

NEW VICTORY[®] SCHOOL TOOL[®]

SUMMER 2019

RESOURCE GUIDE

VICTORY

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Elisa Monte Dance



Brian Brooks Moving Company

VICTORY DANCE has been made possible, in part, by a generous grant from the **BLAVATNIK FAMILY FOUNDATION** in honor of **DAWDIE APPELSON** a teacher, arts enthusiast and life-long supporter of the performing arts.

THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

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Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.



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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Additional Support for Victory Dance is provided by The Jerome Robbins Foundation; Howard Gilman Foundation; Jody and John Arnhold; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the Harkness Foundation for Dance.

VICTORY

DANCE

TO

SEE

IT

ALL



WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!
The Guiding Pillars on this page are the foundation of how we strive to cultivate
collaboration and creativity for everyone!*

PLAY

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

DISCOVERY

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

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?

ARTS FOR ALL

How is the work accessible
to and inclusive of everyone?

INSIDE

Information and handouts to get you ready for VICTORY DANCE

COMMON CORE STANDARDS

Reading: 9
Writing: 5
Speaking and Listening: 1; 2; 5
Language: 1; 2; 4; 5

NEW YORK STATE STANDARDS

The Arts: 1; 2; 3; 4
English Language Arts: 1; 3; 4

BLUEPRINT FOR THE ARTS

Dance: Dance Making
Developing Dance Literacy
Making Connections



VICTORY DANCE

I'm excited to welcome you to Victory Dance, our summer dance series showcasing the wide range of dance being created right here in New York City. Together with my two team members, Lauren Hood and Alverneq Lindsay, we've curated an exciting line-up. This summer features artists who are not only our New York City neighbors, but also some old friends, including Preeti Vasudevan whose project was in development with NEW VICTORY LabWorks (2018-19), our new work development program; Ty Defoe, writer of *Ajijaak on Turtle Island* (New Vic, 2019); and Passion Fruit Dance, whose Artistic Director Tatiana Desardouin and company member Mai Lê Ho performed with *Rennie Harris: Funkedified* (New Vic, 2018). We look forward to reacquainting you with these dynamic performers, while introducing you to compelling artists whose work you may be seeing for the first time. A few things to look out for...

PROGRAM A

We love the complexity of the footwork on display in each piece on this program. From the precision of Caleb Teicher's tap and Preeti Vasudevan's bharatanatyam, to the intricacies of pointe and flexing—be sure to keep an eye on everyone's feet! Also, pay attention to the music. From the rhythmic synergy of beatboxing and tap to the soaring melodies of Tchaikovsky in American Ballet Theatre's pas de deux, music plays a key role in bringing each of these dances to life.

PROGRAM B

Dance has the power to showcase both the individual and communal—to celebrate distinct identities, while at the same time bringing a group of artists together. Tiffany Rae-Fisher's choreography is inspired by each dancer's individual style, while Chase Brock highlights a myriad of styles inspired by a generation. Ty Defoe uses a simple shape, a hoop, to explore identity and reveal the interconnectedness of all living things, while Brian Brooks creates a series of complex patterns that are continually broken and reinvented.

PROGRAM C

The third and final program of Victory Dance explores personal relationships both within oneself and within a community. Wendy Whelan and Brian Brooks have created a physical conversation about their long-lasting personal friendship and artistic chemistry; Trisha Brown challenges us to focus on the subtleties of body language as the performer dances with her back to the audience; Passion Fruit celebrates our individual "grooves" as the dancers move in and out of sync; and A.I.M highlights the fierce physical energy of one dancer.

It can be easy to get lost in the NYC shuffle but the artists in this season inspire us to appreciate the art that is all around us, and we hope they spark a similar appreciation in you!

Mary Rose Lloyd, Senior Director of Artistic Programming

Lauren Hood, Artistic Programming Manager

Alverneq Lindsay, Artistic Programming Assistant



THE BUZZ. THE BEATS. THE MOVES.

PROGRAM A

HANDOUT



CALEB TEICHER & COMPANY

Bzzz

With remarkable skill and wit, *Bzzz* pairs Caleb Teicher & Company's tap dancers with beatboxer Chris Celiz for a "music-making triumph" (*The New York Times*).



PREETI VASUDEVAN'S THRESH

Drumming a Dream (Solo Excerpt)

Inspired by an Indian folktale about a young girl and a magical talking drum, *Drumming a Dream* is a journey of dance, music and storytelling, using classical Indian dance, contemporary choreography and original live music.



AMERICAN BALLET THEATRE

White Swan Pas de Deux

Internationally renowned American Ballet Theatre (ABT) brings the great legacy of classical dance to NEW VICTORY audiences with one of the most well-known duets in all of ballet—the White Swan Pas de Deux from Act II of the ballet *Swan Lake*.



