



# NEW VICTORY<sup>®</sup> SCHOOL TOOL<sup>®</sup>

## RESOURCE GUIDE



inspired by...



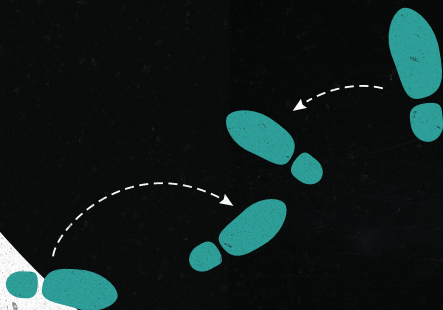
### NEW VICTORY DANCE

PROGRAM C

Pictured: Ishita Mili / IMGE Dance  
Photo: Mark Harris



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**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 42<sup>SM</sup> 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:

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Ishita Mili / IMGE Dance  
Seán Curran Company  
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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

## PROGRAM C

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# NEW VICTORY DANCE: PROGRAM C

NEW VICTORY Dance: Program C features three incredible dance companies located in New York City: RudduR Dance, Ishita Mili / IMGE Dance and Seán Curran Company. This section is a detailed introduction to the artists, art forms and themes of these three companies. It also contains unit plan brainstorms, 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.



## RudduR Dance



## Ishita Mili / IMGE Dance



## Seán Curran Company





## RUDDUR DANCE



### About the Company

Ruddur Dance is a multi-ethnic company founded in 2015 that blends contemporary ballet, contemporary circus and theatricality to create socially-conscious performances. Their approach centers on using dance as a vehicle for social change, particularly focusing on amplifying underrepresented voices, especially from Black and POC communities. As a Jamaican-born, gay, Black, male ballet dancer, Christopher Rudd's unique perspective drives Ruddur Dance's mission to challenge societal norms through dance. His personal experiences of being "the sole representative" of his community in ballet spaces shapes his choreographic vision.

*TOMORROW* asks artists and audiences alike to envision a future that many of us do not believe is possible and plot a course to get there. With the use of customized trampolines, the company depicts liberation on Black bodies, the very joy that is taken away from Black people at an earlier age than their white counterparts. During *TOMORROW*, the chains literally break and fall.



### In Their Own Words

"A particularly exciting moment to develop in our *WITNESS* trilogy was in *TOMORROW*, where we integrated customized trampolines attached to bungees. This was revolutionary to create—watching our dancers learn to maneuver these heavy apparatuses became a powerful metaphor for the resilience of the African American community. The idea of depicting joy and liberation has been the hardest part of creating *WITNESS*, in terms of artistic exploration. We're asking audiences and dancers to imagine a future that many don't believe is possible and map a plan to get there. The process of transforming these trampolines from symbols of the weight of white supremacy into tools for expressing liberation and joy represented a breakthrough in both technical innovation and storytelling."

—Christopher Rudd

## ART FORM

### 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.

## ISHITA MILI / IMGE DANCE

### About the Company

IMGE Dance (“image”) is a genre-blurring dance company that unravels traditional forms from Indian and American classical, folk, street styles and contemporary to reinvent how movement connects our experiences. Their work often navigates themes of belonging and home, multiplicity in identities and mythic explanations of reality to make audiences think more about how they interact with the world. IMGE was founded in 2017 by Artistic Director Ishita Mili and has collected niche artists with unique identities.

IMGE’s *Swords* takes the archetype of Ma Durga, a Hindu goddess symbolizing protection, power and destruction, and juxtaposes her with the reality of being a woman in modern society. One of the most significant deities in choreographer Mili’s homeland of Bengal, Durga is a figure she looked up to throughout her childhood to find her own strength—strength in all its multifaceted ways, from softness to destruction. The piece heavily uses bharatanatyam, hip-hop movement and footwork. The mudras, or symbols made with hands and fingers, are symbolic throughout the piece, showing weapons like tridents and swords, female characteristics and daily actions like looking into a mirror and getting ready.



### In Their Own Words

“This piece holds a lot of irony for me and my homeland, who pray to Ma Durga, or Kali, in all her forms for salvation, but also don’t protect their women; India is one of the most dangerous countries for women and femme-identifying folx. In the piece, I challenge the classical way of performing bharatanatyam by mixing it with hip-hop and street styles to challenge oppressive traditions that subjugate women. This intersection of movement, history and culture has been my path to liberation, authenticity and strength.”

