

NEW VICTORY  
THEATER

# NEW VICTORY® SCHOOL TOOL®

## RESOURCE GUIDE

The Tall One

The Quiet One

The Weak One

# BROOKLYN YOUTH CHORUS

Silent Voices:  
**Lovestate**

2018-19 SEASON

# THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

A PROJECT OF THE NEW 42ND STREET



# 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)

## 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.

## CONTACT INFORMATION

209 W 42nd Street, New York, NY 10036  
[Education@NewVictory.org](mailto:Education@NewVictory.org)  
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.







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# Silent Voices: LOvestate





# 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; 2; 3; 4; 5; 6; 7

**Writing:** 2; 3; 4; 6; 7; 9; 10

**Speaking and Listening:** 1; 2; 3; 4; 5; 6

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** Creating, Performing, Responding, Connecting

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

**Social Studies:** 5

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making, Developing Theater Literacy, Making Connections

**Music:** Music Making, Developing Music Literacy, Making Connections

## Summary

Soaring melodies, interlacing harmonies and the ethereal voices of the Brooklyn Youth Chorus (Dianne Berkun Menaker, Founder & Artistic Director) will echo through The New Victory with **SILENT VOICES: LOVESTATE**. Driven by their own personal stories and struggles, these remarkable young singers harness the power of their voices to confront the challenges of racism and sexism, as well as their own identities, orientations, boundaries and belonging. Featuring commissions by Pulitzer Prize winners David Lang and Caroline Shaw, and Nico Muhly, Bryce Dessner, Paola Prestini, Toshi Reagon, and others, **SILENT VOICES: LOVESTATE** explores a young generation's vision of a more inclusive and compassionate future.



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Where in the world is  
BROOKLYN YOUTH CHORUS from?

BROOKLYN, NEW YORK



### FUN FACTS:

There are over 1,241 arts and cultural institutions based in the borough of Brooklyn. As of 2015, New York City's five boroughs were home to 4,224 cultural non-profit organizations. That's a 54% increase from 2005!

Only less than 2% of the world are actually tone deaf, usually as a result of a high fever during childhood. Singing is like walking, it takes some practice and work but anyone can train their ear and vocal chords to sing harmoniously.

When we sing, sound comes out of our mouths at 75 miles per hour!

### DID YOU KNOW:

Much like the choir's own makeup, the series' many esteemed collaborators represent a diverse cross-section of identities spanning musical genres and art forms. Artists and composers from the silent voices series includes: Jeff Beal, Mary Kouyoumdjian, Shara Nova, Kamala Sankaram, Caroline Shaw, Paul Miller/DJ Spooky, Hilton Als (Pulitzer Prize winner), Claudia Rankine (*New York Times* Best Seller), Julia Adolphe, Olga Bell, Anna Clyne, Shaina Taub, Shelley Washington and Bora Yoon.

A go-to for New York's leading orchestra, philharmonics, pop artists and even dance companies, the Brooklyn Youth Chorus has held their own on stages alongside legends like Sir Elton John and Barbra Streisand and performed on popular television programs such as *Saturday Night Live* and the *Late Show with David Letterman*.

IDENTITY × MUSIC +  
EMPOWERMENT ÷ INJUSTICE =

# Silent Voices: LOVESTATE

## A closer look:

Helping students hone and develop their voices is the Brooklyn Youth Chorus's forte. Using Artistic Director Dianne Berkun Menaker's trademarked Cross-Choral Training® method, the collective's 600 choristers, aged 7 to 21, receive extensive instruction in three key areas: vocal training, musicianship and musical literacy and performance elements and historical context. While the pitch-perfect performers can carry a tune in any number of styles from classical to contemporary, the Grammy Award-winning group places a unique emphasis on commissioning. SILENT VOICES: LOVESTATE is one of over 100 original works and world premieres, and LOVESTATE is the third piece in the SILENT VOICES concert series. The multi-year project, which launched in 2016, celebrates Brooklyn Youth Chorus's 25-year history of giving voice to children and young adults from a wide range of backgrounds.

