

NEW VICTORY[®]

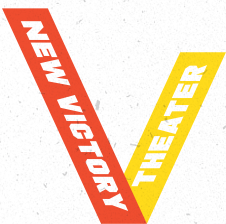
SCHOOL TOOL[®]

RESOURCE GUIDE

inspired by...
the companies featured in

NEW
VICTORY
DANCE

2026



NEW VICTORY® EDUCATION

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Bringing kids to the arts and the arts to kids since 1995, New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs both online and in its historic Times Square theater.

Powered by New 42, a cultural nonprofit dedicated to empowering artists, educators and families through the performing arts, New Victory served 157 Partner Schools and 18,500 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2025-26 school year.

Featuring artistic disciplines and traditions from a multitude of cultures, New Victory has become a standard-bearer of quality performing arts for young audiences in the United States with theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

Jobs for Young People

The NEW 42® Youth Corps is a youth development program that pairs life skills training with jobs in the arts for high school and college students. Designed to meet students where they are, NEW 42 Youth Corps provides flexible paid employment through a mix of on-the-job experience as well as personal, academic and professional development through a series of workshops, speakers and networking opportunities.



Under the leadership of President & CEO Russell Granet and Board Chair Henry Tisch, New 42 is a leading performing arts nonprofit whose mission is to make extraordinary performing arts a vital part of everyone's life from the earliest years onward.

Through our signature projects, New Victory and New 42 Studios, we serve young people, artists and educators with invaluable arts engagement and resources in and beyond the performing arts.



Support for New Victory Education has been provided by:

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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.



NEW VICTORY® THEATER
NEW VICTORY® SCHOOL TOOL® Resource Guides
A NEW 42® Project

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The content in this **NEW VICTORY SCHOOL TOOL Resource Guide** aligns with:

NEXT GENERATION LEARNING STANDARDS

- Reading: 1; 2; 3
- Writing: 2; 3
- Speaking and Listening: 1; 2; 3; 4; 5; 6
- Language: 1; 2; 3

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

- Creating, Performing, Responding, Connecting

BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

- Dance: Dance Making, Developing Dance Literacy, Making Connections
- Visual Arts: Art Making, Developing Art Literacy, Making Connections

inspired by...

NEW VICTORY DANCE

2026

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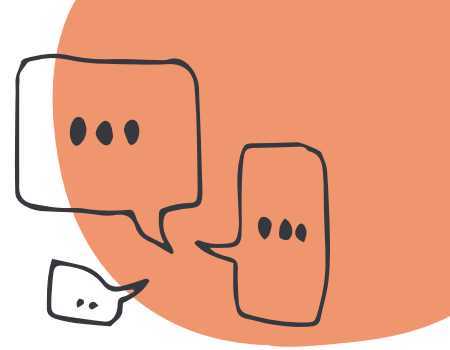
NEW VICTORY Dance: Discover, Create & Respond



NEW VICTORY Dance features nine New York City-based dance companies performing on the New Victory stage. In this section, you'll find: unit plan brainstorms, ready-to-facilitate activities and kid-centered creativity pages, all inspired by this season's NEW VICTORY Dance companies. You'll also find a detailed introduction to the companies, art forms and themes of each company's works.



UNIT PLAN BRAINSTORMS



Speak Up, Dance Out! (Dance, Social Studies)

Dance doesn't necessarily include dialogue, but it can still say a lot! Take inspiration from companies like Urban Bush Women and Shamel Pitts | TRIBE that use dance and performance to advocate for social issues. Begin by gathering as a group to watch videos of these companies performing to get a feel for how dance and activism can co-mingle. Invite each kid to think about a local or global social issue that matters to them and keep a list of them to reference later. Ask the group to research their issue, what caused it/causes it to persist and steps they can take to help create a pathway to positive change in response to that issue. Afterward, prompt kids to generate three movements that relate to their issue; these might be literal movements that portray their social issue or movements that represent the emotions that come up for them when thinking about their issue. To culminate, ask each kid to share their movements along with information gleaned from their research to both help their peers better understand their issue and help spread awareness.



I Make FUNNY Moves (Dance, Theater)

Dance until you drop... with laughter! Mix the art of comedy with the art of dance by creating your own dance parody. To begin, gather inspiration from Les Ballets Trockadero de Monte Carlo, a ballet company that uses slapstick and comedy to bring joy to their audiences. Next, divide everyone into small groups. Ask each group to choose a song to dance to—any style, genre, tempo, etc. Next, prompt each group to generate simple choreography to their given song. Invite kids to get inspired by the way their music sounds, the story they want to tell through music and dance, or dance moves they may already know. Challenge each group to introduce a moment of comedy where things appear to go wrong to the audience. This may be someone doing their dance routine in reverse order, facing the wrong direction or moving to a completely different tempo than the rest of their group. Whatever it is, make sure that the comedic “error” is exaggerated and playful to contrast with the rest of the choreography. Then, prompt each group to “resolve the issue” in a silly way, like the whole group joining in on the incorrect choreography or trying to corral the out-of-place dancer. Once everyone has developed their comic dance routines, ask each group to present their parody dance to the whole group, and then wait for the laughter to begin!



Curiouser and Curiouser (Science, History)

Creative processes emerge from a place of exploration; often, artists choose something they have questions about and investigate it through their art. Prompt your kids to consider something they're curious about—a naturally occurring phenomenon like shooting stars, an important historical figure like Martin Luther King, Jr., or something else entirely! Upon deciding, ask kids to research the thing they want to explore in depth and, simultaneously, track their learnings in the form of a collage. For every new thing they learn, task them with adding something—a drawing, a cutout, a printed picture—to their collage that represents this new bit of knowledge. Challenge kids to not only look online, but consult with friends, adults or the local library to discover all they can about their topic. When they're finished, they should not only have newfound knowledge about their topic, but also a visual map of where their curiosity took them. Display all the completed collages together so that kids can take a gallery walk and appreciate how exploring the unknown inspires beautiful art.

Say Less

Use this activity to explore ways in which movement can communicate what spoken words sometimes can't.