BALLETNEXT

Don't Blink (Excerpts)

A collaboration between ballerina Michele Wiles and the Brooklyn-born flex dancer Jay Donn, *Don't Blink* has thrown out the tutus to answer the question, "If dance drove you crazy, how would it be?"

A BLEND OF CULTURES: PAST, PRESENT, AND FUTURE

HANDOUT

PROGRAM B



ELISA MONTE DANCE

Things Past (Excerpts)

Choreographed by Elisa Monte Dance's Artistic Director, Tiffany Rea-Fisher, *Things Past* exposes the human behind the performer, accentuating the artist's eccentricities and oddities.



BRIAN BROOKS MOVING COMPANY

Torrent (Excerpts)

In Brian Brooks Moving Company's ebullient *Torrent*, eight dancers fill the stage with complex patterns and rigorous dance phrases to Max Richter's reimagined score of Vivaldi's *Four Seasons*.



TY DEFOE

Hoop of Life

Paying tribute to Anishinaabe and Haudenosaunee oral and visual storytelling, Defoe weaves in and out of multiple hoops revealing the interconnectedness and identity of all living things on Mother Earth.



THE CHASE BROCK EXPERIENCE

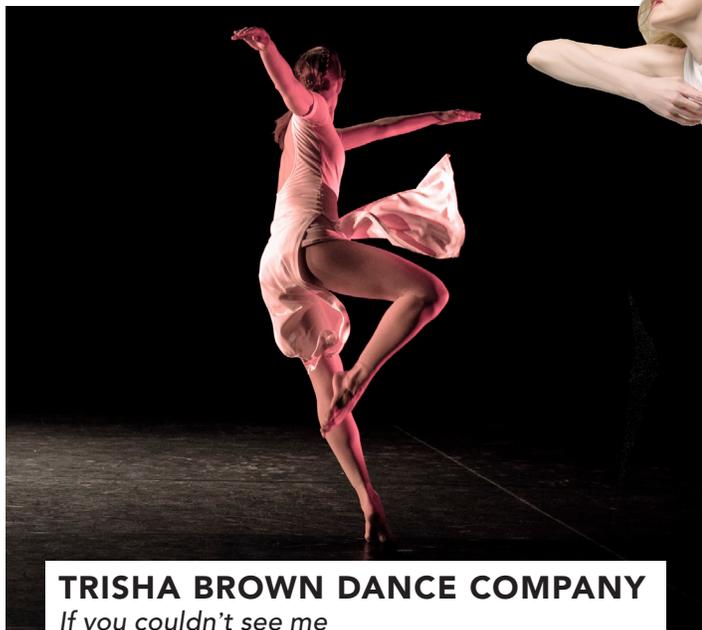
Splendor We Only Partially Imagined

Chase Brock, celebrated choreographer of stage and screen, creates a "millennial folk dance"—a mixtape of our rich American dance history—with *Splendor We Only Partially Imagined*, a four-movement suite performed by seven dancers of diverse backgrounds.

UNIQUE CREATIVE EXPRESSION

HANDOUT

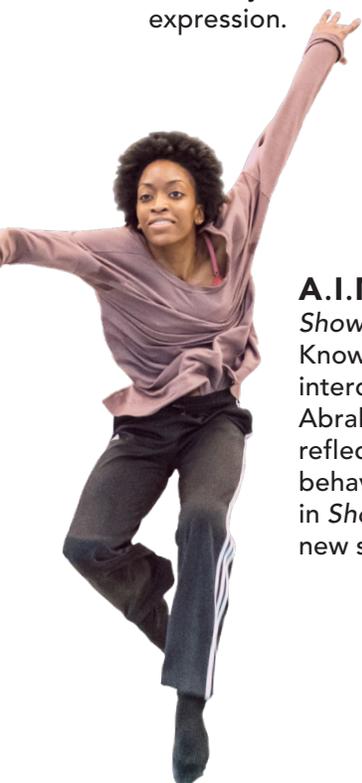
PROGRAM C



TRISHA BROWN DANCE COMPANY

If you couldn't see me

In Trisha Brown's postmodern *If you couldn't see me*, the soloist dances with her back to the audience and, restricted from showing her face, must rely on her torso and limbs for personal expression.



A.I.M

Show Pony

Known for his evocative, interdisciplinary work, Kyle Abraham inspires personal reflection through sound, human behavior and all things visual in *Show Pony*, an energetic new solo.



WENDY WHELAN AND BRIAN BROOKS

First Fall

An inspired collaboration between two acclaimed artists, *First Fall* bears testament to Wendy Whelan and Brian Brooks' personal friendship and effervescent creative chemistry.