Founded in 1992 by Artistic Director Dianne Berkun Menaker, Brooklyn Youth Chorus's after-school program encompasses over 600 students in multi-level training divisions and advanced performing ensembles. In addition, students can enroll in a full complement of enrichment classes, individual lessons and summer camps. All students perform in the Chorus's annual concert series, and their advanced ensembles appear regularly at prestigious venues—from Carnegie Hall to the Barbican Theatre. Advanced singers also enjoy opportunities for touring and recording.



## LIVE MUSIC

**SILENT VOICES: LOVESTATE** is a choral piece that combines live music and singing to tell a wide range of narratives. Music not only acts as the show's driving force, it also adds atmosphere and helps to convey a deeper level of emotion and mood, transcending dialogue or monologue.

## CHORAL SINGING

In **SILENT VOICES: LOVESTATE**, the sung music is made up of choral arrangements—music that is sung in more than two parts, involving more than one voice part, such as alto and soprano. A chorus can take many different forms and use different modes of singing or chanting. For instance, in drama, a Greek Chorus is made up of a collective of actors who comment on the action of a play using spoken word, song and dance. A singing chorus, as we know it today, is usually made up of four parts: soprano, alto, tenor, and bass.

## INTERVIEW-BASED THEATER

This style of theater—sometimes referred to as Documentary Theater, Theater of Fact, Testimonial Theater, Tribunal Theater or Verbatim Theater, though they are each slightly different in execution—is created by using the spoken words of real people, gathered by way of recorded interviews. In **SILENT VOICES: LOVESTATE**, those interviews, or testimonials, which zoom in on chorusters' own life experiences, have been curated into lyrics, composed music and a cohesive script that is then performed by the show's chorusters and musicians in front of a live audience.

## MULTIMEDIA DESIGN

Multimedia design combines various artistic mediums such as images, projections, sound effects, music and lighting design into a theatrical performance. In this show, image projection, video projection and music are used to create a mesmerizingly haunting landscape that transports the audience into the world of **SILENT VOICES: LOVESTATE**.

### WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring **SILENT VOICES: LOVESTATE** with your students, find out how much they already know about **CHORAL SINGING** and **INTERVIEW THEATER**. In addition, allow them to explore the theme: **EMPOWERMENT** and **SELF-EXPRESSION**.

*Have you ever seen a chorus perform live? What did you enjoy about it and why?*

*What element(s) of music do you like best? Why?*

*How does interview theater lead to songwriting?*

*What does the word "empowerment" mean to you?*

*In what ways is self-expression important to you? Why?*



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## DEVISE YOUR OWN ADVENTURE (ENGLISH LANGUAGE ARTS)

As a class, think of the different parts that make up a captivating story. Then, work as an ensemble to devise a play, perhaps with musical elements, a la SILENT VOICES: LOVESTATE. This could be based on excerpts from students' personal journal entries, a piece of text you're reading, or have read in class, or a poem or monologue you write as a class. Use these prompts to get students' brains kick-started: *Throughout your everyday lives, can you identify some of the moments when you've really wanted to say something or express yourself, but you felt like you couldn't? What made you feel that way? What was the obstacle? In the future, what actions can you take to make sure your voice is heard?* Then, using those prompts, have students write their thoughts down journal-entry style. As a class, or in small groups, have students meld their writing into one piece of work. Over a period of time, have your students examine their collective text's themes and tone, and then have your students collaborate to create an interactive experience based on their written text. **Hint:** Remind students that they can feel free to use different art forms such as music or movement when creating their devised piece. Once they've created their work of art, showcase it for family, faculty or another class! To support this unit, use the **Activity:** *Poetry in Motion* in the **After** section.

