



NEW VICTORY[®] SCHOOL TOOL[®]

RESOURCE GUIDE



inspired by...



**NEW
VICTORY
DANCE**

PROGRAM B



powered by
**NEW
42**

Pictured: Thresh Dance
Photo: Andrés Mercado

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.



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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

Theater: Theater Making,
Developing Theater Literacy,
Making Connections

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

inspired by...

NEW VICTORY DANCE

PROGRAM B

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NEW VICTORY DANCE: PROGRAM B

NEW VICTORY Dance: Program B features three incredible companies located in New York City: Max Pollak Group, Thresh Dance and Reggie Wilson / Fist and Heel Performance Group. This section is a detailed introduction to the artists, art forms and themes of these three companies' works. 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 and respond to the cultural, thematic and artistic elements of each piece.



Max Pollak Group



Thresh Dance



Reggie Wilson / Fist and Heel Performance Group



MAX POLLAK GROUP



About the Company

The Max Pollak Group is a cross-cultural chamber music ensemble with musicians who also sing and dance. They enjoy blurring lines and breaking through walls, bringing together music from all angles and traditions. The group's five members represent five different countries/cultures: Austria, Germany, Indonesia, Venezuela and the U.S.

Ser Humano is inspired by and dedicated to immigrants and refugees all over the world—who have to leave their homes to survive and find a better life. The music was composed in two rhythmic styles: Mexican folklore and Afro-Cuban *son*. The dance reflects those influences. The song is a pledge of acceptance, inclusion and sister/brotherhood.



In Their Own Words

"For this piece, I wanted to show my solidarity with immigrants from all over, more specifically from Mexico, the Caribbean and South America. I began with a traditional rhythm and a bassline I composed over it. The first part reflects on the hardship of displacement, migration and rejection; the second part celebrates acceptance and compassion. My favorite part is the exciting switch in musical style that happens in the middle."

—Max Pollak

ART FORM

Son Cubano

Translating to "Cuban Sound," *Son Cubano* is a style that evolved from folkloric Changüi music in Cuba's eastern Oriente province. The music draws from African rhythms of the folkloric rumba and has evolved into other musical styles in the region, like mambo and guaracha. *Son Cubano* is characterized by bell and percussion patterns that are all layered on top of the rhythmic key phrase called *la clave*.

THRESH DANCE

About the Company

Thresh is a dynamic performance arts impact organization dedicated to fostering community and change through cross-cultural arts productions. A women-led organization, Thresh leverages interdisciplinary art forms—including dance, music, visual art and film—to illuminate contemporary narratives, fostering a more pluralistic society through powerful storytelling.

Speaking in Pointe brings two worlds of dance together—ballet and bharatanatyam. Incorporating rhythmic foot techniques from Indian classical dance, this work engages with percussive sounds of Indian dance produced through ballerinas' pointe shoes, which are normally expected to remain muted. This work is also an exploration of the inner voices of ballerinas, where they make visible the stories and narrative of their complex relationship with ballet through their pointe shoes.



In Their Own Words

“Dance, to me, is the complete storyteller. It uses the entire human body, its shape, form, breath and the memories that the body carries, to convey the most vulnerable moments and experiences in human life. It is the most abstract language, like math, and therefore universal. It is also the most fragile, as the dance itself is not tangible, but the stories that create the emotional states in the spectator become thought-provoking and life-affirming.”

—Preeti Vasudevan, Choreographer

ART FORMS

Bharatanatyam

One of eight classical dance forms of India, and one of the oldest, bharatanatyam was originally performed exclusively by female temple dancers. A Sanskrit word, bharatanatyam is a combination of the Sanskrit words for “emotions” (*bha*), “melody” (*raga*), “rhythm” (*tala*) and “dramatic performance” (*natyam*). The art form is characterized by rhythmic micro isolations, especially in the hands and feet.

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 ballerina's feet to allow them to dance and balance on their toes for long periods of time. These shoes were developed in tandem with ballet, with shoes becoming more sturdy at the end of the 19th century.

REGGIE WILSON / FIST AND HEEL PERFORMANCE GROUP

About the Company

Reggie Wilson / Fist and Heel Performance Group is a Brooklyn-based dance company founded in 1989 whose mission is to create, research, develop and present new performance work that investigates the intersections of culture and movement practices. The company's name is derived from enslaved Africans in the Americas who reinvented their spiritual traditions as a soulful art form that white and Black authorities dismissed as merely "fist and heel worshipping."

Fist and Heel's excerpt of *POWER* is the result of choreographer Reggie Wilson's research on the Shakers in the Berkshire Mountains. He took deep inspiration from Mother Rebecca Cox Jackson, a free Black woman who became a Shaker Eldress and founded her own Shaker community in Philadelphia. This dance reimagines how Black Shakers worshiped, asking questions like: *How were the general, core Shaker tenets of "heaven on earth" realized?* and *What are our misunderstandings about Shakers?*

In Their Own Words

"Postmodern dance doesn't necessarily have to have a storyline to follow. Dance can give the viewer the freedom to come up with their own stories without any right or wrong version. Freedom of thought and feeling, just like other forms of art, but just in a different way."

—Reggie Wilson



ART FORMS

Postmodern Dance

Postmodern dance began in the 1960s in Greenwich Village through experimentation, out-of-the-box thinking and a fair amount of rebellion. Inspired by the idea of dance as a performance art, the founders of the postmodern style abandoned traditional dance vocabulary and conventions 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 non-traditionally trained artists and performing in unconventional locations, like beaches or parks.

