



NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



NEW VICTORY DANCE

2021



NEW VICTORY® EDUCATION

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New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs. Bringing kids to the arts and the arts to kids since 1995, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the United States. Featuring artistic disciplines and traditions from a multitude of cultures, New Victory presents theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY Education has made it possible for more than 610,000 students across 200 NYC schools to experience international performing arts with their classmates for little to no cost. Typically serving approximately 40,000 schoolkids every year, New Victory pairs these visits with free, arts-based classroom workshops and residencies, and offers professional development for educators who want to incorporate the arts into their daily curriculum.

New Victory is committed to arts access for all communities of New York to experience and engage with the exemplary international artists on its stages. The nonprofit is celebrated for programs including NEW VICTORY Arts Break, a digital series of performing arts videos and curriculum; New Victory Dance, which provides free dance performances and education to NYC summer schools; and GIVE, which addresses equitable engagement in inclusion classrooms for kids with disabilities.

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.

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JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. The Youth Corps is composed of three different tracks to meet students where they are academically and professionally, and to serve New York City with a diverse, creative pipeline of young talent.



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Council on the Arts

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OUR GUIDING PILLARS

*Want to know what guides the work we do in NEW VICTORY Education?
The Guiding Pillars on this page are the foundation of how we strive
to cultivate collaboration and creativity for everyone!*

ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

ART FORM

How are we honoring and exploring the technique of the art forms presented on our stage?

COMMUNITY

How are we encouraging ensemble and collaboration within the communities we work with?

CREATE

How can we activate art-making and creativity to explore the art form in each production?

DISCOVERY

What methods are we employing?
What questions are we asking to encourage opportunities for meaning-making, deepening understanding, inquiry, curiosity, risk-taking and learning about oneself, one's peers and the world around us?

PLAY


How is the work sparking imagination, encouraging joy in learning and evoking laughter?

In this NEW VICTORY SCHOOL TOOL Resource Guide, you will find ready-to-implement art form-based activities, creativity pages and unit plan brainstorms adaptable to the needs of any learning space. With New Victory as your guide, learn more about New York City-based artists appearing in NEW VICTORY Dance! Designed for every kind of educator (parents and caregivers included), New Victory invites you to explore dance and movement wherever you are!

Standards

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
Dance: Dance Making, Developing Dance Literacy, Making Connections

WHAT IS NEW VICTORY DANCE?

LET'S DANCE!

This year, NEW VICTORY Dance features five dance companies performing on the NEW VICTORY stage. The virtual performance is hosted by NEW VICTORY Teaching Artists, Melle Phillips and Patrick Ferreri, who guide audiences through the dance pieces from inside the New Victory, sharing more about each company, the company's dance piece or excerpt and their style of dance. They also encourage the audience to dance from wherever they are watching. Use this guide to augment your NEW VICTORY Dance experience!



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Zooming In: NEW VICTORY Dance Artists

"A big part of my process is play, movement invention and dancers scribbling in space with their bodies."

-Seán Curran

Seán Curran Company



Founded in 1997, Seán Curran Company promotes contemporary dance through innovative performances of impeccably crafted work. Artistic Director Seán Curran offers audiences a richly poetic experience that includes the artistic vision of contemporary composers and visual artists as core collaborators. Seán's approach to dance is a focus on play in order to create a finished product. In his own words, "dance should tickle your eye," and so he takes the "work is play and play is work" tac. Dance, according to Seán, is about what it means to be human—it's hard, beautiful and challenging, and it's about the human connection and our shared lived experiences. Seán believes that dance is a social art form that is made for, with and about each other and so what he aims to do through his choreography is ask difficult questions of the audience, holding a mirror up to them to reflect back who we are as a society.

Mozaik Dance

Three women, three countries, three perspectives pieced together as one, this is the core of Mozaik Dance. Through a mix of popping, contemporary and an influence of street styles, Sun Kim, Manon Bal and J9 collaborate together to explore differences and commonalities. The three dancers that make up this group were drawn to each other by their talent and they had a great interest in fusing different styles of dance, ultimately creating a unique style all their own. A strong friendship between the three of them developed naturally. Their art form is a fusion of Popping and other street styles that really focus on the contraction and release of muscles. This almost robotic form of dance that is rooted in Funk, which was born on the West coast in the 1970s by the Black community and made popular by *Soul Train* and brought into the mainstream by The Electric Boogaloos. The themes that are integrated into their dance pieces are intrinsically human issues like anxiety, human connection, peace and hope. Through dance, the group aims to investigate the psychological effects of isolation and, internally, investigate our shared politics.