## IT'S A SINGSONG (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, MUSIC)

Three of the main themes of SILENT VOICES: LOVESTATE are things we can all relate to: identity, self-empowerment and making one's voice heard. As a class or in small groups, have a discussion about these themes and what they mean to your students as individuals within our society. *How do you view yourself? How do others view you? In what ways does not being seen or heard affect you? What societal systems do you think might contribute to the oppression or marginalization of people? How can we counteract these systems?* Now, facilitate a group discussion about the things you can do as a class to make the world a more equitable and inclusive place. Next, have each group work together to create a poem, rhyming or otherwise, about how they engage in the world around them. Then, have them create a tune for their poem and, voila, they've created a song! Finally, invite another class to your space and have each group sing their song for them, making sure to encourage each group to begin their sharing by offering one or two thoughts about the inspiration of their song. To support this unit, use the **Activity:** *Poetry in Motion* in the **After** section.

## GETTING TO KNOW YOU (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

SILENT VOICES: LOVESTATE is a female-forward production that addresses marginalization, power and privilege. Put on your feminist cap and embark on a research project to find and connect with communities with which you would like to engage and learn from, or organizations whose mission it is to empower women or other marginalized communities. Have students use their findings to create visual art representations showing what they've learned from said communities or organizations, what they hope to accomplish by engaging with them further and what they hope the future will look like for humans. Then, create a gallery or bulletin to show off their visual art masterpieces with contact information for each community or organization so that other students can take action, too! To support this unit, use the **Creativity Page:** *What's the Issue?* in the **Before** section.

# BEFORE

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

## COMMON CORE STANDARDS

**Writing:** 3; 4

**Speaking and Listening:** 1; 2; 6

**Language:** 1; 2; 3

## NEW YORK STATE STANDARDS

**Arts:** Responding, Making Connections

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

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making; Developing Theater Literacy; Making Connections



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# COMMUNITY AND INDIVIDUALITY

Expressing one's personal identity and making your voice heard is an act of resistance against oppression and a bold move toward full self-expression. Work with your students to use emotions, gestures and movement as a physical representation of self-expression!

**Materials:** Large butcher paper, markers

1. To begin, have students stand in a circle. Ask students: *Can you tell me, using one word or phrase, how you're feeling today?* Scribe their answers on large chart paper. As a group, have students explore each of the listed emotions, first on their face, then in their whole body.
2. Next, still standing in a circle, ask students the following questions: *What is one word that accurately describes you?* Then, so students have freedom to explore without being seen, have students turn 180°, with their backs to the center of the circle, and ask them to think about the word they just said and embody that word with their whole bodies.
3. Next, still with their backs to the center of the circle, give students the prompt: *Think of a word that represents your true identity. Once you've chosen that word, keep it to yourself, but express it using your entire body.* Allow students time to truly embody and own this movement as it will be very personal to them. This movement will be known as their Identity Expression Gesture.
4. Now, invite students to form a line and tell them that they are going to go on a journey to discover different ways of expressing themselves using gestures, physicality and levels. Let them know that, on their journey, they will be leaders and followers. Then, ask for a volunteer to be your leader.
5. Tell students to move through the space, following the person in front of them and mirroring the actions (physicality and gestures) of the leader at the front of the line. Using the list of emotions, choose one student at a time to become the leader. This time, the leader must show their emotion while moving through the space in the room. The other students should copy that emotion. **Note:** *Leaders should only use their Identity Expression Gesture. They never have to define their gesture in words, only in movement.* After some time, have the leader move to the back of the line, making the second person in line the new leader. Repeat this until everyone has had a chance to become the leader!
6. Next, have the students come back to the circle and ask them to show their Identity Expression Gesture to the rest of the class one by one. **Note:** *For a low-focus approach to this part of the activity, ask for volunteers to do this only if they feel comfortable.*
7. Finally, have a group discussion about what it was like for students to embody their individual identity within a group setting versus individually. Use the reflection questions below for inspiration!