Materials Needed: Open space large enough for everyone to move freely

1. Invite everyone to find their own space in the room—somewhere they can stretch their arms in every direction without touching anyone else.
2. Tell them, "I'm going to ask some questions, but instead of answering out loud, you will answer with your bodies." Let them know their physical responses can be big and exaggerated or small and muted, fast or slow, literal or completely abstract. The one true rule is: absolutely no talking.
3. Begin with low-stakes, sensory prompts to ease the group in. Pause for 15 – 30 seconds after each question to give everyone time to move simultaneously, then move to the next. Try questions like:
 - What is your favorite color?
 - What is your favorite texture?
 - What is your favorite scent?
 - What is your favorite food?
 - What is the weather outside?
4. Once the group has warmed up, move to more open, emotionally-resonant prompts. These invite deeper reflection and more personal movement:
 - What does it feel like when you're really proud of yourself?
 - What does boredom look like?
 - What does it feel like to wait for something you really want?
 - What does freedom feel like?
 - What does pure joy look and feel like?
5. Invite kids to choose three or four of the movement responses they explored and arrange them into a short sequence—a mini dance piece that's entirely their own. Encourage them to think about the qualities they played with earlier by asking them: *Is each movement big or small? Fast or slow? Sharp or smooth? How does one movement lead into the next?* Give the group a few minutes to practice their sequence.
6. Invite two or three volunteers to share one of their movement responses with the group while everyone else watches. After each share, ask the group: *What did you notice? What did that movement communicate to you?* Remind everyone that responses to the same question can look completely different in different bodies—and that's part of what makes us unique!

Reflection Questions:

What was it like to answer a question without using any words?

Are there feelings or ideas that are easier to show with your body than to say out loud? What are they?

Was there a prompt that surprised you—one that your body answered in a way you didn't expect?

IT'S GIVING DANCE COMPANY COUTURE

Imagine you are the founder of your very own dance company and your goal is to make a statement that revolutionizes dance. Before your crew hits the stage, you all need a look—something fierce that tells the world exactly who you are and what you stand for. We're talking about a full-design moment.

Use the space below to design your dance costume by considering: What kind of dance do I want to create? What emotions do I want my dance style and look to evoke? What colors, textures or shapes represent my company's vibe? Grab markers, crayons, colored pencils, scraps of paper, fabric, foil, pom poms, stickers—and design away! Beneath your creation, write in the name of your dance company and what you stand for.



My dance company is called: _____

My dance company stands for: _____



Move with Me

Use this activity to build a communal poem one word—and one movement—at a time.

Materials Needed: The poem template below (or one of your own) and an open space large enough for everyone to move freely

1. Gather everyone together and let them know that they're going to work in small groups to create a poem. Every word they come up with will also be expressed through movement.
2. Invite every small group to read the sample poem aloud. Then read it a second time, a bit slower, so each group member can hear its rhythm and feel where the missing pieces go.

Use this sample poem for inspiration, or create your own!

Before we had words, we had _____, (a gesture or short movement) a feeling that moved us and followed us around. Before we had language, we had _____, (a way of moving) a way of saying "I'm here" without ever questioning ourselves.

We've all felt _____ and _____ too—sometimes those feelings look different on me than on you.
(a feeling) (another feeling)

Look at this room, look at all this _____, every body is different, every body is free.
(something you see)

We are _____ and somehow that's exactly right.
(an adjective that describes this group)

We are still becoming _____—and we're doing it together. That's right!
(something you're growing into)

3. Starting from the top, ask groups to take turns offering a word (big, small, silly or abstract) for each blank space in the poem. Once their word is agreed upon by the rest of their small group, the person offering the word will also create a movement to go with it—something that captures the feeling or energy of that word—and invite the group to repeat that word and movement.
4. Give time for all groups to work through the poem this way, word by word and movement by movement, until every blank is filled and every movement has been learned.
5. Finally, invite each group to present their piece by reading their poem aloud and showcasing their unique movement work. Celebrate with a round of applause and then reflect on this experience using the reflection questions listed on this page.

Reflection Questions:

What was it like to have your word—and your movement—become part of something everyone shared?

How did the movements change the feeling of the poem?

If you could add one more line to the poem, what would it be—and what would the movement be?



HEY, MR. DJ! PUT A RECORD ON...

Everyone has a soundtrack that speaks to their soul—a mix of songs that makes them feel most alive, most themselves, most ready to “move it, move it.” What’s your seven-song soundtrack?

Use this page to build your personal playlist by considering the following questions:

- ✧ What song makes you want to move no matter what?
- ✧ What song feels like your entrance music—the one that plays full-blast when you walk into a room?
- ✧ What song represents how you feel on your best day?
- ✧ What song would you dedicate to your class or group right now?

Write your songs below. If titles aren’t coming to you and you’d rather start a different way, begin by drawing or journaling your responses to the above prompts in the box below. If that helps generate song titles, add them to the list!

MY PLAYLIST

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

DRAW OR JOURNAL

WANT TO TAKE IT FURTHER?

Challenge your teacher or group leader to start a “Daily Dance Party: A Song a Day.” Each day, one person chooses a song from their playlist. Everybody moves to the grooves. No wrong responses. Just joy!



The Critical Thinker



Answer the questions below, using words or doodles, to help you think about the performance you saw.



The part of the performance that grabbed my attention the most was...

One thing I saw on stage during this performance that I've never seen before was...

The performance made me think about...

A question I have about the performance is...



Before seeing the performance, I didn't know that...

If I were the choreographer, one thing I would change about the performance is...

Overall, the performance made me feel...



NEW VICTORY Dance: Learn More about the Companies



In this section, you'll find a helpful handout aimed at getting everyone in your group to gain a deeper understanding of the companies featured in each NEW VICTORY Dance program, and tips on how to experience live dance.