PASSION FRUIT DANCE COMPANY

Dance Within Your Dance (Excerpts)

Choreographed by Tatiana Desardouin, *Dance Within Your Dance* features the techniques, rhythms and the essence of hip-hop and house dance. This work shares how the social dance communities develop and create their unique and collective movement.

INSIDE / DANCE EXTENSIONS!

Use these activities to help students extend the theater-going experience, explore different art forms through self-expression and highlight their artistic creations!

EXPRESS YOURSELF! (ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, VISUAL ARTS)

Artists reflect on the world around them, and their life experience, as context and inspiration for making art. Sometimes their creation can be a form of social justice activism! Music and some dance styles are no different. For instance, Funk dance moves gave space for individuals to express themselves artistically in the 1970s, turning their art into activism. Have your students work together to create their very own social justice dance piece. In small groups, have your students choose a topic or issue that is important to them and, using the library and the internet, have them collect pictures and articles related to that topic. **Note:** *These images will be used to help tell their story, so they should be varied and dynamic.* Work with your students to brainstorm words and phrases that embody each image's themes and emotions. Combining the images with the words and phrases, have each group create a spoken word piece advocating for their group's cause. Then have each group create three tableaux (frozen pictures) that embody their spoken word piece. As a culminating event, turn these spoken word pieces into a living art gallery, step into role of the docent of your class's very own Museum of Social Justice and invite another class to experience these fascinating exhibits! To support this unit, use the **Creativity Page:** *Observe and Discover!* in the **Before** section.

WHAT TIME IS IT? SHOWTIME!

(ENGLISH LANGUAGE ARTS, DANCE, SOCIAL STUDIES, HISTORY)

If you've ridden the subway in New York City, you've probably heard the expression, "Showtime!" That phrase is a signal that street performers (buskers) use to indicate the beginning of their show. Busking is a time-honored tradition that is rooted in all types of art forms, but the most widely-practiced are acrobatics and hip hop! Have students conduct a research project to learn about the origins of busking and other street performance styles across the globe, their respective socio-economic implications, and the evolution of street performance over time. As a culminating event, have your students become buskers by showcasing the information they've found through dance and spoken word! To support this unit, use the **Creativity Page:** *Just Busk A Move!* in the **En Route** section.

LET'S GET PHYSICS, Y'ALL! (SCIENCE, THEATER)

What is the science behind dance? Work with your students to explore the physics embedded in this art form! Lead activities, followed by reflective discussions, about such concepts as gravity, velocity, inertia, centripetal force and balance. For instance, without gravity, all of the dance moves exhibited in VICTORY DANCE simply wouldn't be possible. Then, use the experience of seeing the show to inspire a research project about gravity and movement. To make this project more practical, have students create a list of ways to test out these laws with their own movements or using objects found in the classroom. Try to practice moving as often as possible to build your practical knowledge of physics in motion over the course of the school year. To support this unit, use the **Activity:** *It's All About Obstacles* in the **Dance** section.

OUR STORIES. OUR MOVES. (DANCE, THEATER, ENGLISH LANGUAGE ARTS)

The performers in VICTORY DANCE work as a community, using movement, music, dance and visual art to create a program full of cohesive, stunning performances. Have your students work together as a classroom community to create a piece of their very own—one that can be used as a unifying ritual every morning! Have each of your students write a personal story that they will feel comfortable sharing with their classmates about a skill or task they've worked very hard to master. Next, have each student create one or two specific movements and tell them they will be using them to tell their story. When each student has finished creating their personal performance piece, have them share it with the rest of the class. **Note:** *Encourage students to use their written text to help tell their individual story. They can use it as written, turn it into a poem, speak only key words or use it as inspiration and create a nonverbal piece. This allows each student to choose a comfortable entry point into performing a self-made work.* To support this unit, use the **Creativity Page:** *You Can Bank On It* in the **Dance** section.



MOVIN' TO THE GROOVIN'

Below is a list of dance styles that you and your kids will see on stage over the course of VICTORY DANCE!



BALLET*

A centuries-old formal style of dance that consists of a set of intricate positions and techniques, it is often characterized by graceful and fluid movements.

BHARATANATYAM*

One of eight classical dance forms in India, this style of traditional dance is the intersection of dance, music, literature, philosophy, sculpture and spirituality. Each gesture and movement contains meaning and serves to tell a specific story.

CONTEMPORARY**

A free and expressive style of dance that breaks the boundaries of more structured dance forms, like ballet, tap and jazz.



KATHAK*

A North Indian classical dance, the word "kathak" is said to be derived from the word "katha" which means "the art of storytelling." "Kathakars" or bards used to recite religious and mythological tales accompanied by music, mime and dance. The dance is performed with the dancers' legs straight and with bells attached on their ankles. While the emphasis is on footwork rather than hands, the dancers are not strictly required to stick to fixed steps.

