



NEW VICTORY[®] SCHOOL TOOL[®]

RESOURCE GUIDE



inspired by...

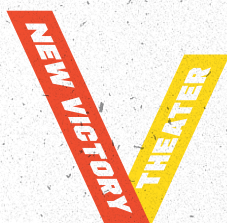


NEW VICTORY DANCE

PROGRAM A



Pictured: Nai-Ni Chen Dance Company
Photo: Courtesy of Nai-Ni Chen Dance Company



powered by
**NEW
42**

NEW VICTORY EDUCATION

209 W 42nd Street, New York, NY 10036 • Education_Tickets@NewVictory.org • 646.223.3090



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 141 Partner Schools and 20,000 NYC kids through performances, Classroom Workshops, teacher professional learning and resources in the 2024-25 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

Discover the NEW 42SM Youth Corps, 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, 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:

Con Edison, Muna & Basem Hishmeh Foundation, Kennedy Center VSA, The Pierre and Tana Matisse Foundation, New York City Council, New York City Department of Cultural Affairs, New York City Department of Education, New York Community Trust, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, May and Samuel Rudin Family Foundation, Adolph and Ruth Schnurmacher Foundation, Inc.



Council on
the Arts

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.



What's in the guide:

✓ **NEW VICTORY Dance: Program A.....p. 4**

Elizabeth Burke and Luke Hickey
Nai-Ni Chen Dance Company
Ronald K. Brown / EVIDENCE, A Dance Company
Unit Plan Brainstorm
Activity: I'd Like to Dancer the Question
Creativity Page: Move Your Mood
Critic's Notebook

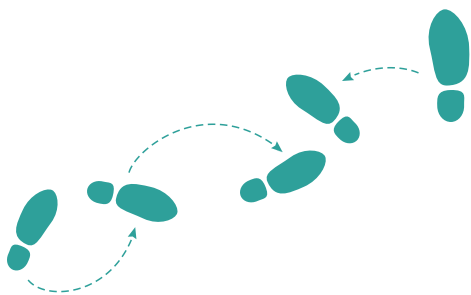


✓ **The Arts at Home.....p. 13**

Resources for Families
NEW VICTORY Arts Education Resource Library

✓ **About the New Victory.....p. 15**

Trip Guide
Building Spaces of Belonging
Accessibility Supports



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

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

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

inspired by...

NEW VICTORY DANCE

PROGRAM A

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.

NEW VICTORY DANCE: PROGRAM A

NEW VICTORY Dance: Program A features three incredible dance companies located in New York City: Elizabeth Burke and Luke Hickey; Nai-Ni Chen Dance Company; and Ronald K. Brown / EVIDENCE, A Dance Company.

This section is a detailed introduction to the artists, art forms and themes of these three companies. It also contains unit plan brainstormers, a ready-to-facilitate activity and a kid-centered creativity page, all inspired by the production, that provide opportunities to think about and respond to the cultural, thematic and artistic elements of each piece.



**Elizabeth Burke and
Luke Hickey**



Nai-Ni Chen Dance Company



**Ronald K. Brown /
EVIDENCE, A Dance Company**



ELIZABETH BURKE AND LUKE HICKEY



About the Company

A Dorrance Dance Production, *A Swing Suite* marks longtime company members Elizabeth Burke and Luke Hickey's choreographic debuts for Dorrance Dance. The work is tremendously inspired by the music their mentor, Gene Medler, exposed them to as kids and how it has shaped their tastes and interests throughout their entire artistic lives. The work is an homage to Gene and an offering around the idea that just about every road leads back to home.

Dorrance Dance is an award-winning tap dance company based in New York City. Founded in 2011 by Artistic Director and 2015 MacArthur Fellow Michelle Dorrance, the company shares the incredibly dynamic range that tap dance has to offer through performance and education. Their goal is to engage with audiences on a musical and emotional level, and to share the complex history and powerful legacy of this Black American art form throughout the country and the world.



In Their Own Words

"It may be cliché, but oftentimes when words fail, music speaks. The exact same thing can be said of dance, and specifically of tap dance. So much meaning and feeling is conveyed when we interact with others and the world around us without speaking. Moving your body out of necessity is as old as humankind, and predates codified language."