"We're from different countries and offer different perspectives. Our worldviews have expanded just by creating art together."

-Janine (aka J9)

Sri Lankan Dance Academy of NY

“There was a time when Kandyan dance was not used for the stage. It was used for parades or processions.”

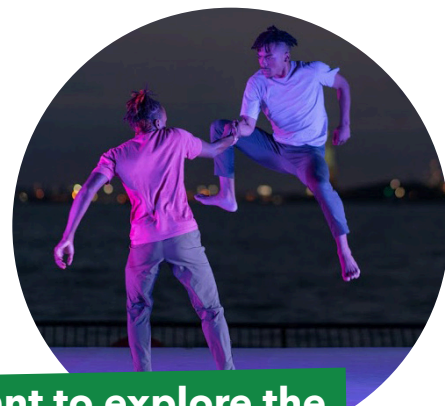
-Sachindara Navinna



Staten Island is home to the largest Sri Lankan community in the U.S. and Kandyan dance school, the Sri Lankan Dance Academy of NY (SLDA). Founded in 1992 by Tanya DeSilva (student of Chitrasena school in Sri Lanka), the Sri Lankan Dance Academy of New York is led by internationally recognized professional Kandyan dancer Dilhan Pinnagoda. SLDA’s art form is Kandyan dance, a traditional Sri Lankan art form that is fused with other forms of dance. Essential to SLDA’s mission is preserving Sri Lankan culture, bringing this art form to American audiences and spreading the culture’s joy, dance and art. Historically, Kandyan dance was used not for entertainment but for mostly spiritual purposes, such as ridding kinds of sickness or sending goodness to animals or bringing rain. This form of dance is not one that can be emulated. One must earn their status in this art form.

Keerati Jinakunwiphat

Originally from Chicago, Illinois, Keerati considers herself a freelance choreographer who doesn’t like putting herself in a box, creatively speaking. She has presented her own choreographic works at the American Dance Guild Festival, Triskellion Arts, Dixon Place, Battery Dance Festival, Dance Gallery Festival, the Joyce Theater and New Victory. Keerati creates work that is supportive and filled with energy, viewing support and connection as vital to the human experience. Her art form is contemporary dance, which she says, for her, is a cross between two cultures—familial support and her individual American sensibilities. Through dance, Keerati aims to explore human interaction and connection.



“I want to explore the multiplicity of male energy.”

-Keerati Jinakunwiphat

Full Circle Souljahs

**"If you can rock and break in NYC,
you're official." -Kwikstep**



Full Circle Productions, also known as Full Circle Souljahs, was established as a nonprofit in 1997, is embarking on yet another year of cutting-edge hip-hop on local and international stages, streets and within the industry. The company's art form is hip-hop, made up of breaking (toprock, drop, footwork and freezes), popping, locking, uprocking (part of breaking) and freestyle hip-hop (aka New Jack Swing) and beatboxing. Hip-hop was created as the voice of the voiceless in the streets of NYC. It came from a time when people had just emerged from the civil rights movement. When Malcolm X, Martin Luther King, Jr. and John F. Kennedy had been assassinated within years of each other, hip-hop was already stirring in the souls of people of color and was used as a means to heal, to speak, to rise up and feel joy in a world filled with hate. Full Circle carries this history in their NEW VICTORY Dance piece. Having performed in Paris, Japan, across the U.S. and at NYC's own Madison Square Garden, the Full Circle Souljahs—carrying on and dancing through the legacy of the Incredible Breakers, Scrambling Feet, NYC Float Committee, The Transformers, The Breeze Team and the Floor Masters—are the official hip-hop ambassadors of the United States.