HIP-HOP***

A contemporary style of dance that includes a variety of urban dance styles, like b-boying/b-girling, popping and locking.

LYRICAL***

A dance style created by fusing jazz and ballet techniques, that is mainly performed to music with lyrics. In lyrical dance, the choreography is often emotional, dynamic and delicate.

TRADITIONAL INDIGENOUS ARTS**

Traditional Indigenous art forms refers to any form of artistic expression that represents Indigenous culture, such as music (singing, percussion), dance (social, ceremonial) or visual art (paintings) created by, passed down by and still practiced by the Indigenous inhabitants of the Americas of the past, present and future.



TAP DANCE*

Rhythmic step dance with hard soled shoes or shoes with soles and heels to which taps have been added. This form first premiered in the 1820s and has since evolved into an integral part of the American cultural canon. To this day, people around the globe are still wowed by the tapping talents of the late Fred Astaire and Sammy Davis Jr. and living legend Savion Glover.



MODERN***

A free and expressive style of dance that came about in response to more structured dance forms, like traditional ballet. Modern dance techniques include those crafted by Martha Graham and Jose Limon. These choreographers paved the way for post modern dance companies like Trisha Brown.

- * This dance style is prominently showcased in Program A
- ** This dance style is prominently showcased in Program B
- *** This dance style is prominently showcased in Program C

LET'S DROP SOME KNOWLEDGE!

Prior to attending VICTORY DANCE with your kids, find out what their previous experience is with, and how much they already know, about **dance**.

Use the questions below as a guide for your reflection.

In doing so, you'll spark their curiosity about the show and enhance their anticipation for the trip to The New Victory Theater!

Ask **before** your kids see VICTORY DANCE.

How do you define dance?

Have you seen dancers live on stage before? What style of dance were they performing?

What style of dance do you enjoy most, either as a dancer or audience member?

What qualities make a dance piece interesting for you to watch?

What are the ways that dance can tell a story?

If you had to put together a program of your favorite dancers (famous or not) who would be on your list?

Based on the descriptions in the VICTORY DANCE program that you are going to see, which are you most excited about and why?

Reflect with your kids **after** VICTORY DANCE.

What was the experience like of seeing live dance on stage?

Has your definition of dance changed in any way? If so, how?

Did any of the dances surprise you? If so, how?

Did you have a favorite dance piece? Which was it and why?

Where did you see storytelling happening in VICTORY DANCE?

BODY ENERGY SPACE TIME (B.E.S.T.)

Throughout this resource guide, you and your kids will be introduced to activities around dance. Have them refer to the B.E.S.T. chart (Body, Energy, Space and Time) to help them make interesting choices about their dance movement pieces.

ALL THE B.E.S.T MOVES

THE ELEMENTS OF DANCE*

BODY

PARTS

HEAD
ARMS
HANDS
PELVIS
LEGS
ELBOW
ETC.

SHAPES

CURVED
STRAIGHT
ANGULAR
TWISTED
SYMMETRIC
ASYMMETRIC

RELATIONSHIPS

NEAR
APART
ALONE
AROUND
BELOW
BESIDE
ETC.

BALANCE

ON
OFF

ENERGY

FLOW

FREE
BOUND

WEIGHT

STRONG
LIGHT

FORCE

SMOOTH
(SUSTAINED)
SHARP
(SUDDEN)

STILLNESS

ACTIVE
PASSIVE



SPACE

PLACE

GENERAL
SELF

SIZE

BIG
SMALL
NEAR REACH
FAR REACH

LEVEL

HIGH
MEDIUM
LOW

DIRECTION

FORWARD
BACKWARD
SIDEWAYS
DIAGONAL
UP OR DOWN

PATHWAY

STRAIGHT
CURVED
CIRCULAR
ZIGZAG

FOCUS

SINGLE
MULTI

TIME

SPEED

SLOW
FAST
ACCELERATION
DECELERATION

RHYTHM

BREATH
PULSE



OBSERVE, DISCOVER, EXPRESS!

PROGRAM A

THE NEW VICTORY® THEATER

Each VICTORY DANCE Program features companies that use a fusion of different dance styles, cultural celebration and self-expression to tell stories. Take a look at the dance poses below. Think about them and ask yourself:
What stories are being told? What styles of dance do you see? What emotions are represented?
How does each pose make me feel?



Then, become a choreographer and invent your own expressive dance style! First, use the blank boxes below to draw two distinct dance poses. Once you've done that, try the poses out. Then, ask yourself: What's my dance style called? What styles of music would best accompany my dance? How do I want my audience to feel when they see my dance?

POSE 1

POSE 2

OBSERVE, DISCOVER, EXPRESS!