## REFLECTION QUESTIONS:

What does the word "identity" mean to you? Did this activity highlight that for you?

What was empowering about this activity?

What was challenging for you about this activity?

Where in SILENT VOICES: LOVESTATE do you think self-empowerment will be present?

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## Be a part of your kid's field trip to SILENT VOICES: LOVESTATE!

### WATCH

Check out the video trailer for SILENT VOICES: LOVESTATE.

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

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 choral singing is?*

*How do you think the composers discovered their talent for writing songs?*

*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 would you describe a devised choral performance?*

*Did anything about the show surprise you?*

### 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 2018-19 season, including shows to attend with your family, visit [NewVictory.org](http://NewVictory.org).

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# What's the Issue?

Create a storyboard or series of illustrations that detail an important issue you'd like to tackle right in your very own neighborhood. For instance: Is litter rampant in your neighborhood? Is noise pollution a problem where you live? Think about an issue you'd like to help solve.

**Once you've come up with an idea, imagine how you would solve it in five steps.  
Then, draw your solution(s) in the spaces below.**

**Bonus:** Build on this by creating a digital slideshow or video collage set to music and present it to your class!



# 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; 2; 4; 5; 6

**Writing:** 2; 3; 4; 9; 10

**Speaking and Listening:** 1; 3; 4; 5; 6

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

## NEW YORK STATE STANDARDS

**Arts:** Creating, Performing, Responding, Connecting

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

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making, Developing Theater Literacy, Making Connections

**Music:** Music Making, Developing Music Literacy, Making Connections

## Heads up!

**SILENT VOICES:** LOVESTATE uses vocal performance to express injustice, power, struggles, and love through original music. The script is made up of actual word-for-word accounts of the chorusters' real-life opinions and experiences. Be aware that the emphasis is on the music and words. Encourage your students to listen to how the music reflects what they are saying.



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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

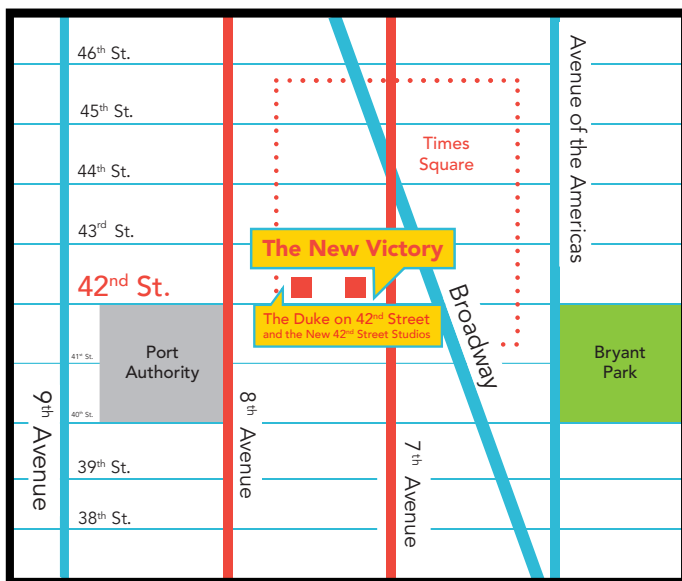
If you are traveling by bus, please also share this important information with the bus driver.