—Elizabeth Burke and Luke Hickey

ART FORM

Tap

Dorrance Dance expounds that, "Tap dance is a uniquely American art form, and more specifically, a Black American art form. We owe everything that we love about tap dance and the music to which we dance to Black excellence." First premiering in the 1820s, tap dance fuses African tribal dancing with Scottish, Irish and English hornpipes and jigs. While commonly associated with Golden Age performers like Fred Astaire and Sammy Davis Jr., tap's tradition is carried on today by contemporary tap artists like Chloe Arnold and Savion Glover.

NAI-NI CHEN DANCE COMPANY

About the Company

The mission of the Nai-Ni Chen Dance Company is the creation and production of dance performances, training and learning opportunities that advance the vision of its founder Nai-Ni Chen, whose innovative work as a choreographer and dancer is deeply rooted in the Chinese American immigrant experience, the struggle for social justice, environmental awareness, and race and gender equity.

When creating *Lion in the City*, the company asked the question: How would a Chinese lion perform hip-hop steps? The resulting piece is a blend of two vastly different cultures and genres, memorializing the pioneering spirit of Nai-Ni Chen, who began working with artists Rokafella and Kwikstep in 2017. The company explains that “there are endless possibilities as we explore both dance forms and how they can work with each other to express different stories.”



In Their Own Words

“This dance tells how the Nai-Ni Chen Dance Company works and how innovation can happen when we encounter different cultures and different perspectives. It also gives the audience an idea about the positive potential of immigrants and the creative energy that immigrants with different cultures can bring into their new home and new families.”

—Andrew Chiang, Executive Director

ART FORMS

Lion Dance

One of the most popular dances performed in Chinese festivals and celebrations, The lion dance is a prayer for peace on earth and good fortune, typically danced by two dancers, one as the head and one as the tail. Speculated as originating from the Tang Dynasty in China around the eighth century, lion dance is rooted in martial arts and kung fu. Nowadays, lion dancing is not just used to ward off evil, but is also a competitive sport performed on top of poles.

Hip-hop

Hip-hop dance is a cultural movement and artistic movement created by African Americans, Caribbean Americans and Latino Americans in the streets of the Bronx in 1970s New York City. This genre fuses elements of breaking, popping, locking and a host of other styles, made popular by United States-based dance crews, which were featured on the popular television program *Soul Train* and a number of films in the 1980s. Since then, hip-hop has become a global sensation, celebrating its 50th anniversary in 2023!

RONALD K. BROWN / EVIDENCE, A DANCE COMPANY

About the Company

Founded by Ronald K. Brown in 1985 and based in Brooklyn, New York, the mission of EVIDENCE, A Dance Company is to promote understanding of the human experience in the African diaspora through dancing and storytelling and to provide sensory connections to history and tradition through music, movement and spoken word, leading deeper into issues of spirituality, community responsibility and liberation.

In *Serving Nia*, a variety of musical selections underscore the melding of genres and the ballet's themes. Beginning with jazz musician Roy Brooks's "The Free Slave" and "Jeffuso," then shifting into Dizzy Gillespie's "Swing Low, Sweet Cadillac," Brown's dance focuses on one's sense of duty in life and the understanding that comes with it.

In Their Own Words

"*Nia* means purpose in Swahili. So 'Serving Purpose' is a cultural tradition that I hope to invoke in the piece as encouragement for each of us to understand how we can take care of one another as citizens in the world. I believe dance has the power and potential to speak to audiences heart to heart and spirit to spirit."

—Ronald K. Brown



ART FORMS

African Dance

African dance does not represent one single style, but is a broad term that encompasses a wide variety of dances and movements performed in countries located south of the Sahara Desert. Key characteristics of African dance include polyrhythmic movements and isolations, often accompanied by percussion instruments and performed in community.

Contemporary Dance

Originally informed by classical, modern and jazz dance styles, contemporary dance integrates elements from myriad dance styles and is often perceived to have commonalities with modern dance and ballet, among others. Additionally, this genre employs contract and release, floor work, fall and recovery, and improvisation characteristics of modern dance, as well as elements of non-Western dance cultures, such as African and Japanese dance.