Zooming In: NEW VICTORY Dance Styles

Hip-hop

Hip-hop dance is a cultural and artistic movement created by African Americans, Caribbean Americans and Latinx Americans in the streets of Harlem and the Bronx in New York City. This genre fuses elements of breaking, popping, locking and a host of other styles. It includes a wide range of styles created in the 1970s and made popular by United States-based dance crews, which were featured on TV's *Soul Train* and a number of films in the 1980s. It was then that hip-hop went from cultural phenomenon to mainstream recognition.

Popping

This is a street dance from the Boogaloo cultural movement which began in Oakland, California, and was popularized by the Electric Boogaloos. As Boogaloo gained in popularity, it was sometimes called Robotin, Strutting and Striking. Popping is rooted in Funk music and its movements are based in the Boogaloo's technique of posing, contracting and releasing muscles causing a dancer's body to jerk or suddenly stop. This is called a pose, hit or pop.

Kandyan Dance

Kandyan dance is a genre that encompasses a number of dance forms native to Kandy, located in Sri Lanka. Kandyan dance is traditionally performed to percussion only and the most common drum used is called the Geta Beraya, which is used exclusively in Kandyan dance. Though Kandyan dance was traditionally reserved for males only, female dancers can now train in this art form. To this day, the dance in its original form is performed each year at the Dalada Perahera in Kandy, Sri Lanka. Chitrasena Dias adapted this art form for the stage in the 1970s.

Contemporary Dance

This genre was developed in the mid-twentieth century and is now particularly popular here in the United States and in Europe. 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-release, floor work, fall and recovery and improvisation characteristics of modern dance, as well as elements of non-Western dance cultures, such as African dance or Japanese contemporary dance.

WHAT DO YOUR STUDENTS KNOW NOW?

Prior to learning about New Victory Dance and exploring **DANCE, MOVEMENT** and **CHOREOGRAPHIC DESIGN** with your kids, find out how much they already know about these art forms. In addition, ask them to explore the theme of **COMMUNITY, TRADITION** and **COLLABORATION**.

Have you ever seen a dance performance on stage, on film or on television?

Have you ever seen hip-hop, contemporary dance or Kandyan dance before? What did you enjoy about it and why?

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

When you hear the word "community," what comes to mind?

What does the word "tradition" mean to you?

What does the word "collaboration" mean to you?

Unit Plan Brainstorms

THOSE MOVES ARE OUTTA SITE! (ENGLISH LANGUAGE ARTS, DANCE)

It's time to get specific—site-specific, that is! Task your kids with walking around the space, or, if virtual, the space in their homes, and find a location in which dance wouldn't usually be performed. This location will be known as a "site." Ask them to observe all of the objects and architecture within that site. Then, ask your kids to create a series of gestures and shapes with their bodies inspired by their site's objects and architecture. Encourage kids to use their gestures and shapes as inspiration for creating a sequence of movements reflecting the shapes or the function of the objects and architecture in their site. Finally, have kids share their movement pieces to the group in ways that illustrate how and why their dance can only be performed in their chosen site. After everyone has finished sharing, celebrate all the creativity with a communal dance party!

HIP-HOP: BORN IN THE U.S.A (ENGLISH LANGUAGE ARTS, HISTORY, SOCIAL STUDIES, DANCE)

Humans have been sharing stories since the dawn of time, and dance is just one form through which we have been conveying those stories. So, our collective history, our cultures and myriad approaches to dance are intertwined. Ballet, for instance, described as a graceful and precise form of dance, was developed primarily in France from 17th century social dance, while flamenco, which originated in Southern Spain, is an intensely emotional dance made up of sharp staccato movements dating back to the mid-to-late 18th century. But this begs the questions: *What forms of dance originated right here in modern day United States, and how and why were they invented? What is the cultural or social significance of those dances? How have they influenced other forms of dance over time?* One excellent example is hip-hop, a form of dance born in the streets of New York City's Harlem and the Bronx in the 1970's. Work with your kids to explore the questions above and the history of hip-hop as a cultural art form and the historical and social significance embedded in this style of dance. As a bonus, use this opportunity to learn more about a specific style of dance your kids want to explore, or the history of dance across the globe and how each style is intrinsically linked to its culture or society.