TIPS AND TRICKS FOR EXPERIENCING LIVE DANCE

Some dance pieces tell a clear, linear story with recognizable characters and a beginning, middle and end—this is called narrative dance. Others express a feeling, an idea or a state of being without any clear, intentional story at all—this is called abstract movement. And some pieces live somewhere in between—this is called non-linear storytelling, and it's intentional. Like a dream or a memory, it doesn't have to make logical sense to have emotional impact. Encourage young people to let go of the question *What is this about?* and instead ask themselves *What am I feeling right now, and why?*



What to Know and Where to Focus

Live dance might be overwhelming at first. There's a lot happening all at once. Below are a few lenses that can help everyone focus their attention. Consider the following:

- **Shapes.** *What shapes are the dancers making with their bodies? Are they round and curved or sharp and angular? Are they expansive, taking up as much space as possible, or contracted and small? Shapes can carry meaning even when we can't explain exactly why.*
- **Relationships.** *How are the dancers moving in relation to one another? Are they mirroring each other, moving in opposition or seemingly unaware of each other's presence? The space between bodies, and what happens (or doesn't happen) in it, is sometimes where the real story lives.*
- **Space.** *Where on the stage are the dancers, and how do they move through space? Are they spread across the full stage or clustering together? Moving toward each other or pulling away? A dancer standing alone in a spotlight tells a very different story than one surrounded by others.*
- **It's okay to not "understand" everything.** Dance isn't always a puzzle to be solved. Part of the experience is sitting with not knowing while staying curious.
- **Responses to live performance.** If a young person laughs, gasps, fidgets or stays completely still, that's great! Those moments are genuine responses and act as good entry points for conversation after a performance. Remember that the New Victory is a no-hush zone. As long as audible responses are offered with respect, kids are welcome to respond authentically to what they're experiencing.
- **Silence is often part of the performance.** Notice what happens in the quiet moments (between movements, between pieces, in a held pause). Dance (and drama) lives in those spaces, too.



Questions to Ask After the Performance



Was there a moment where you weren't sure what was happening but you still felt something? What was that like?

Which of the pieces felt more like it was telling a story, and which felt more like it was expressing a feeling or idea?

What shapes, relationships or use of space had an impact on you? How so?

If you could ask one of the choreographers a single question about their work, what would it be?



Urban Bush Women

Contemplations on Legacy (Excerpt)



Photo: Kirk Richard Smith



In Their Own Words

“There are many times when stories, emotions and feelings cannot be expressed through words or sound. The physicality of Urban Bush Women provides a unique embodied storytelling process that creates its complex narratives.”

—Jawole Zollar, Founding Artistic Director

The Company and Their Work

Urban Bush Women is a groundbreaking Black women-led theatrical dance company and social activism ensemble, founded in 1984 by visionary choreographer Jawole Willa Jo Zollar as an engine and an amplifier for the unheard stories of Black women+. Combining revolutionary performance, deep-healing community engagement and ancestral knowledge from the African diaspora, Urban Bush Women embraces the power of radical storytelling to activate social change. Their works highlight the experiences, stories and histories of those who are often ignored or untold and underrepresented in mainstream channels, often inspired by historical and current events that have impacted their communities. *Contemplations on Legacy* is a work by choreographer and longtime UBW collaborator Vincent E. Thomas. Having gone through many iterations, from being performed at Towson University in Maryland to Jacob’s Pillow in Massachusetts, the work is continuously developing by expanding and incorporating the performers’ personal legacies.

ART FORMS

Modern Dance

Developed in the late 19th century by pioneers like Isadora Duncan, modern dance rejected the conventions of ballet. Combining ballet with styles like African and folklore, modern dance is much more free-form and emotional than the standard positions of ballet. Pioneers like Martha Graham, Alvin Ailey and Katherine Dunham developed modern techniques that remain the foundations for the genre.

Contemporary Dance

Originally informed by classical, modern and jazz dance styles, contemporary dance integrates elements from myriad dance styles around the world. This genre employs contract and release, floor work, fall and recovery, and improvisation. A much more liberated dance form than ballet or modern, contemporary emphasizes movement quality, shapes and weight.

Les Ballets Trockadero de Monte Carlo

Pas de Quatre



Photo: José Luis Marrero Medina

The Company and Their Work

Les Ballets Trockadero de Monte Carlo, founded in 1974, takes a playful, entertaining approach to traditional classical ballet in parody form and with men performing all of the roles—roles traditionally danced by women: en travesti and en pointe. Inspired by the traditions of pantomime, kabuki, the 1960s New York drag scene, vaudeville, music hall and slapstick, the Trocks, as they are affectionately known, use comedy, drag and pointe work as tools to tell and subvert classical ballet stories. Seeing the Trocks delicately balancing on their toes as swans, sylphs, water sprites, romantic princesses and angst-ridden Victorian ladies enhances the appreciation for the effort, timing, stamina and precision required, delighting die-hard ballet fans and newcomers alike. *Pas de Quatre* originally brought together the four greatest ballerinas from the 1840s at Her Majesty’s Theatre during the reign of Queen Victoria. In the nearly two centuries since, it has served as a model for the ritualistic celebrations of academic dance we now call “abstract ballet.” It survives today as one of the most charming (and silly) evocations of Romantic ballet. The Trocks have infused comedy into their piece by incorporating and exaggerating the foibles, accidents and underlying incongruities of a serious dance with some serious divas.

In Their Own Words

“Dance has the ability to transcend language and help audiences feel connected to themselves and each other. By incorporating a nudge, a wink and a well placed pratfall, the Trocks bring joy and laughter to audiences worldwide without so much as saying a word.”

—Liz Harler, Executive Director

ART FORMS

Pointe

Dancing en pointe, or on the tips of one’s toes, is a major feature of ballet. Special shoes, known as pointe shoes, with flat, stiff backs and toe boxes, support performers’ feet to allow them to dance and balance on their toes for long periods of time.

Slapstick

Slapstick is an exaggerated type of physical comedy where performers often mime over-the-top mishaps, including pratfalls, collisions and, of course, slaps! The term “slapstick” is derived from a harmless commedia dell’arte prop made out of two wooden paddles, which, when struck, create the sound of one character hitting another.