—Ishita Mili

## 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.

### 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!



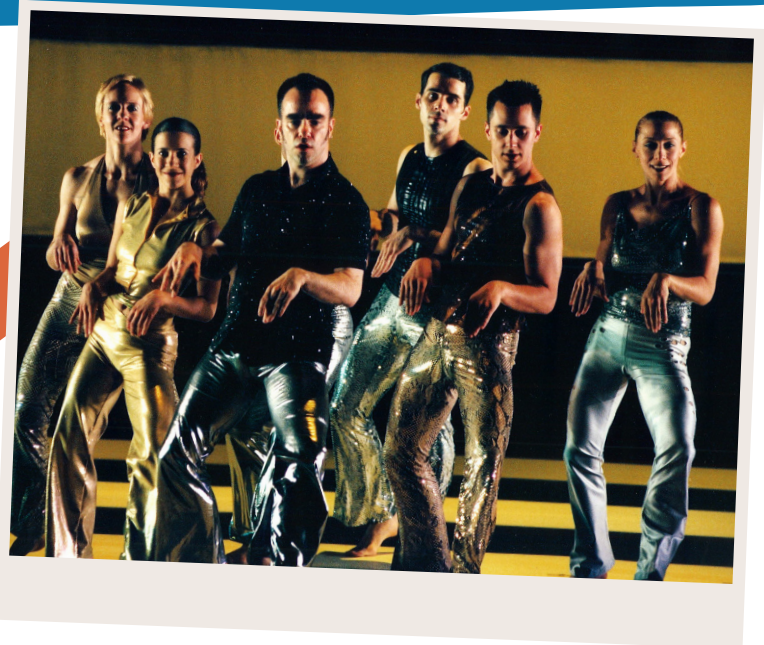
## SEÁN CURRAN COMPANY



### About the Company

Seán Curran Company promotes contemporary dance through innovative and emotionally-moving performances and engagement programs. Founded in 1997, the company's impeccably-crafted dances offer audiences a richly poetic experience that incorporates dance, original music and visual design elements. Based in New York City, the company has toured to over 100 venues in the U.S., Europe and Asia.

Seán Curran Company is thrilled to share a special 25th anniversary staging of *Metal Garden* with the NEW VICTORY DANCE community! This whimsical dance is a jaunt through a glittering garden inhabited by seven dancers who bloom and sparkle in most unexpected ways. A signature Seán Curran Company work, it has toured all over the U.S. and internationally.



### In Their Own Words

"Recurring themes in my work include community, gender and spirituality. My work has a strong partnering component. Beyond the physical and inventive aspects, I am interested in who dances with whom—and why. Another leitmotif in *Metal Garden* is percussion. Percussion instruments heard in the piece include Japanese bowl gongs, Chinese Opera gongs, woodblocks, Chinese tomtom, button gongs, djun djun, hi-hat, tam tams, cymbals, camel bells, almglocken and many others."

—Seán Curran

### ART FORM

#### 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 freeform and emotional than the standard positions of ballet. Pioneers like Martha Graham, Alvin Ailey and Twyla Tharp developed modern techniques that remain the foundations for the genre.

# 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!



# DANCEpiration

This full-group activity uses music, sound and visuals from three NYC-based companies—RudduR Dance, Ishita Mili / IMGE Dance and Seán Curran Company—to help kids explore emotion, community and storytelling through movement.



**Materials Needed:** images from *NEW VICTORY Dance 2025: Program C*

1. Gather students in a circle and tell them that they are about to embark on an emotional journey by exploring the imagery from a few dance companies.
2. Show images from each dance company (see the following page). Have a brief discussion about each photo. Ask kids questions like: *What do kids see? What do they notice and wonder about?*
3. Next, ask kids to stay in a full group or find their own space in the room. Then, as you show images from each company, begin to play different styles of music. Invite them to activate their emotions by becoming living statues, striking a pose representative of a unique feeling, emotion or range of emotions inspired by the photo(s) they're seeing. For example, if a photo and its accompanying music sounds or feels mysterious, they might strike an inquisitive pose or perhaps cower in fear. Hold space for their imaginations to run free as they become a gallery of emotion-inspired sculptures.
4. Ask volunteers to share their chosen pose or sequence of poses with the group, explaining which photo and piece of music inspired their pose and why.
5. Next, point students to chart paper located in four different parts of the room, each labeled with different emotions (e.g., Sadness, Curiosity, Anger, Wonder).
6. Ask students to walk to the emotion that most accurately matches the pose they created.  
**Note:** *If students created more than one pose, you might choose to move through this step more than once.*
7. Finally, invite them to stand near the chart paper that represents the emotion they expect to feel while watching each dance piece in *NEW VICTORY Dance*. As before, if students feel pulled to more than one emotion, hold space for them to move within that spectrum and facilitate a conversation about that range of emotions.
8. Gather the students back in a circle and take time to reflect on this physical and emotional exploration.



