

NEW VICTORY® SCHOOL TOOL®

2017-18 SEASON RESOURCE GUIDE

RENNIE
HARRIS

FUNKEDIFIED

PUREMOVEMENT

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.

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CONTACT INFORMATION

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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.



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.



INSIDE

- PAGE 4** What Guides NEW VICTORY Education:
Our Guiding Pillars!
- PAGE 6** Inside the Show/Company
Closer Look
Where in the World
- PAGE 7** Inside the Art Form
- PAGE 8** Unit Plan Brainstorm
- PAGE 9** HANDOUT: Music & Politics
- PAGE 10** HANDOUT: Funk at a Glance
- PAGE 11** HANDOUT: Word on the Street

BEFORE

- PAGE 13** Activity: Movin' to the Groovin'
- PAGE 14** Resources for Families
- PAGE 15** Creativity Page: Dancin' in the Street

EN ROUTE

- PAGE 16** Heads Up!
- PAGE 17** Trip Guide
- PAGE 19** Creativity Page: Get Funky, You Cool Cat!

AFTER

- PAGE 22** Performance Reflection: The Mindful Mover
- PAGE 23** Activity: Funkedify Your Classroom
- PAGE 24** Creativity Page: You've Got the Funk

RENNIE HARRIS FUNKEDIFIED PUREMOVEMENT



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?

COMMUNITY

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

ART FORM

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

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; 6; 7

Writing: 3; 4; 6; 7; 8; 9

Speaking and Listening: 1; 2; 5

Language: 1; 2

NEW YORK STATE STANDARDS

Arts: 1; 4

English Language Arts: 1; 3; 4

Social Studies: 1

BLUEPRINT FOR THE ARTS

Theater: Theater Making
Theater Literacy
Making Connections

Dance: Dance Making
Dance Literacy
Making Connections

Summary

Get on up with Rennie Harris Puremovement! Inspired by the soundtrack of his youth—*Soul Train* on the TV and James Brown on the radio—Rennie Harris celebrates all that is Funk in the world premiere of FUNKEDIFIED. With singular style, commanding control and astounding athleticism, the expressive and internationally-renowned Puremovement breaks the boundaries of locking, popping, hip-hop and more. Joined by The Hood Lockers and a live funk band, RENNIE HARRIS: FUNKEDIFIED will have you grooving to the upbeat, the downbeat and every syncopation in between.



FUNKEDIFIED

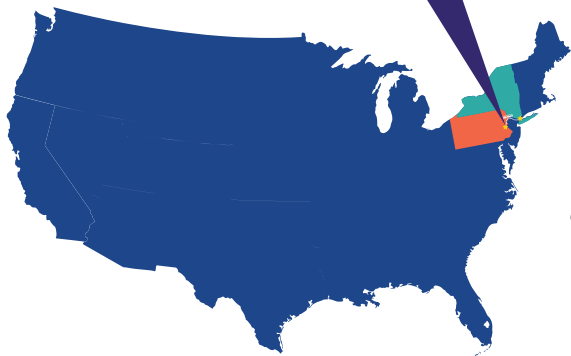
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Where in the world is
RENNIE HARRIS: FUNKEDIFIED from?

PHILADELPHIA, PA



FUNK MUSIC + LOCKING
× STORYTELLING =



RENNIE HARRIS FUNKEDIFIED



FUN FACTS

Rennie Harris started teaching at the age of fifteen. That means he has almost four decades of experience!

Rennie Harris was the first street dancer to receive a doctorate in hip-hop culture and street dance. His degrees are from Bates College and Columbia University.

Don Campbell's group, The Campbell Lockers, originally inspired Rennie to dance.

The New Victory is thrilled to present Rennie Harris's work for the 6th time! Past shows include: *LUV: American Style* (2015), *Rennie Harris RHAW* (2013), *Rennie Harris' New York Legends of Hip-hop* (2006), *Rennie Harris' Legends of Hip-hop* (2004) and *Rennie Harris Puremovement* (1999).