Shamel Pitts | TRIBE

BLACK HOLE – Trilogy And Triathlon (Excerpt)



Photo: Delaney Greenberg, courtesy of Kelly Strayhorn Theater

The Company and Their Work

TRIBE is a Brooklyn-based multidisciplinary arts collective founded by MacArthur “Genius Grant” Fellow Shamel Pitts in December 2019. TRIBE’s mission is to cultivate a space of discovery and a platform for artists—most specifically artists of color—with huge inspiration from the Afrofuturism movement. *BLACK HOLE – Trilogy And Triathlon* is a kaleidoscopic performance art experience using movement, original sound, light projection and visual art. It depicts an odyssey where three Black performers create a trifecta of vigor, Afrofuturism and embrace. To create the piece, the artists researched the cosmic phenomenon of black holes as a metaphorical portal for transformation. In this performance, the black hole is not a void of nothingness, but a site of African heritage, generative power and the shared history of tenacity and grace. It is the third multidisciplinary live artwork in Shamel Pitts’ *BLACK Series* triptych (a set of three distinct art pieces; in this case, dance), which explores identity, roots and community.

In Their Own Words

“Dance allows us to humanize Black and Brown bodies through a visceral energy that words and static images cannot capture. It offers the unique ability to express ‘multiplicitousness,’ the idea that we can be many things at once.”

—Shamel Pitts, Founding Artistic Director and Choreographer

ART FORMS

Contemporary Dance

Originally informed by classical, modern and jazz dance styles, contemporary dance integrates elements from myriad dance styles around the world. This genre employs contract and release, floor work, fall and recovery, and improvisation. A much more liberated dance form than ballet or modern, contemporary emphasizes movement quality, shapes and weight.

Afrofuturism

Afrofuturism centers on reclaiming Black identity through art, culture and political resistance by envisioning a world where liberated Black people and culture lie at its center. This movement, though coined in 1993, is a longstanding cultural wave that traces back to philosopher and jazz composer Sun Ra in the 1950s, who began many of the aesthetic tropes of Afrofuturism.

Ballet Hispánico presents BH2

Excerpt from *Una Kaya (The Journey)*



Photo: Doaa Ouf

The Company and Their Work

Ballet Hispánico brings communities together to celebrate and explore Latine cultures through innovative dance productions, transformative dance training and community engagement. Ballet Hispánico is the nation's leading Hispanic/Latine dance company and the largest cultural institution of its kind in the United States. For over five decades, it has been a beacon of artistic excellence, celebrated for its bold repertory and exceptional training programs. Recognized as one of America's Cultural Treasures by the Ford Foundation, Ballet Hispánico continues to redefine what it means to be an American dance company. *Una Kaya (The Journey)*, inspired by the Filipino phrase "Una Kaya," which loosely translates to "first, you can," is a reflection of the choreographer's journey in dance and the courage it takes to move forward, to claim space and to trust one's capacity to grow against adversity. Through the languages of ballet, African dance, the Dunham Technique and contemporary dance, the work traces a journey, both spiritual and physical, rooted in rhythm, resilience and transformation. These forms, though distinct in essence, share a common ancestry across the African diaspora and the global South, revealing deep connections between Filipino, Latin and Hispanic cultures. *Una Kaya* honors the human body as a vessel of history and possibility. It celebrates the intersections of culture, identity and artistry, affirming that moving forward is an act of belief in one's roots, one's community and one's ability to go first.

In Their Own Words

"A single movement can be interpreted in different ways depending on who is watching, which creates space for a more personal experience for the audience. It doesn't tell you exactly what to think—it invites you to feel, to relate and to find your own connection within it."

—Blanca Huertas, Director of The Ballet Hispánico School

ART FORMS

Ballet

Ballet uses a clear set of body shapes, movements and forms that create a vocabulary of movement. This standardized vocabulary was developed in Italy and France and first formalized in France about 200 years ago. Ballet is the basis of many other styles of dance, including jazz, modern and contemporary.

Dunham Technique

Created by renowned choreographer, anthropologist and activist Katherine Dunham, Dunham Technique is a style of dance that blends modern dance with African and Caribbean movement styles. Dunham Technique is marked by body isolations and polyrhythmic movements that take incredible strength and physicality.



Trisha Brown Dance Company

Rogues

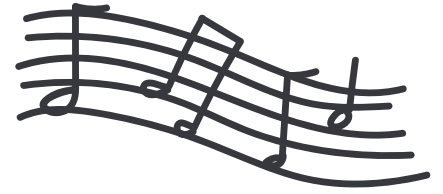


Photo: Steven Pisano

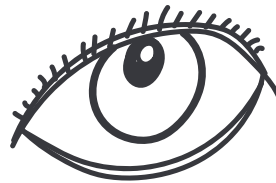
The Company and Their Work

The Trisha Brown Dance Company is a postmodern dance company dedicated to the performance and preservation of the work of Trisha Brown and projects related to her legacy. Established in 1970, the company has toured throughout the world presenting work, teaching, and building relationships with audiences and artists alike. In the short duet *Rogues*, two dancers embark on a game of hide-and-seek. Avoiding each other's glance, they follow each other, break away, finish off each other's movements and then slide back into unison. *Rogues* is a poignant study in rhythm, timing and kinesthetic transmission. Accompanied by an original score by Alvin Curran, the duet's simple form marks a return to Brown's exploration of unembellished gesture and pedestrian physicality.

In Their Own Words

"We hope [New Victory] audiences notice how small changes in movement can create surprise and playfulness. For children, we hope [young audiences] can see how creativity can come from simple ideas, collaboration and experimenting with movement."

—Amanda Kmett'Pendry, Marketing Manager



ART FORM

Postmodern Dance

Postmodern dance began in the 1960s in Greenwich Village through experimentation, out-of-the-box thinking and a fair amount of rebellion against dance conventions. Inspired by the idea of dance as a performance art, the founders of the postmodern style abandoned traditional dance vocabulary and opted for absurd and pedestrian movements instead, like falling, walking and crouching. They often challenged the idea of what dance could be by featuring nontraditionally trained artists and performing in unconventional locations, like beaches or parks.