PROGRAM B

THE NEW VICTORY® THEATER

Each VICTORY DANCE Program features companies that use a fusion of different dance styles, cultural celebration and self-expression to tell stories. Take a look at the dance poses below. Think about them and ask yourself:
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POSE 1

POSE 2

EN ROUTE

What you need for your trip to VICTORY DANCE

Provide this section to all teachers and chaperones attending the show!

COMMON CORE STANDARDS

Reading: 9

Writing: 5

Speaking and Listening: 1; 2; 5

Language: 1; 2; 4; 5

NEW YORK STATE STANDARDS

The Arts: 1; 2; 3; 4

English Language Arts: 1; 3; 4

BLUEPRINT FOR THE ARTS

Dance: Dance Making
Developing Dance Literacy
Making Connections

Heads Up

The New Victory Theater is excited to present VICTORY DANCE! This series, specially curated to introduce younger audiences to the incredible artistry and diversity of dance in New York City, will have you dancing in your seats—literally! The show will be emceed by two hosts who will introduce the audience to each dance company and their art form(s). They'll also teach the audience a few dance moves during short interstitial breaks. The cool part? The audience will have a chance to show off their new moves for the choreographers of each company from the comfort of their very own seats! That's right. Get ready to shake your groove thang at VICTORY DANCE!



Be a part of your kid's field trip to VICTORY DANCE!

WATCH

Explore the show and the theater together. Learn more about the artists in VICTORY DANCE at

www.NewVictory.org

While you're there, do the suggested Family Activities to learn more about the show.



ASK

After your kid visits the New Vic, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!

BEFORE the show:

What is dance?

What are you most excited about for your trip to 42nd Street?

What types of dance do you hope to see on stage at Victory Dance at The NEW VICTORY THEATER?

AFTER the show:

What was your favorite piece in VICTORY DANCE?

Did any of the dancers impress you? How?

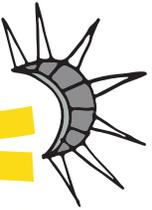
What did you learn about the artists in the show from the talk-back?

How was VICTORY DANCE different from other shows you've seen?

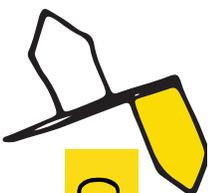
VISIT

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2019-20 season, visit www.NewVictory.org.





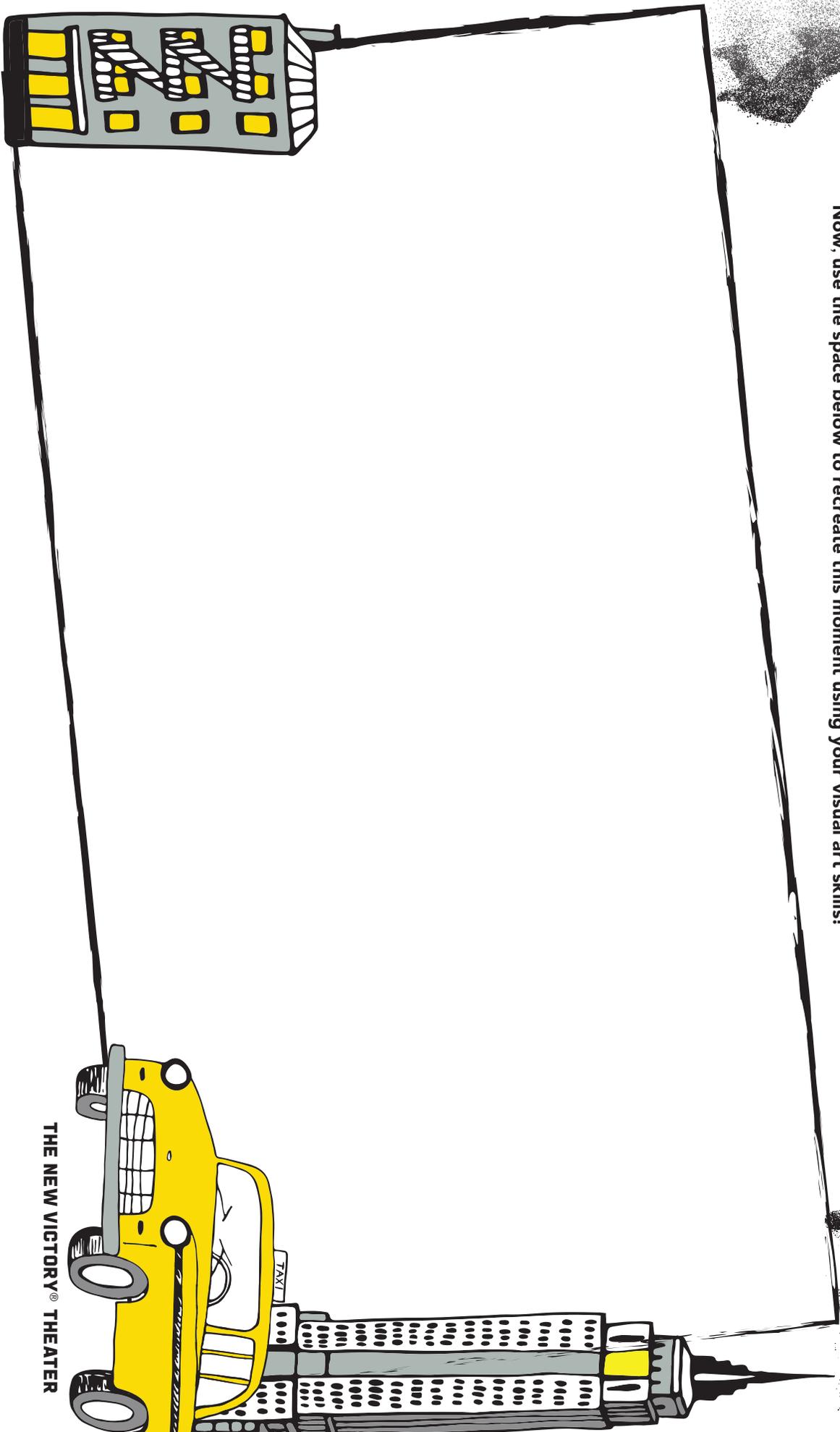
JUST BUSK A MOVE!