A Closer look:

Rennie Harris, a North Philadelphia native, founded Rennie Harris Puremovement (RHPM) based on his belief that hip-hop can express universal themes beyond racial, religious and economic boundaries.

RENNIE HARRIS: FUNKEDIFIED, inspired by the socio-political landscape of Harris's childhood, is a multi-media work that celebrates funk music and street dance of the 1970s, set against a video montage of African-American communities from that era.

Over the past 24 years, RHPM has grown to be one of the pioneers of "organized hip-hop dance theater." By merging traditional African dance with contemporary artforms, RHPM opens doors in the dance world for new generations to follow. Their cohesive and cogent voice merges social dances with theater and has been credited for bringing street dance into the mainstream.



FUNKEDIFIED

NEW VICTORY
THEATER

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HIP-HOP

Hip-hop is a cultural movement that began in the late 1970s in the boogiedown Bronx, spread across the nation to Los Angeles and eventually around the world. Hip-hop encompasses four major elements: b-boying/b-girling, MCing, DJing (spinning records on a turntable) and graffiti art, and was (and still is) embraced by disenfranchised youth to express the issues facing them on political and social fronts.

LOCKING

Locking is a dance style that was created by Don Campbell in the 1960s. As its popularity grew in the 1970s, groups of locking teams came together to improvise their own moves and build community. Locking as an art form became an important part of self-expression through the Civil Rights Movement and beyond. In **RENNIE HARRIS: FUNKEDIFIED** you'll see how Rennie Harris, his hometown and locking come together to tell a funky tale.

STORYTELLING

Stories are universal devices with which we, as human beings, connect with and express ourselves outwardly to one another. We use storytelling as a tool for education, entertainment, cultural preservation and self-expression. **RENNIE HARRIS: FUNKEDIFIED** employs live funk music, hip-hop, evocative imagery and spoken word as storytelling devices in order to explore Rennie Harris's life growing up in Philadelphia during the 1970s. Using recorded narration by Harris himself, **RENNIE HARRIS: FUNKEDIFIED** takes the audience on a musical, rhythmic and visual journey through his own childhood, exploring the socio-political landscape of 1970s America through his eyes.

MULTIMEDIA DESIGN

Multimedia design combines various artistic mediums such as images, projections, spoken word, music and sound into a theatrical performance. In **RENNIE HARRIS: FUNKEDIFIED**, image projection, voice-overs and music are used to create a popping landscape that transports the audience into a land of funk and fun.

WHAT DO YOUR STUDENTS KNOW NOW?

Prior to exploring **FUNKEDIFIED** with your students, find out how much they already know about **Hip-hop** and **FUNK**. In addition, allow them to explore the theme: **SELF-EXPRESSION**.

Have you ever seen a hip-hop group perform? If so, where? What was happening?

What kinds of street dance performances might you see around the city?

Have you ever heard funk music? How would you describe it?

How do you express yourself artistically?



EXPRESS YOURSELF!

(ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, VISUAL ARTS)

Artists reflect on the world around them, and their life experience, as context and inspiration for making art. Sometimes their creation can be a form of social justice activism! Funk music and its inspired dance styles are great examples of this type of art. Funk moves gave space for individuals to express themselves artistically in the 1970s, turning their art into activism. Have your students work together to create a social justice funk piece. In small groups, have your students choose a cause that is important to them and, using the library and the internet, have them collect pictures and articles related to that topic. **Note:** *These images will be used to help tell their story, so they should be varied and dynamic.* Work with your students to brainstorm words and phrases that embody each image's themes and emotions. Combining the images with the words and phrases, have each group create a spoken word piece advocating for their group's cause. Then have each group create three tableaux (frozen pictures) that embody their spoken word piece. As a culminating event, turn these spoken word pieces into a living art gallery, step into role of the docent of your class's very own Funk Museum of Social Justice and invite another class to experience these fascinating exhibits! To support this unit, use the **Creativity Page: Get Funky, You Cool Cat!** in the **En Route** section.