Umami Playground Dance Inc.

Playground (Excerpt)



Photo: Rachel Keane

The Company and Their Work

Founded in 2022, Umami Playground is a space for movers to play, explore, make mistakes, share and grow together. Originating in street, club and contemporary styles, Umami dancers combine different street genres with their imagination and experience to create dynamic new works. Hailing from New York and representing diverse backgrounds from around the world, they intersect our lives through the art of dance. The piece *Playground* (Excerpt) is a direct reflection of the company's mission, which focuses on the value of play. The piece encourages dancers to be free from judgment and just play like kids first encountering dance, which comes with the pure joy of moving with music and rhythm and the endless possibility of moving in different ways. *Playground* (Excerpt) blends Korean traditional music, including the gayageum instrument and triple-meter patterns called Jangdan, with House club culture and the broader spirit of street dance.

In Their Own Words

“What inspires me most about House culture is its sense of freedom, difference, celebration and love—people coming together through music and movement, leaving the stress and bad things from life at the door and entering the space to celebrate the love. That spirit is deeply present in the performance.”

—Guangmin Shen, Director

ART FORMS

House

House dance is a social, freestyle street dance born out of club culture in New York and Chicago in the late 1970s and early 1980s. More than a set of steps, House carries a spirit of freedom, community and self-expression. Dancers listen deeply to the music and respond with grooves, footwork, floorwork, feeling and personal style. In House, each dancer is invited to be themselves.

Popping and Tutting

Popping is a street dance style that grew from West Coast funk and Boogaloo culture in California in the 1970s. It uses sharp muscle contractions, called “hits,” to create clear accents in the body. Tutting is a related style that focuses on shapes, angles and patterns made with the arms, hands and body. Tutting carries a spirit of imagination, precision and character-building, as dancers use shapes to create personalities, images and worlds on stage.

Locking

Locking was created in Los Angeles in the late 1960s and early 1970s, with roots in the movement style developed by Don Campbell and the dance group The Lockers. It is known for playful pauses, big gestures, strong rhythms and sudden “locks,” where the dancer freezes for a moment before moving again.

Michael Mao Dance

Weaving (Excerpt)



Photo: Lois Greenfield

In Their Own Words

“[My aim is to] allow dancing and structure and choreographic devices to tell stories of innocence, support, trust, success, community, passion, of win and loss, survival, celebration, passion and joy—or simply the greatest story ever told: that of being alive and liveliness.

I selected Weaving for our first participation at New Victory because the dance has excited, enchanted and engaged audiences of all ages in every walk of life throughout the U.S. and abroad.”

—Michael Mao, Choreographer/Director

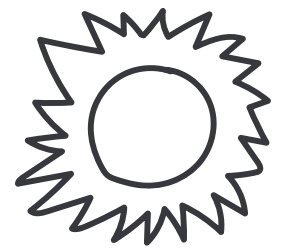
The Company and Their Work

Michael Mao Dance is a modern dance company whose artistic lineage runs from the earliest roots of American modern dance, beginning with Ted Shawn of Denishawn, Martha Graham, Merce Cunningham and Paul Taylor through to the experimental spirit of the Judson Dance Theater, James Waring and Toby Armour. That tradition lives in every piece the company makes, and in *Weaving* (Excerpt) in particular, audiences can catch echoes of each of those influences woven into the movement. Michael Mao describes the company’s creative process as being based in “play”—following what one movement wants to become next, building phrases that the dance itself seems to dictate, and returning to material again and again, varying, developing, selecting and editing with a critical eye to review, reflect and revise until it truly gives something to an audience. As one of the most accessible works of the company, multiple rehearsals of fine-tuning precede performances on stage.

ART FORM

American Modern Dance

American modern dance emerged in the early 20th century as a rejection of classical ballet’s rigid forms, prioritizing emotional expression, individuality, and connection to the ground and the pull of gravity and its defiance. Pioneered by figures like Isadora Duncan, Ruth St. Denis, Ted Shawn, and, later, Martha Graham and Merce Cunningham, the form has expanded across generations into a vast and varied tradition, one whose echoes can be felt every time a dancer chooses to move from instinct rather than rule, when unison is meant to show force and unity rather than conformity, when dancers may also perform for each other and not only for royalty. Modern dance as it developed in the U.S. embraces and embodies inclusive diversity and exploration.



Gibney Company

Vukani (Excerpt)



Photo: Whitney Browne

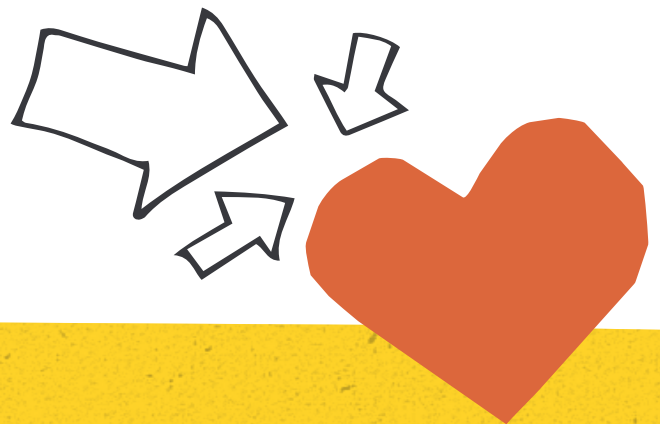
The Company and Their Work

Gibney Company is a contemporary dance company known for its rigorous, collaborative approach. Rather than operating around a single choreographic voice, Gibney works with a range of choreographers, bringing their distinct perspectives into conversation with a corps of dancers who contribute genuine agency and authorship to every piece they perform. The result is a physical language that is precise, deeply present and fully embodied. *Vukani* (Excerpt) is rooted in South African cultural memory, drawing on grounded physicality, polyrhythmic structures and call-and-response dynamics associated with communal life: work, worship, protest and celebration. The title means “wake up” or “arise” in isiXhosa (pronounced ee-see-KOH-suh), framing the piece not as a narrative about a specific event, but as a call to awareness and collective embodiment.