## 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 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.

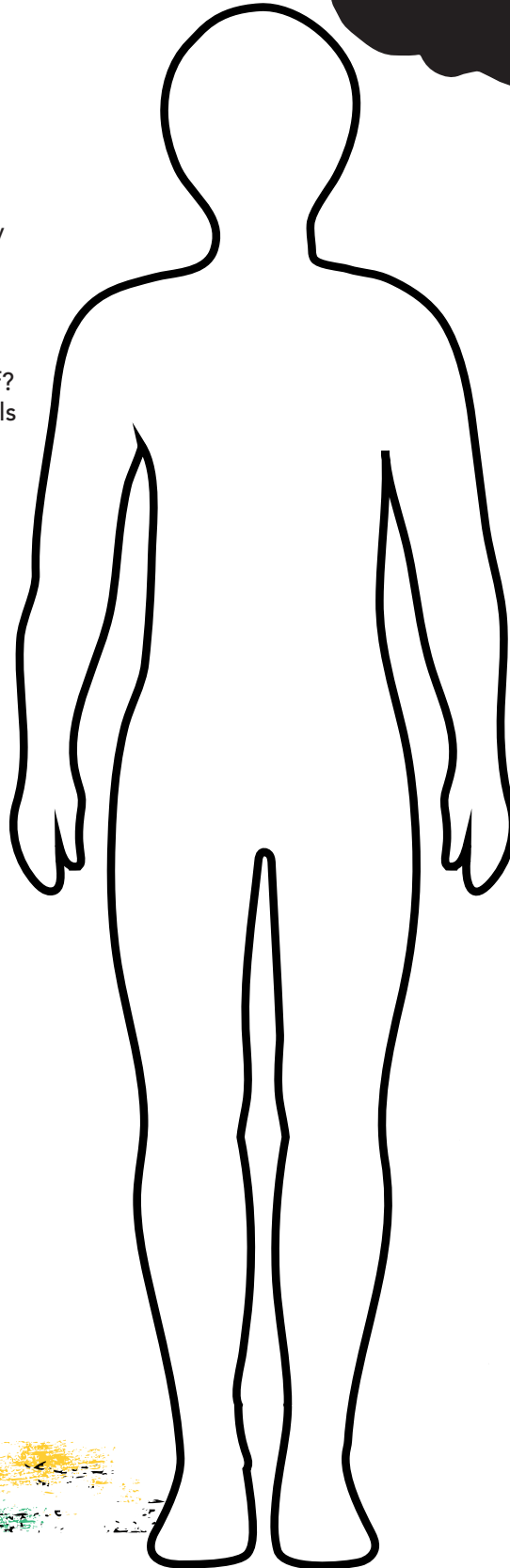
The M10, M16, M27, M42, M104 buses all stop within one block of the venues.



# INSIDE OUT

One of the main themes in SILENT VOICES: LOVESTATE is “the journey one takes to find themselves” Take a moment to think about who you are and how you’re perceived by the outside world. Consider these questions: How do you view yourself? How do people view you? What labels are placed on you by others? What labels have you put upon yourself?

This outline represents you. Use the space inside of it to write words or phrases to describe how you view yourself. Use the space on the outside of the outline to describe how the outside world views you. Then, share your results with a partner!





# 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:** 2; 3; 4; 5

**Speaking and Listening:** 1; 2; 3; 4; 6

**Language:** 3

## NEW YORK STATE STANDARDS

**Arts:** 1; 2; 3

**English Language Arts:** 1; 3

## BLUEPRINT FOR THE ARTS

**Theater:** Theater Making; Developing  
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. Then, lead students in a discussion:

**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 large music note 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 and 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 songs about?*

*What messages were the songs trying to convey?*

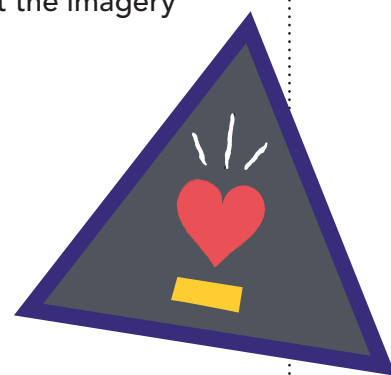
*What were your favorite parts of the show?*

*Did the songs or themes remind you of anything?*

*What did you think about how the poems were set to music?*

*What different production elements (music, projection, lighting, etc.) did you notice in the show?*

*How did the show make you feel?*



## 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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**Lovestate**

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NEW VICTORY® SCHOOL TOOL® Resource Guides