IT'S SHOWTIME, Y'ALL!

(ENGLISH LANGUAGE ARTS, DANCE, SOCIAL STUDIES, HISTORY)

If you've ridden the subway in New York City, you've probably heard the expression, "Showtime!" That phrase is a signal that lifesteet performers (buskers) use to indicate the beginning of their show. Busking is a time-honored tradition that is rooted in all types of art forms, but the most widely-practiced are acrobatics and hip-hop! Have students conduct a research project to learn about the origins of busking and other street performance styles across the globe, their respective socio-economic implications and the evolution of street performance over time. As a culminating event, have your students become buskers by showcasing the information they've found through dance and spoken word! To support this unit, use the **Creativity Page: Dancin' in the Street** in the **Before** section.

THANK YOU FOR THE MUSIC

(MUSIC, ENGLISH LANGUAGE ARTS, WORLD HISTORY)

Funk—a blend of soul, jazz and R&B that originated in African-American communities in the mid-1960s—was created at a time in U.S. History when change was needed. Emerging during the Civil Rights Movement and lasting through the Vietnam War, funk music captured the voice of an era. Have students work individually or in groups to create a story that uses world history and funk's infinite discography. Give each individual or group a specific time frame from the 1970s and, utilizing the school or public library and the internet, have students collect information on important events that occurred during their assigned time period. Next, have them think of the themes present in all of the events they've researched (i.e., The launch of Skylab in 1973 might evoke the themes: Discovery; Exploration of the unknown). Next, have them create a Funk music playlist, using music from that era, based on their time frame's themes (i.e., Discovery; Exploration of the unknown might inspire a student to add "Mothership Connection" by Parliament to their playlist). Have each student or group share their playlist with the class. As a culminating event, create your own "best of" list from your students' work and throw a dance party by turning your classroom into a frenzy of funkadelic fun! To support this unit, use the **Creativity Page: You've Got the Funk!** in the **After** section.



MUSIC

1970:

"The Revolution Will Not Be Televised" a spoken word commentary on the treatment of African Americans and other people of color in America was released by Gil Scott-Heron, a poet and artist of the 1970s.

1971:

Marvin Gaye, an artist and activist, released the song and album "What's Going On." Both the album and the song were written in protest of the Vietnam War.

1972:

The Staple Singers released their funk and bass-guitar heavy album "Be Altitude: Respect Yourself," which featured hits *Respect Yourself* and *I'll Take You There*.

1973:

One of the biggest artists of the 1970s, James Brown, released his album "The Payback" featuring the song of the same name, which became, one of Brown's more influential hits.

1975:

The Isley Brothers released their hit "Fight The Power" which was later recreated by rap group Public Enemy in the 1990's.

1978:

An influential funk band of the 1970s, Parliament—featuring George Clinton—released their biggest hit *Flashlight*.

1979:

Earth, Wind & Fire, released their album "I Am" which featured *Boogie Wonderland*, a song that encouraged using dance and community as an escape from the harsh realities of the time.

POLITICS

1970:

President Richard Nixon ordered an invasion on Cambodia, sparking protests across the United States.

1971:

The U.S. Supreme Court ruled that, in order to continue the process of desegregating schools, busing students to and from school might be necessary.

1972:

The Watergate Investigation began when five men were caught breaking into the Watergate complex in Washington, D.C.

1973:

The mobile phone was invented; The U.S. signed the Paris Peace Accord, removing U.S. soldiers from Vietnam.

1974:

Richard Nixon became the first President to resign after facing impeachment for his involvement in the Watergate scandal; Beverly Johnson became the first black model to be on the cover of *Vogue* or any high fashion magazine.

1975:

The Microsoft corporation was formed by Bill Gates and Paul Allen.

1976:

The Apple computer was created and launched by Steve Jobs and Stephen Wozniak; The United States of America celebrated its Bicentennial.

1977:

The movie *Star Wars* was released; Scientists constructed ways to create insulin.

1979:

Margaret Thatcher became the first female Prime Minister of Great Britain.