Reggie Wilson draws from the cultures of Africans in the Americas and combines them with postmodern elements and his own personal movement style to create what he often calls "post-African/Neo-Hoodoo Modern dances."

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)

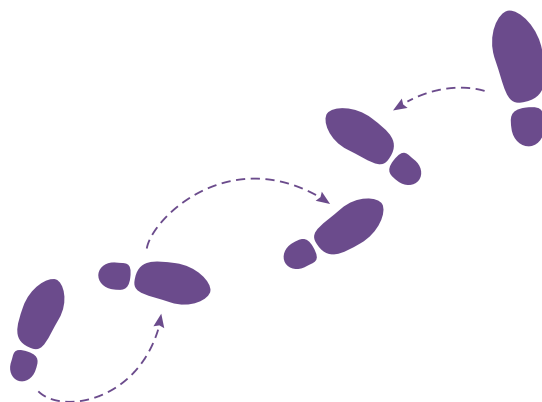
Let's do the time warp! Pick an era in history that your kids are curious about, knowing that you'll create a dance piece that explores your findings. From Ancient Greece to the Industrial Revolution to the Digital Age, as a class, research your chosen historical era. Investigate with prompts like: *What 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!

GIMME A BEAT: PASS OR REMIX

In this rhythm-based activity, students pass a beat around the circle—but with a twist. Each kid must decide: do they pass the beat as given, or do they remix it and make it their own? Use this activity to help sharpen listening skills, encourage bold choices and build community through play.

Materials Needed: none

1. Gather the group in a circle, seated or standing. Let the kids know that this activity is about listening to each other and playing with rhythm.
2. Demonstrate a short, simple, three-part beat using your body (e.g., stomp, clap, snap). Let kids know that a beat can be made with sounds, gestures or movement.
3. Turn to the person on your right and invite them to “try this beat.” Next, invite them to “Pass this beat exactly as I did it—or remix it and make it your own.” Let them know that, if they remix it, they can change some or all of it.
4. Once they’ve made their choice, invite them to pass their beat along to the person on their right, ask them to repeat it and then say, “Pass or remix?” After that person chooses, invite them to demonstrate their beat, pass to their right and so on.
5. As the beat continues to move and evolve, encourage kids to watch and listen closely so they’re ready to jump in when it’s their turn. If someone forgets the beat, let the person before them repeat it to support them.
6. After the beat has traveled around the full circle, pause and check in with the group:
 - *What did you notice about the changes that happened?*
 - *Was it harder to pass or remix? Why?*
 - *Did anyone make a remix you really enjoyed?*
7. Play another round with a new starting beat and encourage more adventurous remixes. You might prompt students with a vibe or style—“make it sneaky,” “make it joyful” or “make it sound like outer space”—to inspire more creativity.



Reflection Questions:

What influenced your decision to pass or remix the beat when it was your turn?

How did it feel when someone remixed the beat you passed along?

Critic's Notebook



Headline: _____

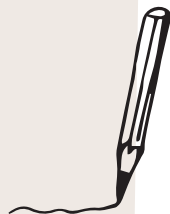
What I noticed and
what surprised me:

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:

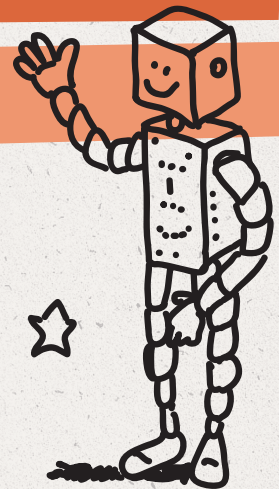
Consider the costumes, music and lighting:



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?



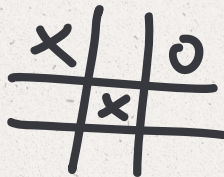
Engage >>>>>

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

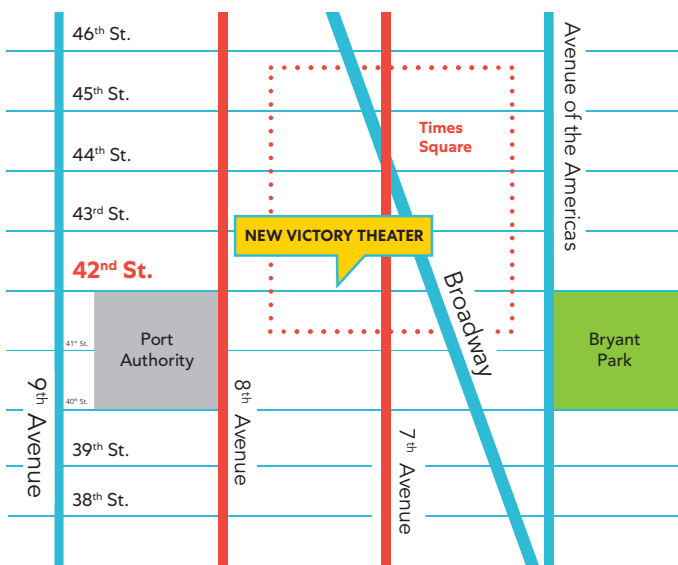
If you are traveling by bus, please also share this important information with the bus driver.

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