CREATIVITY PAGE

There's always something cool to see in New York City—especially when it comes to people performing in public spaces! Think of a time when you saw a cool dance move or show. Where were you? Who were you with? What objects or buildings surrounded you? What kind of music was playing?

Now, use the space below to recreate this moment using your visual art skills!



THE NEW VICTORY® THEATER

THE NEW VICTORY® THEATER

SO YOU THINK YOU CAN DANCE?

In VICTORY DANCE, each individual performer possesses and shows off their most awesome, unique talents. What talents do YOU have?

Take the quiz below to find out if you're a busker, a classically trained ballet dancer, a hip-hop artist or a freestyle wiz!

1. If you could dance in any space, what would it be?
 - a. A subway train
 - b. The Royal Opera House
 - c. On tour with Beyoncé

2. You have the chance to compete on *So You Think You Can Dance*. What do you do?
 - a. A lyrical dance, accompanied by piano
 - b. A choreographed number from the classic *The Nutcracker*
 - c. An original number inspired by social or political issues

3. Which color most represents your unique personality?
 - a. Hot pink
 - b. Sky blue
 - c. Forest green

4. What type of dance do you enjoy the most?
 - a. Hip-hop
 - b. Breakdancing
 - c. Ballet

5. From the list below, choose your favorite New York City borough.
 - a. Queens
 - b. Brooklyn
 - c. The Bronx

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 a backflip to WOW them
 - c. Fake a fall to make them laugh

7. What makes you happiest?
 - a. Making people laugh
 - b. A snow day
 - c. Learning something new

8. You're on stage with your dance partner and something is about to go terribly wrong! How do you respond?
 - a. Offer assistance
 - b. Improvise a brand new dance move to distract the audience, saving your partner from embarrassment
 - c. Run away from it and hope it solves itself



Now, add up your points and see what type of dancer you are!

As = 6 points each

Bs = 4 points each

Cs = 2 points each

1 – 16 Points

YOU'RE A BUSKER!

You've got excellent moves, and you know how to entertain an audience!

29 – 40 Points

YOU'RE A HIP-HOP ARTIST!

You've got fantastic moves and you know how to level up!

17 – 28 Points

YOU'RE A CLASSICALLY TRAINED BALLET DANCER!

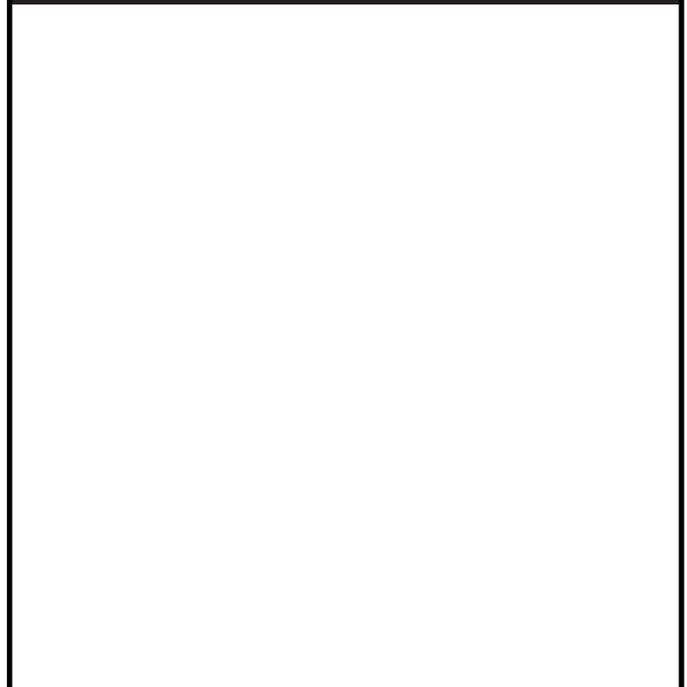
You know the foundations of dance well, but you can do most anything you put your mind to.