WHAT'S YOUR JAM? (ENGLISH LANGUAGE ARTS, DANCE)

An artist's work, whether it be in the form of music, dance, visual art or dramatic play, is often inspired by events unfolding within and outside of an artist's personal sphere. At times, art is created from observation and reflection. At other times, art is created as a form of activism, also known as artivism. For instance, Funk dance moves gave space for individuals to express themselves artistically in the 1970s. Also born in the 1970s and into the 1980s was hip-hop, steeped in activism and a form of expression for New York City's marginalized Black and brown youth who were disproportionately affected by poverty, racism and classism. *What forms of dance speak louder than words to your kids?* Have your kids work together in groups to create their very own dance piece. In small groups, have your kids choose a topic or issue that is important to them and, using sources at the library or reputable sources on the internet, have them collect photos and articles related to that topic. Work with your kids to brainstorm words and phrases that embody each image's or article's setting, characters, themes and emotions. Combining the images with the words and phrases, have each group create a spoken word piece advocating for their group's topic or issue. Then have each group create three tableaux (frozen pictures) that embody their spoken word piece and then connect them seamlessly, turning them into unique choreography. Your kids have now created their very own Jam! If everyone agrees, take their Jams out into the community, or record these fascinating dance pieces, and share them with the world, helping to make your kids' voices and artistic works of art heard and seen.

MY DAILY DANCE ROUTINE



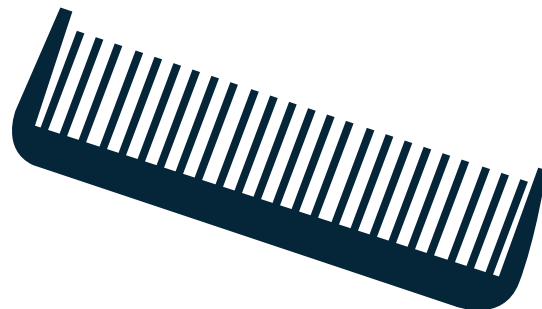
Everyone has a unique routine that moves them through the day. Use this activity to explore your kids' daily routines through movement!

Materials Needed: Chart paper, marker, a pre-written list of emotions

1. To begin, have kids brainstorm specific things, big or small, they do before they start their day. Guide this discussion by asking questions like: *What time do you wake up? Does someone wake you up or do you use an alarm clock? What do you do to get ready? How do you get where you're going? What is the first thing you do when you get there?* As kids respond, write their answers on large chart paper.
2. As a group, start at the beginning of their day and have kids physicalize what it looks and feels like to wake up. To guide them, ask questions like: *What does it feel like to open your eyes? What does it feel like to sit up in bed in the morning? Do you stretch when you wake up? Do you yawn? How do you brush your teeth, style your hair or eat breakfast?*
3. After you've explored the physical aspect of what a morning routine looks like, use your list of emotions to explore how one might feel when waking up and moving through their morning routine. To guide them, ask questions like: *When you first open your eyes in the morning, what emotions do you feel? What emotions do you feel when you stretch or yawn? How does it make you feel when you put on your socks, or your hat or shoes?*
4. Once you've explored all of the aspects of kids' morning routines, add in the emotions. Then, have kids think of a song they like that corresponds to their chosen emotion and set their movement/dance piece to that song!
Note: Continue exploring kids' full daily routines by using **Steps 1-3** as inspiration.
5. Now that you've gone through physicalizing kids' daily routines and adding emotions into the mix, it's time to theatricalize them by putting it all together! Using objects and furniture found in your space, create a living space and other environments described when exploring kids' daily routines.
6. Using the set you've created, have volunteers show the class their daily routine through movement and without words. Encourage the audience to narrate or guess what is taking place, where it's happening and how the person performing is feeling.
7. Finally, have a group discussion about the similarities and differences between everyone's daily routines and what it was like to turn everyday life into dance!

REFLECTION QUESTIONS:

- What surprised you most about this activity?*
- How did it feel to create a dance from your daily routine?*
- What did you discover about your ability to create movement or dance?*
- What did you find most challenging about this activity?*



THE OBJECT IS DANCE!

Use this activity to help kids begin to create their own choreography using objects and shapes as inspiration!