HANDOUT



FASHION



TRENDS



FARRAH FAWCETT



COUTURE



MEN'S LOOKS



PROTESTS



PROTESTS



RICHARD NIXON



JIMI HENDRIX



FUNK AT A GLANCE



MUHAMMAD ALI



SCOOBY DOO



MICHAEL JACKSON
STEVEN TYLER



SOUL TRAIN



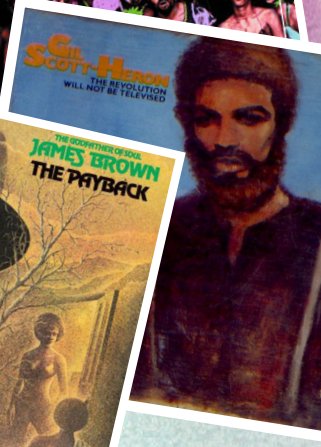
KISS



STUDIO 54



ELTON, DEANNA, CHER



WORD ON THE STREET

Popping:

The style of popping was created in California in the 1970s. Performers would dance to funk songs and using the beat of the music would contract or expand their muscles (i.e. their chest).

Locking:

A dancing style that originated in the 1960's. The dance is credited to Don Campbell, who, when creating his own dances, couldn't perform certain moves. Instead he combined fast arm movements and froze or "locked" in a position until the next set of steps.

B-Boy / B-Girl:

The "B" in B-Boy/Girl stands for "break" and is generally used in the hip-hop dance culture over the term breakdance or breakdancer.

Headspin:

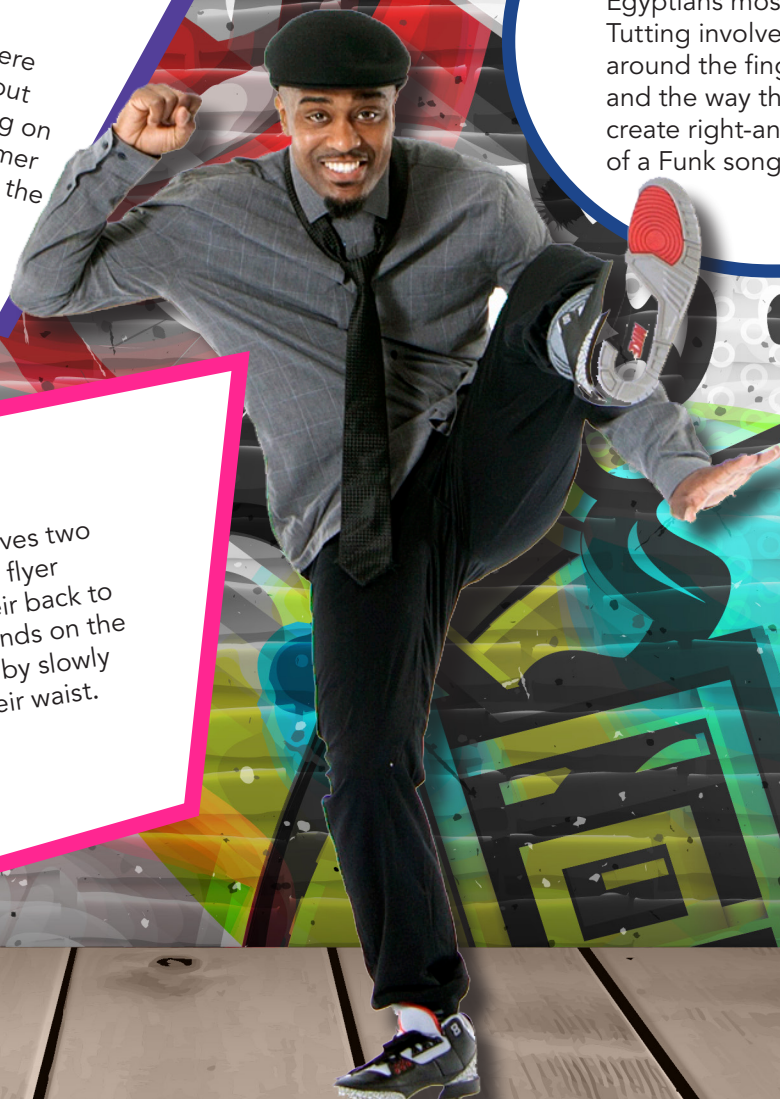
The headspin is a dance move where the body is aligned with the floor but instead of the performers feet being on the floor, it's the head of the performer that's in contact with the floor. Once the performer has gotten their balance, they spin on their head.