41 – 48 Points

YOU'RE A FREESTYLE WIZ!

WOW, you have abilities beyond comprehension! People will do backflips when they see YOU in action!

BONUS: After you've finished tallying up your points, draw yourself as a star dancer!



dancify PLAYLISTS

Without music, dance just wouldn't be the same. What kind of music do you listen to when you're alone, with your friends, when you want to let loose, relax or focus? On this page, you'll find four blank playlists.

Consider each playlist's label and create a list of tunes that you would listen to.

Then, share your playlists with a friend!



DANCE YOUR TRUTH

PLAY

FOLLOWING +

ARTIST

SONG TITLE

▶ _____
+ _____
+ _____
+ _____



JUST FOR ME

PLAY

FOLLOWING +

ARTIST

SONG TITLE

▶ _____
+ _____
+ _____
+ _____



MEDITATE

PLAY

FOLLOWING +

ARTIST

SONG TITLE

▶ _____
+ _____
+ _____
+ _____

TRIP GUIDE

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

Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

Plan to arrive at the NEW VICTORY venue at least 30–45 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 will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

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 in 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.

Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.

The Front of House staff will give a time for the bus to return to pick up your school group.

The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education_Tickets@NewVictory.org.

Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



TRIP GUIDE

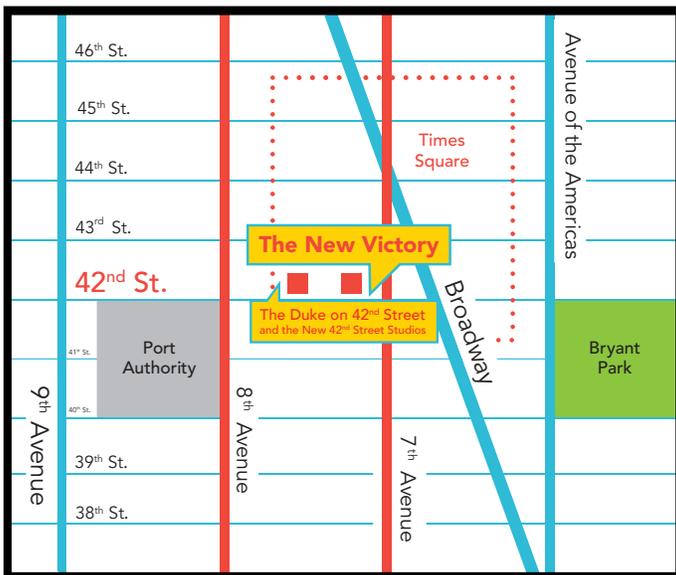
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/
209 West 42nd Street NEW 42ND STREET STUDIOS
229 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 of the theater.



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. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets
11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

BY MTA, SUBWAY OR BUS

1/2/3, N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the 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 NEW VICTORY venues.

B/D/F/M

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

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



DANCE

A variety of activities to use individually or as a unit to explore dance with your kids

COMMON CORE STANDARDS

Reading: 9

Writing: 5

Speaking and Listening: 1; 2; 5

Language: 1; 2; 4; 5

NEW YORK STATE STANDARDS

The Arts: 1; 2; 3; 4

English Language Arts: 1; 3; 4

BLUEPRINT FOR THE ARTS

Dance: Dance Making
Developing Dance Literacy
Making Connections



I LIKE TO MOVE IT, MOVE IT!

Here are some activities to get your kids moving and inspire them to create their own dances.

Materials Needed: Music and a music-playing device

1. Have your kids stand either in a circle or next to their desks in your space.
2. Play music to accompany your warm-up. Encourage your kids to find the beat of the music.
3. Instruct them to do each of the following moves with you for 8 slow counts that are consistent with the beat of the music:
 - Roll your head from your right to left shoulder
 - Roll your head from your left to right shoulder
 - Roll your shoulders backward
 - Roll your shoulders forward
 - Rotate your arms in a circle forward
 - Rotate your arms in a circle backward
 - Roll your hips from right to left
 - Roll your hips from left to right
 - Rotate your right foot from right to left and left to right
 - Rotate your left foot from right to left and left to right
 - Roll your whole body down until you touch your toes, start by rolling your head down, and then slowly rolling down your spine
 - Roll your whole body up until you are back to standing, start by rolling up your spine and then rolling up your head.
4. Change the music and have your kids find the new beat.
Repeat the warm-up on a count of 8 that works with the new song.
5. Change the music again. Repeat!