Materials Needed: one object per kid

1. To prepare, ask kids to choose an object of meaning to them. Tell kids that their object is going to inspire movement in different parts of their body.
2. Once kids have their item and you're ready to explore, have kids start to get inspired to create shapes and movements with a specific part of their body. For example: a picture frame may inspire a kid to create a square using their head, a watch may inspire a turning or spiraling movement with their knee, the curved handle of a door handle might inspire them to create a triangular shape and movement with their arm, etc.
3. Once kids have had time to explore shapes and movements with their chosen body part, tell them to pick a different body part and try the same movement with that new body part. During this exploration, have them continue to pick new body parts for that movement until they find the one they like the most.
4. Continue this activity by having kids choose another gesture, movement or shape and put it into a different body part until they once again find what they like the most. Do this two or three times until kids have created three or four dance moves originating from different parts of their body.
5. Then, tell kids to combine these moves into a sequence. Ask them questions like: *Which move comes first? Which is last? How do you transition between those moves?*
6. Give kids time to rehearse their sequence individually. Then, have them share out their four-move dance piece!



REFLECTION QUESTIONS:

- What was your favorite part of this activity?*
- What was it like to create shapes and movement inspired by an object?*
- What are other methods you can use to create movement?*
- What did you find challenging about this activity?*

DANCE TAKES EFFORT

In this activity, kids will learn how to create more nuanced dance moves! This activity should, at first, be done individually so that each kid is creating their own set of movements.

Then, move into ensemble work with the **Activity Let's Make a Jam!**

Materials Needed: movements created in the **Activity My Daily Dance Routine** or **The Object is Dance!** and a list of Laban's Efforts to help inspire more nuanced choreography.

- Using the moves created in the **Activity My Daily Dance Routine** or **The Object is Dance!** have kids choose one of their movement sequences to explore further. **Note:** *If you did not do the activities in the previous section, you can also use simple shapes as inspiration. You can ask the kids to create a circle using their heads, make a triangle with their arms, create a spiral with their knees, etc.*
- Now, have your kids play (individually for now) with creating more nuanced choreography by adding a variety of Laban's Efforts on the handout on the next page. For example, one might feel inspired to make a circle with their head applying the Effort of "Punch," making the movement more pointed and staccato. **Note:** *These eight Efforts, or qualities, were developed by Rudolf Laban, who identified them by breaking down movement into what he referred to as Motion Factors of Weight, Time, Space/Direction and Flow. To learn more before facilitating this activity, see the Teacher Tip on this page.*
- Offer kids time to explore at least four of the eight Efforts and apply them to each of their movements. Then, have them rehearse their movements, ultimately resequencing them into a brand new, more nuanced and dynamic dance piece.
- Next, ask kids to pair up and perform their sequences for each other and have them offer constructive feedback to one another. Guide this discussion by asking: *What did you notice, like and wonder about what you saw?* Then, have kids rehearse individually again incorporating the feedback from their peers.
- Then, create dance ensembles of four, keeping pairs together. Invite each kid to pick one part of their movement sequence, remembering to employ Laban's Efforts, to teach to the other members of their group. Give each group time to learn each other's choreography and rehearse each part a few times.
- Once all the group members are confident with each other's moves, it's time to sequence the moves in a fun and interesting way. Give each group time to rehearse their moves in the new sequence.
- Finally, have each dance ensemble share out their unique dance piece. Then, have a discussion about how using Laban's Efforts affected each individual's exploration of dance and each ensemble's dance piece!

TEACHER TIP:

To learn more about Laban's Efforts, and to get inspiration for different sequences your kids might use, watch these videos:

[Series: Laban Movement - The Drama Coach](#) (each Effort has a video devoted to it)
[Laban Movement Efforts - Tehya Malone](#) (combines Efforts with other elements of Laban movement)

REFLECTION QUESTIONS:

*What did you find interesting about this activity?
 What was it like to explore new concepts for movement and dance?
 What are other methods you can use to add unique qualities to movement?
 What did you find challenging about this activity?*

LABAN'S EIGHT EFFORTS

THE FOUR COMPONENTS

THE EIGHT EFFORTS

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



LET'S MAKE A JAM!

Work with your kids to create a viral NEW VICTORY Dance Jam of your very own!