In Their Own Words

“For a work like Vukani, kids might enjoy knowing that a lot of the movement is built from rhythms and group patterns that feel almost like games or signals—dancers responding to each other like a living puzzle. At moments, it can feel a bit like a mix between a dance party, a story told without words and a very focused group game where everyone has to listen with their whole body.”

—Gilbert T. Small II, Director



ART FORMS

Contemporary Dance

Contemporary dance is a broad, ever-evolving form that draws from ballet, modern dance, improvisation and movement traditions from around the world. It values curiosity, collaboration and the body’s capacity to carry complex meaning; not just through steps, but through timing, weight, spatial orientation and the quality of each gesture. There is no single “right” way to move in contemporary dance; the form is defined by its openness.

South African Dance

South African dance encompasses a wide range of movement practices tied to communal life, like ritual, celebration, labor, protest and worship. Key characteristics include grounded, earthward physicality, polyrhythmic movement and call-and-response structures where individual voices and the group answer each other in real time. These traditions understand the body as a site of memory, history and collective storytelling.

EMERGE125

Behavioral Synchrony

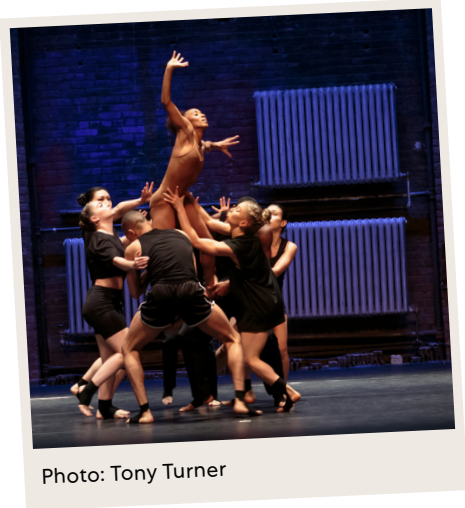
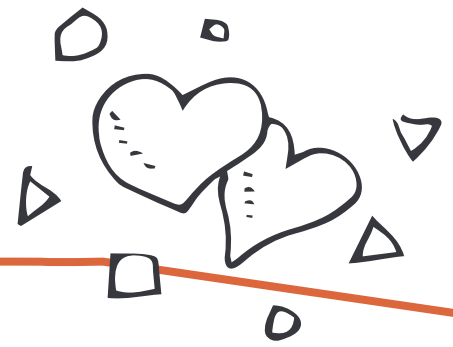


Photo: Tony Turner

The Company and Their Work

EMERGE125 is a contemporary dance company founded and led by Artistic Director Tiffany Rea-Fisher. Their work is rooted in civil rights values, with a deep commitment to celebrating people as they are, championing individuality and making art that reflects the full spectrum of its audiences. The company maintains a multi-ethnic, cis and non-binary corps of dancers from across the country, so that everyone who walks into the theater can find themselves reflected on stage. Behavioral Synchrony was developed during the COVID pandemic, when Rea-Fisher needed to make something frenetic and joyful to counter the isolation of that moment. Created in collaboration with The Halluci Nation—Indigenous artists who pair traditional songs with House music to share Indigenous culture with the world—*Behavioral Synchrony* carries a drumbeat like a heartbeat, built to bring people closer together during a time that had made connection feel impossible. Every creative decision was made through deep, respectful conversation with the artists involved, with their full blessing. Costume design is identity-forward: each patch on the fabric represents a staple pattern from an individual company member's culture, identity or background, making the ensemble's diversity visible on every body.

In Their Own Words

“Dance is a third space where we all speak the same language. Each person watching can have their own narrative and their own experience, based on their personal life experience. It’s not exacting, it’s abstract, in the best possible way.”

—Tiffany Rea-Fisher, Artistic Director

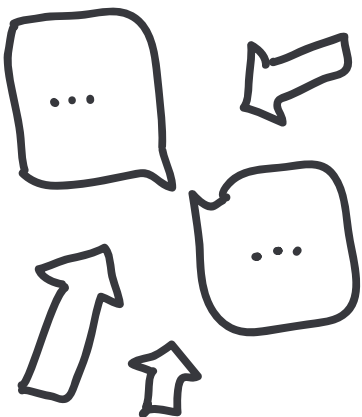
ART FORMS

Contemporary Modern Dance

Contemporary modern dance blends the emotional expressiveness of American modern dance with a commitment to collaboration, accessibility and lived experience. It embraces improvisation, ritual and movement drawn from community traditions, and in the hands of choreographers like Tiffany Rea-Fisher, it becomes a vehicle for healing, empowerment and the celebration of identities that are too often unseen.

Indigenous Music and Movement

The Halluci Nation is a music collective on a mission to share Indigenous culture with the world by pairing traditional Indigenous songs and instrumentation with contemporary genres like House music. Their work is built on deep community dialogue about what should be shared and how—honoring the reality that, within and across tribes, there are many different perspectives on sacred and communal music. The collaboration between EMERGE125 and The Halluci Nation reflects a commitment to inspiration without appropriation.



The Arts at Home



Be a part of your kid's viewing experience!

Ask your kids the questions below before and after their theatergoing experience to have a discussion about their prior knowledge and what it was like to see a live theatrical production!