Tutting:

Tutting, as a dance style, is said to be derived from the painting of Ancient Egyptians most notably, King Tut. Tutting involves movements focused around the fingers, hands and arms and the way that those body parts can create right-angled shapes to the beat of a Funk song.

Wheelbarrow:

An acrobatic dance move that involves two people: the base and the flyer. The flyer stands in front of the base with their back to them, and the flyer places both hands on the floor. The base balances the flyer, by slowly guiding the flyer's legs around their waist.



BEFORE

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

COMMON CORE STANDARDS

Speaking and Listening: 2

Language: 1; 3

Reading: 1; 4

NEW YORK STATE STANDARDS

Arts: 1; 2; 3; 4

English Language Arts: 1; 3; 4

BLUEPRINT FOR THE ARTS

Visual Arts: Art Making
Making Connections

Dance: Dance Making
Developing Dance Literacy



FUNKEDIFIED

MOVIN' TO THE GROOVIN'

RENNE HARRIS: FUNKEDIFIED features performers who pop and lock with fierce style. They might make it look easy, but the performers you'll see on stage have practiced their art form for years. Use the activity below to get your class movin' and groovin'!

Materials Needed: Music (Funk or Funk-inspired)

1. To begin, ask students to walk around the room. After a minute passes, play some funk music. Have students notice how their movement and physicality naturally shifted when the music began playing by asking questions like: *Did you notice a change in your physicality? How did the rhythm or tempo (speed) of your stride change? How did the music affect your facial expression?* Then, have them walk to their own space in the room and ask them to stand naturally.
2. Once again, have students walk around the room as they would if they were walking down the street. Be sure to ask them to incorporate varied **tempos** (the speed at which students travel around the room) and **levels** (standing high and dipping low). Encourage students to examine the ways their body moves by asking questions like: *What do you notice about your posture or physicality? How did your breath change or did it? What would you say was your emotional state?* Then, ask everyone to freeze in place.
3. Repeat **Step 2**, however, this time have them walk around the room as fluidly and loosely as they can. Remind them to incorporate varied tempos and levels. Encourage students to examine the way their body moves by asking questions like: *In what different ways did the music affect the quality of your movement?*
4. Then, repeat **Step 2** and **Step 3**, but this time students should walk through the classroom using only stiff, rigid movements, with their bodies as "locked" as possible, still incorporating different tempos and levels. Encourage students to think about how their new physicality is affected by the music: *How does your current physicality affect your relationship to the music, and vice versa? What emotions, if any, does this physicality make you feel?*
5. Bring students together in a standing circle and share out one of the rigid or fluid movements that they most enjoyed creating. Keep the music playing and encourage each student to share their movement to the beat of the music, then pass it around the circle, until every student has had a chance to share their favorite movement with the class.
6. Divide the class into small groups and remind them that they have 3 separate moves. Next tell them they're going to use these movements to create a group dance piece! Have each group choose at least one pedestrian movement, one fluid movement and one rigid movement, and weave them together to create a 20-second dance "clip" to the funk music selection of your choice.
7. Finally, have students come back into a standing circle, still in their groups, to share out the dances they've created. After each group has shared, turn the music up and have a funky dance party to wrap things up!

REFLECTION QUESTIONS:

What happened when everyday movement morphed into dance moves?

What was the experience like to share ideas and collaborate with your classmates?

What did you learn about funk dance from developing your own dance performance?

Where do you think you'll see elements of fluid and rigid moves in FUNKEDIFIED?

