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OVERALL, THE SHOW MADE ME FEEL

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# LET'S DANCE

In BROMANCE, the trio of performers uses acro-dance skills to tell a story about friendship and making connections. See what kinds of acro-dance piece you can create in your very own classroom!

**Materials Needed:** Instrumental high-energy music

1. Tell your students that, in groups, they are going to create a collective movement piece that addresses the theme: relationship, and the terms: “bro” and “frenemy”.
2. Divide the class into 3 groups and tell each group they are to create one movement per group member. The movement should be inspired by the theme and terms listed in **Step 1**. They can also be inspired by the music they hear, a color they see or an emotion they are feeling or have felt, but it must end by connecting with another person in their group. **Note:** That “connection” can be eye contact, elbow-to-elbow, foot-to-foot, etc. Encourage students to use their dance background, if any, to add more dynamic movements to the mix. **Hint:** Remind students that there is no wrong way to do this. Their movements can be based in technique or can be as pedestrian as needed, based on individuals’ ability.
3. Once each student has created their own unique movement, have each group work together to connect the movements from one person to another. The first person passes their movement fluidly to the next person. That person should repeat the movement sent to them, then share the movement they’ve created. **Hint:** For this exercise, groups can be standing in a circle or in a line.
4. Give students time to figure out how they’re going to sequence their group’s dance phrase.
5. Have each group share their dance.
6. Have the whole class come together in one large circle, while staying with their group members, and discuss what it was like to work as a group to create a piece of communal choreography.

## REFLECTION QUESTIONS:

How did your group work together successfully to create a movement piece?

How would you describe the quality of movement that explored what the terms “bro” and “frenemy” mean?

What was it like to literally “connect” to each other during this activity?

What were your challenges?

How did the other groups surprise you?

What skills did you use today that you saw the performers in BROMANCE use on stage?

**BRO**  
MANCE

THE NEW VICTORY® THEATER  
NEW VICTORY® SCHOOL TOOL® Resource Guides



# IT'S AN ACRO-QUIZ

In BROMANCE, each performer possesses and shows off their own awesome, unique talents. What talents do YOU have? Do you have more friends than frenemies or vice versa? Take the quiz below to find out if you're an acrobat, a Cyr wheel expert, a balancing aficionado or a dancer!

- If you could juggle any object, what would it be?
  - Juggling balls
  - A chair
  - Scarves
- You have the chance to walk a high-wire between two skyscrapers. What do you do?
  - Take the elevator to the top floor and perform death-defying acrobatics
  - I'll attempt it, but I may not get all the way across
  - No thanks! I'll watch someone else do it on YouTube
- Which color do you like best?
  - Yellow
  - Orange
  - Hot Pink
- What type of dance do you enjoy the most?
  - Hip-Hop
  - Breakdancing
  - Ballet
- From the list below, choose your favorite New York City borough.
  - Queens
  - Brooklyn
  - Bronx
- If you were performing and noticed a sad audience member, what would you do?
  - Wave to them
  - Do a backflip to WOW them
  - Fake a fall to make them laugh
- What makes you happiest?
  - Making people laugh
  - A snow day
  - Learning something new
- You're on stage and something is about to go terribly wrong with your partner's act! How do you respond?
  - Offer assistance
  - Improvise a brand new act to distract the audience, saving your partner from embarrassment
  - Run away from it and hope it solves itself

Now, add up your points and see what type of acro-performer you are!

## LEGEND:

A's = 6 points each  
 B's = 4 points each  
 C's = 2 points each

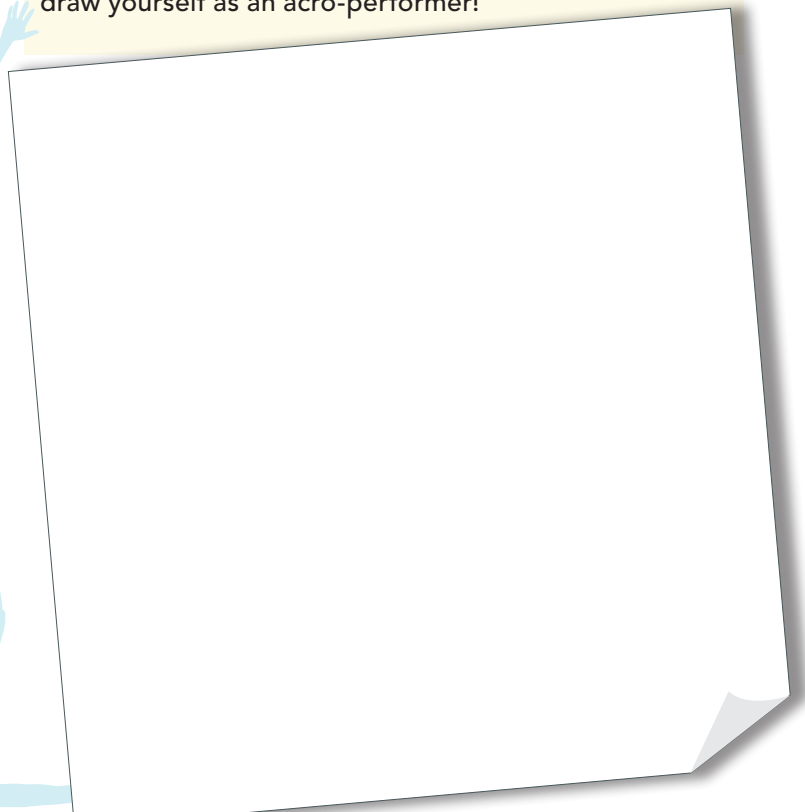
**16-16 Points = You're a Dancer!** You've got excellent moves, you know how to entertain an audience and you're a good friend!

**16-28 Points = You're a Balancing Aficionado** who knows that problems can happen, but you know how to balance them with positivity! You also keep your friends close, but your frenemies closer.

**28-40 Points = You're a Cyr Wheel Expert!** You're an excellent friend and you have no frenemies!

**40-48 Points = You're an Acrobat!** WOW, you have abilities beyond comprehension! People will do backflips when they see YOU in action!

**BONUS:** After you've finished tallying up your points, draw yourself as an acro-performer!



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