UNIT PLAN BRAINSTORM



Ghosts of Dancers Past (Dance, History)

All great dancers follow in the footsteps of those who came before them, literally! Get inspired by some iconic dancers to help kids create moves of their own. Some renowned dance pioneers (and a great place to start) are Martha Graham, Alvin Ailey and Bill Robinson. Once you and your kids have chosen a dance icon, visit a local library or find reputable online resources to research that dancer's biography and learn about who they were and what they stood for. For example, Alvin Ailey was a pioneer in modern dance who advocated for social justice, LGBTQ+ rights and racial equality. Next, take a look at videos and pictures to get a sense of their style, how they moved and what types of shapes they made with their body, especially noticing the styles and qualities they're known for. Choose three or four key elements that stand out to you, and have your kids replicate those movements. Then, invite your kids to put their own spin on those moves. Ask your class to create original choreography that connects the movements together to create a new, unique phrase. Afterwards, reflect on how the moves created—and actions taken—by these legendary choreographers inspire, live on and evolve throughout space and time.

The Dance Laboratory (Dance, Science)

The scientific method is a technique used to better understand the world around us, and so is dance! Take a page out of your science textbook and head into the dance laboratory by experimenting with all the different ways your group can move their bodies. First, review the different steps of the scientific method. Typically, this includes asking an essential question, crafting a hypothesis, experimenting, collecting data and sharing the results. Next, prompt each kid to think of a question they have about movement, knowing they'll be answering it not with equations, but with dance! This could be something literal like: *How many spins can I do?* or *What's the slowest I can move my elbow?* or something imaginative: *What would it look like if a 12-foot-tall praying mantis tried to dance tango?* Once kids have their questions, ask if they can think of a hypothesis, or proposed answer, and challenge them to express it through a dance phrase. Ask them to experiment with their "dance hypothesis," using different movement qualities, like speed, levels, weight, etc. After each experiment, prompt your kids to collect data by seeing how the steps felt in their bodies and if they need to add, edit or alter their dance phrase at all to better answer their question. Once everyone has finished experimenting and fine-tuning their dance phrase, end the unit by having each class share their "findings." Make sure kids not only present their dance work, but share how their choreographic process in the "lab" bubbled to fruition!

Dancing Through Life (Dance, History, Social Studies)

Let's do the time warp! Pick an era in history that your kids are curious about, knowing that you'll create a dance piece that explores your findings. From Ancient Greece to the Industrial Revolution to the Digital Age, as a class, research your chosen historical era. Investigate with prompts like: *What was the world like back then? What problems were people facing and how were they trying to solve them?* and *How was society similar to or different from today?* Once you feel that you've gathered enough information, task your kids with physicalizing this era in history. You may prompt your class to think symbolically, creating movement based on how people at the time might have felt, or literally, looking at a historical photo and embodying what they see. Your kids may even want to look up videos that show how people walked, talked and dressed. To culminate, use your movements to create a dance routine representative of the historic era you chose. For bonus points, perform your scene to another class or teacher and ask them to guess which era they thought it was and why!

I'd Like to Dancer the Question

Use the activity below to explore how different qualities of movement can transform physical expression.

Materials Needed: one speaker or sound system for playing music, a large space for dancing

1. Gather everyone in an open space. Introduce the concept of **Laban's Eight Efforts** (see the following page) as a tool that helps artists describe how movement feels—not just what it looks like. Go over the effort elements listed below. Then, demonstrate each with your body in exaggerated or playful ways. These efforts have two parts:

Part One—The Four Components: Made up of four components, each of which has two elements: Direction (Direct or Indirect), Weight (Heavy or Light), Speed (Quick or Sustained), Flow (Bound or Free)

Part Two—The Eight Efforts: Punch, Slash, Dab, Flick, Press, Wring, Glide and Float. As indicated on the next page, Laban identified which component parts were to be used for each effort. To use Wring as an example: the Direction is Indirect; the Weight is Heavy; the Speed is Sustained; the Flow is Bound.

2. Offer the group an open-ended question to explore through movement. These prompts invite kids to embody ideas, emotions and metaphors using the Four Components (Direction, Weight, Speed and Flow). Choose one question per round or let students generate their own. Encourage students to make expressive, intentional choices using the Eight Efforts.

- What does bravery feel like in your body?
- How does joy move when it's trying to stay quiet?
- If you were an animal, how would you move through a crowded room?
- What does it look like when curiosity leads the way?
- How would you enter this space if you were carrying a secret?
- How does celebration move in a body that's also tired?
- If your body were telling the story of yesterday, what would the beginning, middle and end look like?