Ask

Ask **BEFORE** they see the show:

- ▶ *What kind of stories do you think the dancers will tell through movement?*

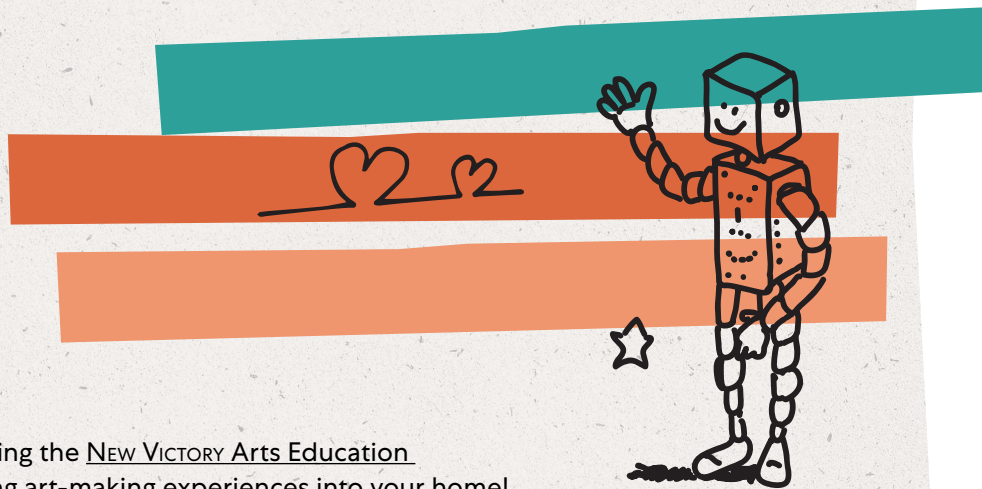
Ask **AFTER** they see the show:

- ▶ *What did you notice or learn about how dance can express things that words sometimes can't?*



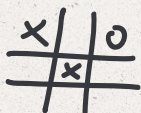
Engage

Engage with the arts at home by visiting the [NEW VICTORY Arts Education Resource Library](#) to bring free, exciting art-making experiences into your home!



Your Trip to the New Victory

In this section, you'll find information about how to get to the theater, what to expect when attending a live performance and accessibility supports. Please share this information with any teachers, chaperones or other adults attending the show.



Field Trip Guide

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

NEW VICTORY Dance will be performed
at the New Victory Theater,
209 West 42nd Street, New York, NY

Before you leave school

Bags will be collected by NEW VICTORY staff and stored during the performance when you arrive. We advise you to **leave all bags and lunches at school** if possible.

Plan to arrive at the venue at least 45 minutes before curtain time. The building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you are arriving by bus, ensure your driver drops your group off on the **north side of 42nd Street between 7th and 8th Avenues**.

Arrival

When you reach the venue, a member of the NEW VICTORY Front of House (FOH) staff wearing a green vest will check in with the School Trip Leader. Upon arrival, please have ready the exact number of students and chaperones. One chaperone in your group should act as the transport point of contact who has the bus driver's contact information and bus number.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students. It is important to wait until our staff checks with the School Trip Leader and bus driver before unloading the students. They will record the bus number and give the School Trip Leader and the bus driver correlating tags. If you are unable to be dropped off near the theater, please record the bus number for our FOH staff. Please remember to have the School Trip Leader and the bus driver exchange cell numbers. If you are arriving by subway or other public transportation, please form a line outside the theater when you arrive, and wait to check in with a FOH staff member before entering the theater.

Phone Usage

Please remind all students, school staff and chaperones that photography, videography and cell phone use are prohibited in the theater during the performance. Exceptions will be made only for devices being used for accessibility purposes.

Food and Drink

The New Victory Theater is not equipped to host lunch/snacks. No food or drink is allowed in the building at any time.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets ahead of time. NEW VICTORY Education staff carefully assign seats in advance of each performance, factoring in grade, group size and accessibility needs. We are not able to honor specific seating requests with the exception of requests required for accessibility. For safety and group traffic flow, we ask that your group remain seated after the show. As soon as we are able to escort you to your bus or the subway, a NEW VICTORY Usher will come to you. If you have any questions, please contact the Education Department at Education_Tickets@NewVictory.org.

Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket reservation, and is subject to availability.

Assistive listening devices: Assistive listening devices are available for patrons who are d/Deaf, hard of hearing or experience hearing loss. We suggest you request this service in advance.

Sign interpretation: Designated performance dates are available with American Sign Language. If you plan to utilize these services, you must let us know in advance when booking tickets or by contacting Education_Tickets@NewVictory.org.

Sensory Supports: Fidgets, earplugs, and other access tools are available as needed at every New Victory performance and can be requested from New Victory ushers and staff. A cozy zone is also available in the lobby for students who need a break from the theater (students must always be accompanied by a chaperone).



Field Trip Guide

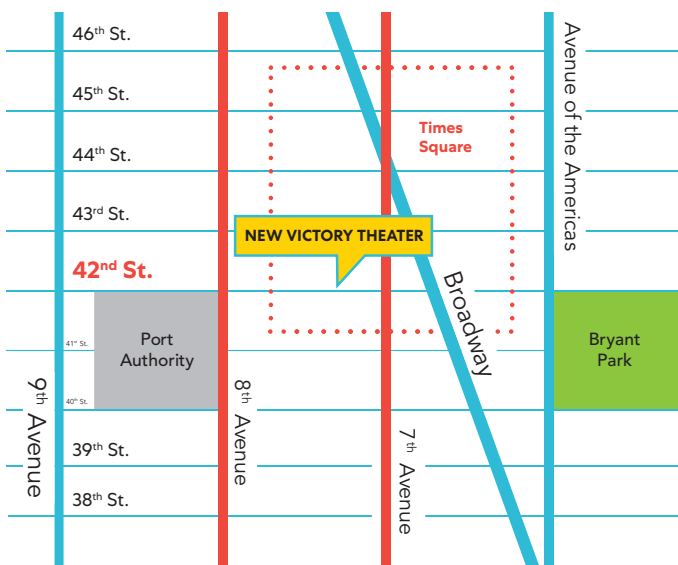
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 West 42nd Street

ARRIVING BY SCHOOL BUS

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



ARRIVING BY MTA (Subway or City Bus)

1/2/3 N/R/Q/W/7 to Times Square—42nd Street

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. The performance venue is west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at the performance venue.

B/D/F/M to 42nd Street—Bryant Park

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

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

Bus Parking During the Show

42nd Street is extremely congested and has a high volume of traffic. **According to the New York City Department of Transportation, vehicles are not allowed to block the nearby bus stop.** However, with special permission granted by the city, NEW VICTORY staff will direct buses to line up on 42nd Street where they will be permitted to stay parked for the duration of the performance. After the performance, NEW VICTORY staff will escort groups to their bus.