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

WATCH

Check out the video trailer and a message from RENNIE HARRIS: FUNKEDIFIED

www.NewVictory.org/FUNKEDIFIED

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 bring Rennie's story to life through dance?

How do you think funk music and imagery will help the storytelling?

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?

How did music, dance and imagery come together to enhance the storytelling?

What do you think of dance and funk music as a way to tell stories?

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.

FUNKEDIFIED

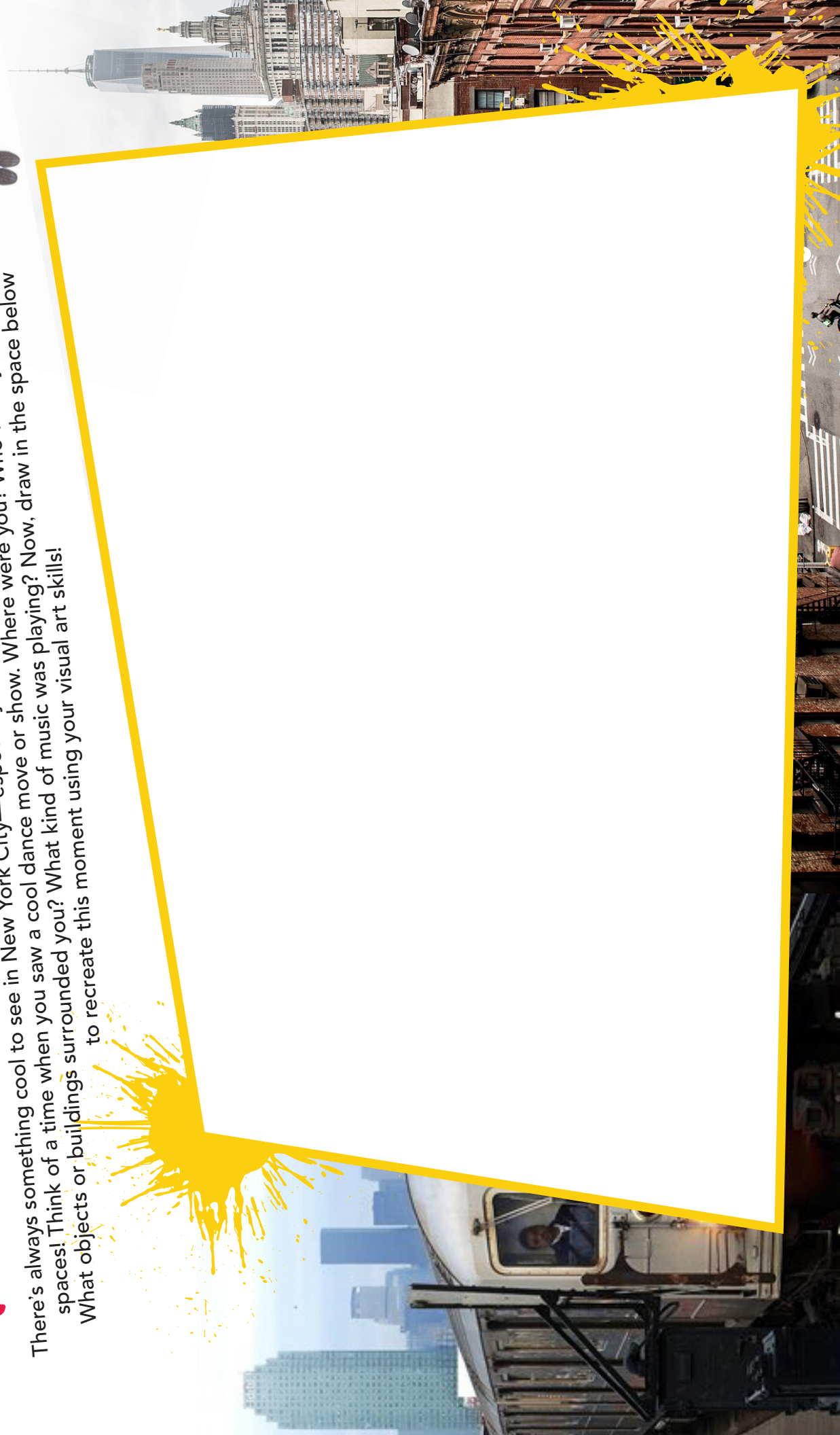
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DANCIN' IN THE STREET