Materials Needed: a physical space, paper and writing utensils

1. To begin, tell kids that they are going to write and tell a collective short story about what they've learned in the last year and create expressive art in a physical setting.
2. Ask each kid to write one or two sentences about what they've learned this year. Then, have them read over what they've written and ask them to consider the emotion(s) they feel when reading it.
3. Tell kids to think about how to convey their text outwardly by utilizing the emotions they felt while re-reading their own written text and by using their body in three different ways:
 - First, use only facial expressions.
 - Second, use one physical gesture.
 - Third, turn that physical gesture into a fluid movement that embodies their emotion(s) indicated by the facial expressions.

Note: Give kids time to explore these three elements before moving on.
4. Next, put the movements away and collaborate with your kids to combine all of the written text they've generated into an order that makes sense to everyone. Then, continue making your through **Steps 5-7!**
5. Now that everyone has contributed to create a written piece and had a chance to explore what it means to tell a story through movement, it's time to work together as choreographers to brainstorm the best physical shapes, gestures and movements to use to tell your story, word by word and line by line. **Note:** To add more nuance to your dance piece, use the Laban Efforts in the **Activity Dance Takes Effort**.
6. Once the group has come up with choreography, divide the class up into different creative teams: set designers, choreographers, performers (narrators, actors, movers, dancers) and sound designers! Give each team a task, for instance:
 - Set designers should choose objects, structures and furniture in your space to build the world in which your dance piece takes place.
 - Choreographers should mold the movements created by the whole group and choose how to use them throughout the piece.
 - Performers should decide who will be the narrators, movers and dancers, and when and where they speak or dance.
 - Sound designers should choose a piece of music to act as your dance piece's soundtrack!
7. Once it's all been created, record it and post your dance masterpiece for the world to see. You could even choose to ditch the virtual world and take your dance piece out into the community (safely and using proper social distancing measures, of course) and share it with everyone!

REFLECTION QUESTIONS:

*What surprised you most from this activity?
How did it feel to collaborate to create a movement piece?
What changed for you from writing and reading your individual text when it was combined with your co-creators' text?
How does it feel to turn personal notes into a theatrical dance piece?
Did you learn anything about yourself or your peers through the creative process?*



DANCE YOUR LEGACY

Think of someone in your family (biological or chosen). Then, utilizing the questions below as inspiration, decide which one of them you would like to learn more about through a personal interview process. Once you've conducted your interview, use the space below to write a monologue or short story from that person's point of view, making sure to stay true to the interviewee's statements. The idea is to identify, respect and honor another person's untold story and learn more about the legacy from which you came. Finally, use your monologue or short story as inspiration to create a unique dance piece, retelling your interviewee's story through a new art form and with loving authenticity. Remember to get your interviewee's permission before turning their personal story into a work of art!

Sample questions:

What is your name and what is its origin?
 Where were you born?
 Why did you choose to live/stay in
 New York City?
 What is your cultural background?
 What is your favorite thing about this city,
 country or the world?
 What is a story about our family's history
 you'd like to tell me?

DANCEIVISM

Using dance as the conduit, become an activist, disruptor and co-conspirator. Do that by creating your very own dance troupe whose goal is to change your community and the world for the better through the power of dance. In the space below, describe your dance group's mission, the style of dance you want to use to bring change to the world and how you approach your art-making! If you need some inspiration, take a look at pages 6-8, which tell all about all five dance companies featured in NEW VICTORY Dance. Once you've finished writing, create your own movement piece, share it with your peers and then tell them all about your group's mission to save the world through dance!

THE NEW VICTORY DANCE

JAM-O-MATIC

In NEW VICTORY DANCE, each individual performer possesses and shows off their most awesome, unique talents. What unique talents do you possess? Take the Jam-O-Matic quiz below to find out if your dance talent lies in hip-hop popping, contemporary dance, ballet or all of the above!