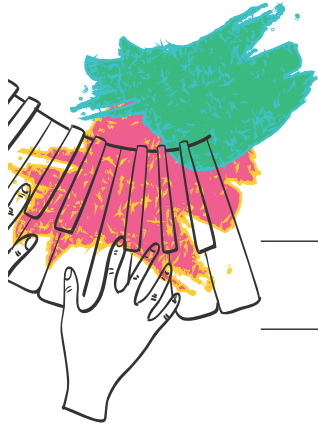


AFTER / PERFORMANCE REFLECTION

# THE CRITICAL THINKER

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

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WHILE WATCHING THE SHOW,  
I HAD THE STRONGEST  
REACTION TO

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THE SHOW MADE ME THINK ABOUT

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BEFORE SEEING THIS SHOW,  
I DIDN'T KNOW THAT

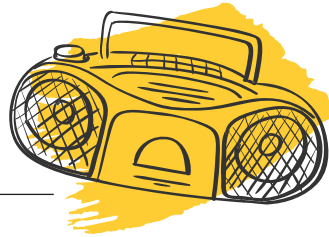
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A QUESTION I HAVE ABOUT  
THE SHOW IS

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IF I WERE THE DIRECTOR, ONE  
THING I WOULD CHANGE ABOUT  
THE 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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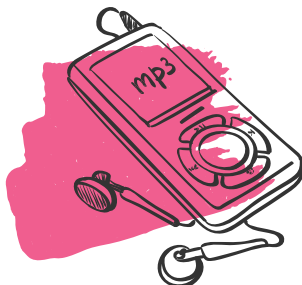
AFTER SEEING THE SHOW,  
MY FRIENDS AND I TALKED ABOUT

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OVERALL, THE SHOW  
MADE ME FEEL

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# POETRY IN MOTION

SILENT VOICES: LOVESTATE is non-linear storytelling that utilizes poetry, digital projection and music as dramatic elements. Now it's time for your class to tell its own story in the form of a wordless, visual poem!

1. Begin by telling students that they are going to become photographers and investigators!
2. Have a conversation about SILENT VOICES: LOVESTATE, asking students to recall what they saw on stage. In particular, have them think of the different ways each "story" was told.
3. Then, tell students that, as a class, you're going to take a walk around the neighborhood! Their task is finding different objects to photograph that help tell stories about identity, marginalization, strength, perseverance and empowerment. **Note:** To help guide students, tell them to look for things like: a large, decades-old tree (strength) or newspapers laying on subway grates (marginalization). This can be an exercise in abstract or literal storytelling. Tell students their photos are going to be put up around the room to tell a story—a visual poem!
4. Next, have them choose which types of objects they're going to be searching for. Tell them, when they find those objects around the city, they are to take photos of these objects on their digital devices or with a camera.
5. Once you have compiled hard copies of students' photos, have each student share the photo(s) they captured with their peers. You can guide them by asking questions like: *Why did you choose this particular object? Where did you find this object? What did you think when you saw it? How did seeing it for the first time make you feel? Did it remind you of SILENT VOICES: LOVESTATE? How so?*
6. Then, as a class, decide the order in which the photos should be displayed in the room. Guide this process by asking questions like: *What kind of story do we want to tell with our photos? What should our visual poem be about? What emotions or feelings do we want to portray through our poem?* **Note:** As an alternative, once you've decided the order of your students' photos, give students a writing prompt in which they must create a written poem that tells their version of your collective visual poem.
7. Once all of the photos have gone up in the room, congratulate your investigative photographers on a creative job well done!

## REFLECTION QUESTIONS:

What was it like to look for specific objects around the city?

How did it feel to create a visual poem as a class?

What elements of this activity reminded you of SILENT VOICES: LOVESTATE?

What did you learn about yourself in this activity?

What made you feel successful in this activity?

What were some challenges you encountered?





**Tell them how we, as a society, can do better. Make them hear you!**

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## Sources

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Photos: Tim Trumble