There's always something cool to see in New York City—especially when it comes to people performing in public spaces! Think of a time when you saw a cool dance move or show. Where were you? Who were you with? What objects or buildings surrounded you? What kind of music was playing? Now, draw in the space below to recreate this moment using your visual art skills!



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; 4

NEW YORK STATE STANDARDS

Arts: 1; 4

English Language Arts: 1; 7

BLUEPRINT FOR THE ARTS

Visual Arts: Art Making

Making Connections

Heads up!

Narrated by Harris himself, **RENNIE HARRIS: FUNKEDIFIED** features a live vocalist and “Invincible,” a four-piece funk band, with additional percussion by dancers, including The Hood Lockers. This crew’s unique brand of dance, along with the show’s heartstopping music and rich, provocative imagery, will evoke the political, economic and social landscape of the 1970s. Prepare your students to examine how imagery, dance, live music and storytelling come together to transform The New Victory into a world of funk and fun!



FUNKEDIFIED

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 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd 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 (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_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

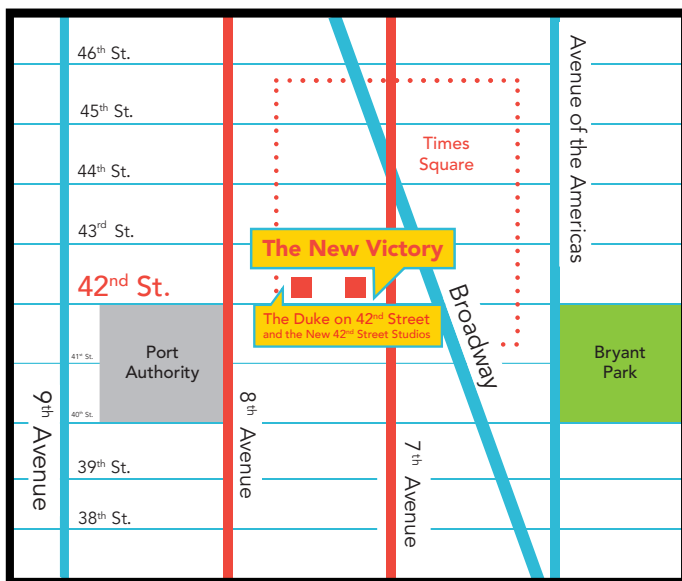
If you are traveling by bus, please also share this important information with the bus driver.

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 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

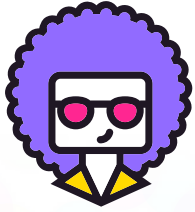
Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

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



GET FUNKY! YOU COOL CAT!

CREATIVITY PAGE



When funk music was introduced to the world in the 1970s, the genre brought along with it some truly out-of-sight fashion, including lots of bold colors and big hair. Travel back in time and create yourself full of funk, thinking about your own personal style. Mix up the elements on the page to get funky and transport yourself to the era of bell-bottoms and large collars.



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; 4

Writing: 3; 4

Speaking and Listening: 1; 3

Language: 1; 3

NEW YORK STATE STANDARDS

Arts: 1; 2; 3; 4

English Language Arts: 1; 3; 4

BLUEPRINT FOR THE ARTS

Theater: Developing Theater Literacy
Making Connections

Visual Art: Art Making
Making Connections

Dance: Dance Making
Developing Dance Literacy
Making Connections



FUNKEDIFIED



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. **You might want to take a page from the performers' notebook and ask students to answer not with words, but through facial expressions and physicality!** Lead students in a discussion using the following questions:

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a bowler hat and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery evoked. Then, lead students in a discussion:

What were the most interesting moments in the show?