Parking Alternatives

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

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

Pick up

Taking Midtown traffic into consideration, bus drivers who choose to use a nearby parking alternative should leave their waiting location approximately 15 minutes prior to the return time given by the Front-of-House (FOH) staff. FOH staff will also help find a spot on 42nd Street to safely load your student group after the show has ended. For safety purposes, once FOH staff have verified that your bus is in a secure location for pick up, your school group will be escorted to load up.



Building Spaces of Belonging



COMMUNITY AGREEMENTS



Thank you for being our Partner and making the performing arts a priority for your students! We're excited to spend time together at the New Victory Theater, a place where everyone belongs. Let's take care of each other by following these shared agreements:

Belonging and Access: Help us cultivate a space in which everyone is valued, ensuring an inclusive environment where everyone can participate without limitation, barriers or judgment.

Respect: We invite you to respectfully interact with NEW VICTORY staff and ushers, who are committed to helping you feel welcome, safe and supported while you're here.

Empathy: Please extend kindness and patience to all NEW VICTORY staff and fellow audience members, recognizing that each person brings their own experiences and emotions to this shared space.

Community: We encourage thoughtful conversations and reflections about the performance, fostering community and perspective-sharing with fellow audience members.



NO HUSH ZONE: OOHS, AAHS AND APPLAUSE

Everyone is welcome to show appreciation for the performers. New Victory prides itself on presenting performing arts that make young people (and adults) exclaim, dance, scream, laugh and giggle! We love when audiences vocally and physically respond to what they're seeing on stage. In fact, many of the visiting artists tell us that their favorite part of performing at the New Victory is the real-time, honest reactions from the young people in the audience. We ask you and your fellow teachers to help us by making the New Victory a "no-hush zone." Of course, we ask for your help in managing respectful behavior to avoid distractions that are not directly related to the action on stage. Additionally, please ensure that you, your colleagues and students follow the directions of the NEW VICTORY Ushers and other theater guidelines such as no electronic devices, unless they're being used for access, as well as no eating and drinking in the theater. Remember that NEW VICTORY Ushers—New York City students gaining professional experience—are present to help audiences and help keep everyone safe.

Accessibility Supports

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

Speak to a House Manager when you arrive to borrow any support items needed:

Sensory fidgets

Foam earplugs

Ear defenders

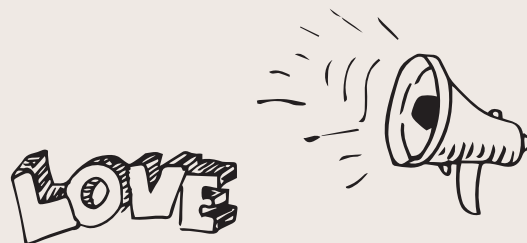
Light-sensitivity sunglasses

Assistive listening devices

Induction neckloops

Bariatric or standard wheelchairs

Some support items may require an exchange of a government-issued identification to borrow; it will be given back when the item is returned.



Sources

NEW VICTORY DANCE COMPANIES

Program A

Urban Bush Women

Les Ballets Trockadero de Monte Carlo

Shamel Pitts | TRIBE

Program B

Ballet Hispánico presents BH2

Trisha Brown Dance Company

Umami Playground Dance Inc.

Program C

Michael Mao Dance

Gibney Company

EMERGE125

NEW VICTORY Arts Education Resource Library

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

CONTEXT & THEMES

Afrofuturism: A History of Black Futures | NMAAHC

Afrofuturism: From the Past to the Living Present | UCLA Magazine

Dunham Technique | Alvin Ailey

House Technique | Alvin Ailey

What is Dunham Technique? | Cumbe Dance

PRODUCTION PHOTOS

Urban Bush Women: Kirk Richard Smith

Les Ballets Trockadero de Monte Carlo: José Luis Marrero Medina, Lariska Dumbchenko

Shamel Pitts | TRIBE: Delaney Greenberg, Courtesy of
Kelly Strayhorn Theater

Ballet Hispánico presents BH2: Doaa Ouf

Trisha Brown Dance Company: Steven Pisano

Umami Playground Dance Inc.: Rachel Keane

Michael Mao Dance: Lois Greenfield

Gibney Company: Whitney Browne

EMERGE125: Tony Turner



Our Guiding Pillars



The Guiding Pillars on this page are the foundation of the ways in which NEW VICTORY Education strives to cultivate collaboration and creativity for everyone. As we continue to grow and evolve, so do our pillars, and we continue to rethink their meaning and overall impact. We hope these values offer inspiration as you engage in creative art-making through the unit plan brainstorms, activities and creativity pages in this NEW VICTORY SCHOOL TOOL Resource Guide!

Arts for All

Invite everyone to create art in ways that are accessible to and inclusive of everyone.

Create

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

Play

Spark imagination, encourage joy in learning and evoke laughter.

Art Form

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

Discovery

Employ methods and ask questions that encourage opportunities for curiosity, risk-taking, inquiry, meaning-making, deepening understanding, and learning about oneself, one's peers and the world around us.

Social Justice

We are dedicated to honoring and uplifting identity, fostering joyful resistance and empowering kids, families and teachers to take positive action through the arts.

Community

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

A Land Acknowledgement

The New Victory Theater is on the island known as Mannahatta, now called Manhattan, in Lenapehoking, the homeland of the Lenape people. These lands are intertribal trade lands under the stewardship of many Nations, and New Victory acknowledges the systematic erasure of their true history.

The land of the five boroughs that make up New York City was and still is inhabited by the Lenape, Merrick, Canarsie, Rockaway and Matinecock Nations. We celebrate and pay deep respect to the Peoples of these Nations, their cultures, their communities, their elders past and present, those with us today and all their future generations.

We recognize that seized lands are historically inhabited by people who are racialized, marginalized and displaced by those in power, and we offer this land acknowledgement as a step in reexamining our relationship to that history. We offer our gratitude to the Indigenous peoples of the many Nations who continue to act as stewards of the land, and we encourage you to learn more about these vibrant communities.



Photo: Mark LaRosa