### Reflection Questions:

*What were some of your favorite moments from today's activity?*

*What was it like to explore emotions through gestures and poses?*

*How do you think the emotions you felt while examining photos and listening to music might evolve while watching these live dance pieces?*





*Metal Garden, Seán Curran Company*



*Swords, Ishita Mili / IMGE Dance*

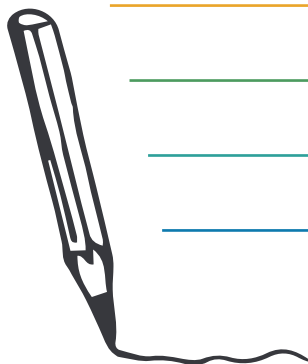


*TOMORROW,  
RudduR Dance*



# PAST, PRESENT, FUTURE, POEM, DANCE!

Think of a moment in time—something from the past, something happening right now or something you hope will happen in the future. It can be a memory, a dream or even something you're still figuring out. Maybe it's a moment that felt exciting, confusing, happy or even a bit difficult. Choose one moment and turn it into a short poem. Your poem can rhyme, or it can be free and flowing—just like your thoughts! Once you've written your poem, try turning it into a dance. How might your body show the feelings in your poem? If your poem is about moving through something challenging, show that emotional journey with your movements—maybe you start small, or stuck, and grow bigger and braver as the dance goes on. Let your poem guide your body, and let your dance tell your story!

[illegible]

# 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?

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My opinion:

Consider the costumes, music and lighting:

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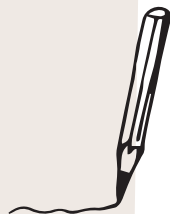
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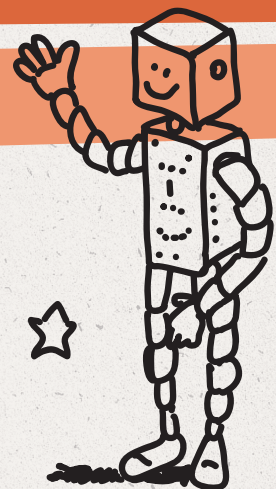




# The Arts at Home



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 >>>>>

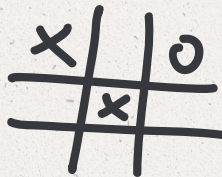
Bring more exciting performing arts-based experiences into the classroom or home with activities, handouts and videos from the [New Victory Arts Education Resource Library](https://www.newvictory.org/SchoolTool)!



# 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](mailto: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](mailto: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

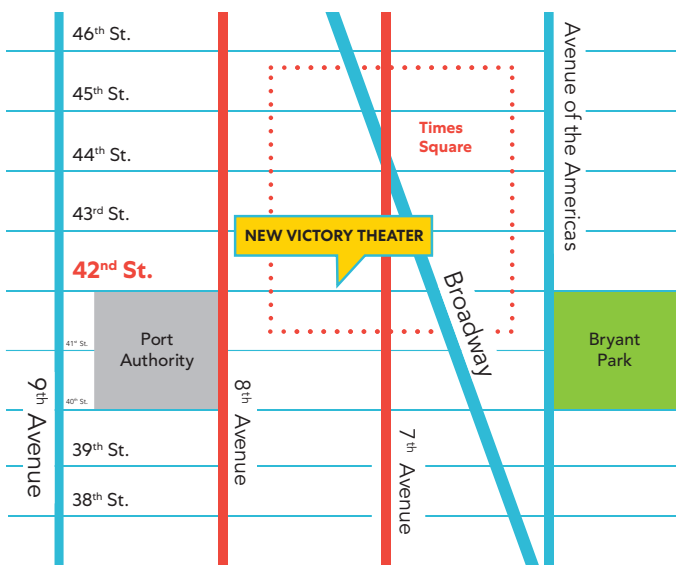
If you are traveling by bus, please also share this important information with the bus driver.

## 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](mailto:AJohn@New42.org)**.

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

Sensory fidgets

Foam earplugs

Ear defenders

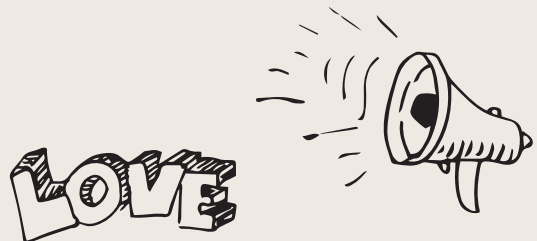
Light-sensitivity sunglasses

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