3. Give students 30 to 60 seconds to improvise individually in response to the prompt, exploring a range of qualities. Ask them: *What happens when you change just one element? What happens when you change two? What happens when you layer them together?* For example: change the Flow from Free to Bound, or change the Direction from Direct to Indirect.
4. As a class, invite students to build a short phrase together using the prompts above or by creating new ones. Ask questions like: *What movements did you see that were especially expressive? Can we arrange a few gestures or movements into a short sequence? What effort qualities do we want to use to perform this phrase, and how do they change the meaning?*

Reflection Questions:

How did your movement change when you focused on Laban effort qualities?

What surprised you about working as a group in this way?

Can you think of a time outside of this activity where movement quality can communicate meaning?



Video Tutorial: Use this [Laban Movement Efforts video](#) to gain a deeper understanding!



Laban's Eight Efforts



THE FOUR COMPONENTS

THE EIGHT EFFORTS

| | DIRECTION | SPEED | FLOW | WEIGHT |
|-------|-----------|-----------|-------|--------|
| PUNCH | Direct | Quick | Bound | Heavy |
| SLASH | Indirect | Quick | Free | Heavy |
| DAB | Direct | Quick | Bound | Light |
| FLICK | Indirect | Quick | Free | Light |
| PRESS | Direct | Sustained | Bound | Heavy |
| WRING | Indirect | Sustained | Bound | Heavy |
| GLIDE | Direct | Sustained | Free | Light |
| FLOAT | Indirect | Sustained | Free | Light |

For more information about Laban, visit [Laban's Efforts in Action](#).



NEW VICTORY® THEATER

NEW VICTORY® SCHOOL TOOL® Resource Guides

A New 42® Project



MOVE YOUR MOOD

Choose an emotion that speaks to you today—like joy, anger, sadness, calm—or come up with one of your own. Take a moment to explore how it lives in your body. Ask yourself: If this emotion had a shape, what would it be? Would it move? If it moved, would it travel fast or slow, feel heavy or light, sharp or smooth? Where do you feel this emotion most strongly—your hands, chest, feet, face? Based on what you discovered, invent three movements that express your emotion and create a visual representation of each movement in its own box below. You can name them, describe them in words or sketch them out—whatever helps you remember. These can be big or small, abstract or literal. Once you have your three moves, try performing them in a row. Repeat the sequence a few times until it feels like a short routine. Want to take it further? Add music that matches your feeling, repeat some of the moves, change the speed, or perform with a partner or group.



Critic's Notebook



Headline: _____

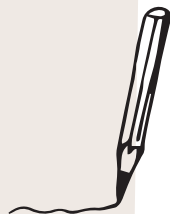
What I noticed and
what surprised me:

How the show made me feel:

What mood were you in after the show? What about the show made you feel that way?

My opinion:

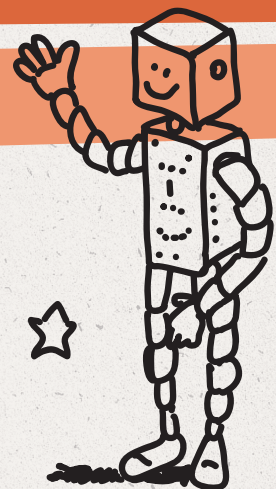
Consider the costumes, music and lighting:



The Arts at Home



To bring the arts home, share this section with families. The NEW VICTORY Arts Education Resource Library supports family engagement with video and print activities for the whole family!



Be a part of your kid's viewing experience!

Ask

Ask your kid **BEFORE** they see the show:

- ▶ What kind of stories do you think the dancers will tell with their movements?

Ask your kid **AFTER** they see the show:

- ▶ How do you think dance can express things that words sometimes can't?



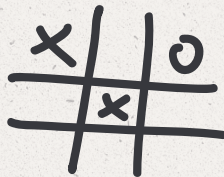
Engage

Bring more exciting performing arts-based experiences into the classroom or home with activities, handouts and videos from the [New Victory Arts Education Resource Library](https://www.newvictory.org/SchoolTool)!

About the New Victory



Provide this section, which has information about how to get to the theater, what to expect when attending a live performance and accessibility supports, to any teachers, chaperones or other adults attending the show.



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 count. 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. Upon arrival, one of our staff members will give you a lanyard that corresponds with a school bus tag. 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.