1. If you could dance in any space, what would it be?
 - a. On a subway train
 - b. A virtual space so nobody can see
 - c. Lil Nas X's next live performance
2. You have the chance to compete on World of Dance, so you:
 - a. Choreograph a lyrical dance, accompanied by guitar
 - b. Put together a ballet number
 - c. Create an original number inspired by social or political issues
3. Which city most represents your unique personality?
 - a. Boston, kid!
 - b. Chicago, the windy city!
 - c. New York City, of course!
4. What type of music gets you movin'?
 - a. Rap
 - b. House
 - c. Funk
5. From the list below, choose your favorite time of day.
 - a. Morning
 - b. Twilight
 - c. Midnight
6. If you were performing and noticed a sad audience member, what would you do?
 - a. Bring them up on stage and improvise a dance for them
 - b. Do acrobatic splits to impress them
 - c. Fake a fall to make them laugh

7. What makes you happiest?
 - a. Helping others
 - b. Creating creative videos on Tik Tok
 - c. Learning a new art form
8. You're on stage with your dance partner and something is about to go terribly wrong! What do you do?
 - a. Stop in your tracks, whip out your phone and start recording
 - b. Improvise a brand new dance move to distract the audience, saving your partner from embarrassment
 - c. Run away from it and apologize later



Add up your points and see what type of dance performer you are!

Legend:

A's = 6 points each | B's = 4 points each | C's = 2 points each

1-15 Points = You've got all the right moves, and you know how to captivate your audience!

16-28 Points = You're a classically trained ballet dancer who can do most anything you put your mind to.

29-39 Points = You're a hip-hop artist! Who's got fantastic moves and you know how to level up!

40-48 Points = You're a contemporary dancer and audiences will be wow'd when they see your moves

DANCER'S DESIGN CHALLENGE

In dance, it's not just the moves that tell the story, it's also the costumes! If you were tasked with designing your own unique dance costumes for a show that was to be performed for an audience, what approach would you take? Put on your costume designer hat and use the three spaces below to draw three unique costume renderings! Think about the functionality of your costume, the era or style(s) that would inspire your design, the type of material or fabric your costume would be made of and what type(s) of designs would be featured. Most importantly, think of the ways your costume showcases who you are. Draw your unique costume below, then use the lines below them to describe what story each costume helps to tell!

The page contains three large white rectangular areas for drawing, each with three horizontal lines below it for writing. The background is decorated with yellow and orange textured borders. There are three illustrations: a ballerina in a blue dress on the left, a dancer in a green dress in the center, and a dancer in a red jacket on the right.

LET'S CHAT!

Engage in a conversation with your students to help them process their thoughts and feelings about the NEW VICTORY Dance content, Instructional Videos and the materials in this School Tool. On a large piece of chart paper, physical or virtual whiteboard or Jamboard, draw the outline of a person and use the prompts below to guide students through an active reflection.

On the outside of the outline, have students write or draw their favorite moments of discovery from the content with which you and your class chose to engage. On the inside of the outline, have students write or draw their own feelings about the content and the experience of learning about new places and cultures, and creating worlds and stories. Then, lead students in a discussion:

What was it like to learn more about dance?

What was it like to create new art?

What was your favorite thing to create or explore?

What were your favorite parts of the NEW VICTORY Dance content?

What did you enjoy most about the Activities and Creativity Pages in the School Tool?

What emotions did these activities make you feel?

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a reflection discussion, try the following model of critical response:

Describe (I saw...)

Analyze (I wonder...)

Interpret (I think/feel...)

Evaluate (I believe...)



**NEW VICTORY Dance
ARTISTS**

Full Circle Souljahs
Keerati Jinakunwiphat
Mozaik Dance
Seán Curran Company
Sri Lankan Dance Academy of NY

**NEW VICTORY Dance
Video Content**

NEW VICTORY Dance

**NEW VICTORY Dance
ART FORMS**

Hip-hop: How Hip-hop Transformed New York
Kandyan Dance

A Land Acknowledgement



New 42, and the land we steward today, are on the island known as Mannahatta, now called Manhattan, in Lenapehoking, the homeland of the Lenape people. These lands are intertribal trade lands under the stewardship of many Nations and we acknowledge the systematic erasure of their true history.

We recognize that seized lands are historically inhabited by people who are racialized, marginalized, and displaced by those in power. New 42 is on a journey to understand the occupation of this land and this block, and we offer this land acknowledgement as a step in reexamining our relationship to this history.

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



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the cast and cultural consultants of the production of AJJIAK ON TURTLE ISLAND
presented by the New Victory Theater, March 2019.