How did the use of dance, music and storytelling come together on stage?

*Did the use of visual media and costume design help to enhance the show?
How so?*

What does the term “funk” mean to you?

In what ways was storytelling present in the show?

What were some themes or big ideas in the piece that stuck out to you?

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...*)



FUNKEDIFIED





PERFORMANCE REFLECTION

THE MINDFUL MOVER

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



WHILE WATCHING THE SHOW
I HAD THE STRONGEST
REACTION TO

THE SHOW MADE ME THINK ABOUT



A QUESTION I HAVE ABOUT
THE SHOW IS



BEFORE SEEING THIS SHOW,
I DIDN'T KNOW THAT

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

IF I WERE THE CHOREOGRAPHER,
ONE THING I WOULD CHANGE
ABOUT THE SHOW IS

AFTER SEEING THE SHOW,
MY FRIENDS AND I TALKED ABOUT

OVERALL, THE SHOW
MADE ME FEEL



AFTER / PERFORMANCE REFLECTION

FUNKEDIFY YOUR CLASS

The funky dance moves featured in RENNIE HARRIS: FUNKEDIFIED work in lockstep with the music, narration and projected images to tell a story.
Work with your students to create a multi-media movement piece!

Materials Needed: Large chart paper, markers, Funk or Funk-inspired music, smart board, overhead projector

1. To begin, have a discussion as a class about the diverse media used in RENNIE HARRIS: FUNKEDIFIED. Ask your students questions like: *Did the use of narration and projection help to enhance the storytelling? What kind of emotions did you feel when watching the dancers? What kind of images came to mind while listening to the story being told?*
2. Tell students that they are going to write and tell a collective short story about what it means to grow up in New York City in 2018. **Note:** *This activity is about telling a cohesive story written by a collective unit of students. While everyone's voice should be heard, this story should be less about one specific student and more about the group as a whole as told through one collective voice.* Ask each student to write one or two sentences about life as a kid in the city. Then, have them read over what they've written and ask them to consider the emotion(s) they feel when reading it.
3. Tell students to think about how to convey their text, utilizing the emotions they felt while re-reading their own written text, using their body in three different ways:
 - a) First, using only facial expression.
 - b) Second, using one physical gesture.
 - c) Third, using one full fluid movement that embodies their emotion(s).
4. Next, work together to combine all of the written elements together into one story.
5. Now that everyone has contributed to create a written piece and have had a chance to explore what it means to tell a story through movement, it's time to work together as choreographers to brainstorm the best physical movements to use to tell your story, line- by-line. **Note:** *Remember that emotions are key in storytelling!*
6. Once the class has come up with choreography, divide the class up into different creative teams: set designers, choreographers, performers (narrators, actors, movers, dancers) and sound designers! Give each team a task, for instance:
 - a) Set designers should choose a selection of images from the library or the internet that to use as the backdrop of your movement piece. **Note:** These images can be projected on a smart board, redrawn on chart paper or recreated on transparencies and projected via overhead projector add to your piece!
 - b) Choreographers should mold the movements created by the whole class and choose how to use them throughout the piece.
 - c) Performers should decide who the narrators, movers and dancers are and when and where they speak or dance.
 - d) Sound designers should choose a piece of music to act as your soundtrack! Make it funky!
7. Once it's all been created, invite another class to watch your multimedia movement masterpiece!

REFLECTION QUESTIONS:

What surprised you most from this activity?

How'd it feel to work together to create a movement piece?

What changed for you from writing and reading your individual text to when it was combined with your classmate's text?

How does it feel to turn personal notes into a theatrical dance piece?

Did you learn anything about yourself or your peers through the creative process?



You've Got the Funk

Funk music has had a lasting legacy that has captivated multiple generations. Now it's time for you to make your Funkadelic mark! The pictures on this page are of LP album covers from the funk genre. Using the space below, create your own album cover, including your funk band's name and the album title! Come on, you know you've got the funk!



Sources

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