The question of lunch

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 special circumstances. 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 **AD** **SF**

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 and audio description: Designated performance dates are available with American Sign Language and audio description. If you plan to utilize these services, please let us know in advance by contacting Education_Tickets@NewVictory.org.

Sensory-Friendly: New VICTORY Education offers Sensory-Friendly performances for certain shows. There are additional staff members on site to support audience members. The sound will be adjusted to lower levels and the house lights will be left at half. Fidgets are available as needed at every New VICTORY performance; please ask a staff member if you need one during your next visit.

Trip Guide

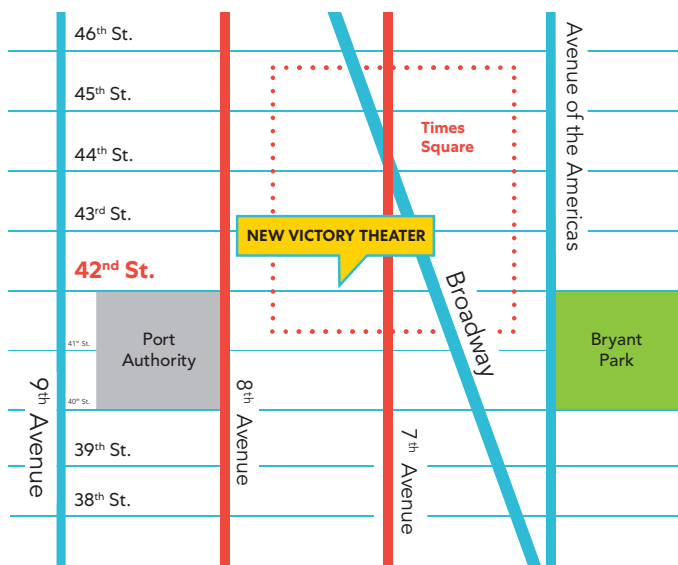
If you are traveling by bus, please also share this important information with the bus driver.

Directions

THE NEW VICTORY THEATER 209 West 42nd Street

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.



BY MTA, SUBWAY OR 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.

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.** 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.

Possible parking locations

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

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

Pickup

Taking Midtown traffic into consideration, bus drivers 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, Senior Education Programs Manager, 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

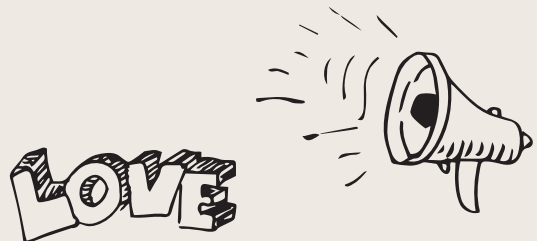
Light-sensitivity sunglasses

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

[Elizabeth Burke and Luke Hickey \(A Dorrance Dance Production\)](#)

[Nai-Ni Chen Dance Company](#)

[Ronald K. Brown / EVIDENCE, A Dance Company](#)

Program B

[Max Pollak Group](#)

[Thresh Dance](#)

[Reggie Wilson / Fist and Heel Performance Group](#)

Program C

[RudduR Dance](#)

[Ishita Mili / IMGE Dance](#)

[Seán Curran Company](#)

NEW VICTORY DANCE CONTEXT AND THEMES

[Bharatanatyam: Introduction to Indian Classical Dance | Kennedy Center](#)

[Five\(ish\) Minute Dance Lessons: African Dance | Kennedy Center](#)

[Guide to Son Cubano | Masterclass](#)

[Pointe Shoes | Kennedy Center](#)

[Roaring With the Lion Dancers of New York's Chinatown | Great Big Story](#)

[To Become a Lion | New York Times](#)

[Understanding Modern Dance | Masterclass](#)

PRODUCTION PHOTOS

Nai-Ni Chen Dance Company: Jeff Wang

Dorrance Dance: Richard Termine

Ronald K. Brown / EVIDENCE, A Dance Company: Whitney Browne

Max Pollak Group: Amanda Gentile

Thresh Dance: Andrés Mercado

Reggie Wilson / Fist and Heel Performance Group: Johanna Austin

RudduR Dance: João Menegussi

Ishita Mili / IMGE Dance: Mark Harris

Seán Curran Company: Courtesy of Seán Curran Dance Company