REFLECTION QUESTIONS:

How could warming up have an influence on how you feel for the rest of the day?

Why do you think dancers take warming up so seriously?

Do you have a warm-up that you do on a regular basis? When and why?

IT'S ALL ABOUT

OBSTACLES

Set up an obstacle course to get your kids to think about the different ways in which they move.

Materials Needed: Found objects in your space, masking tape, music and a music-playing device

1. To begin, set up cones, desks, chairs and other similar materials in an interesting way within an open playing space. If possible, there should be at least 8 to 10 feet between each object.
2. Next, tape arrows to the floor that clearly mark the direction of the obstacle course.
3. Walk your kids through the course. Encourage them to safely explore the following with the objects:
 - a. Going around, leaping over, ducking under objects, etc. As you explore these possibilities, be clear with your kids about making safe choices.
4. Play some groovy music.
5. One by one, a few steps behind the person in front of them, challenge your kids to walk through the course to the music, making choices of how to get past each object.
6. Explain that movement we do in our daily life, like walking, is referred to as "pedestrian movement."
7. Change the music and have your kids explore the course again, but this time encourage everyone to change the way they travel. They can:
 - a. Skip
 - b. Jump
 - c. Gallop
 - d. A combination of the above
8. Generate ideas as a group about other ways of moving/dancing through the obstacle course.

REFLECTION QUESTIONS:

*Do you think what we did today was dancing?
Why or why not?*

What would be the title of this dance?

*What kinds of dances could be inspired by
this activity?*



Images 4 Inspiration

Use this activity for kids to translate images into movement.

Materials Needed: 5 - 10 images of people, places and animals

1. Gather your kids into a circle. Place a few images in the center of the circle.
2. Ask your kids to look closely at the photos. Ask questions like: *What do you see?*
What do they remind you of?
3. Break into groups of 3 or 4. Give each group one of the images to focus on. (You can also do this activity as one large group, exploring a selection of images together.)
4. Ask the groups to create four gestures inspired by their image. The way they can do this is by answering the following questions: *How does this image make you feel? What is the movement of this image, i.e., how are the people, moving in this image?*
5. Once they have their gestures, direct them to explore doing the gestures one after the other, until they have sequenced a four movement dance.
6. Share the dances by playing music and allow each group to showcase their work.

REFLECTION QUESTIONS:

How did you decide what the four gestures would be?

Did any group surprise you with their dance? How?

Did any of these dances tell a story?

What do you think is necessary in order for a dance to become a story?

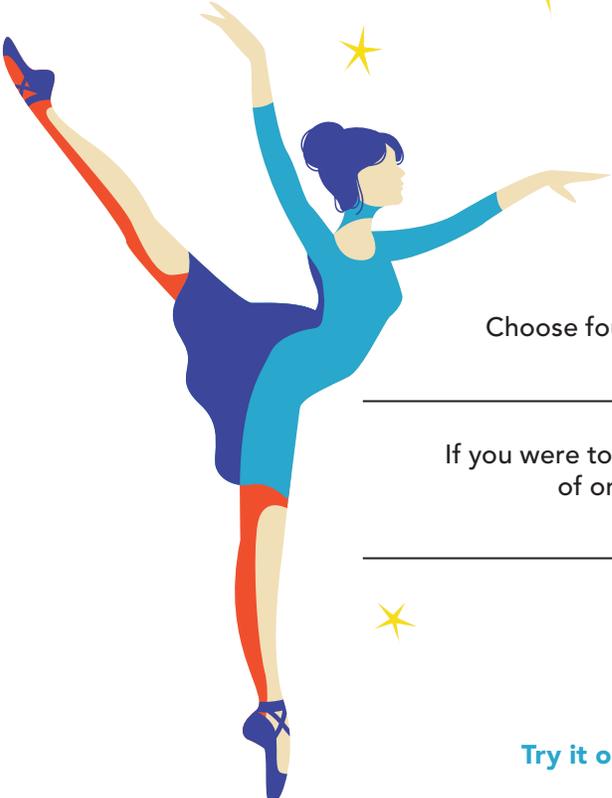
Dancers are inspired by the movement they see and try out every day.

Write or draw your own dance bank below to record ideas that will inspire the way you move!

What are some interesting movements you've seen recently? Moves can be something you saw on the street, a movement that your friend did during an activity, a movement you created yourself or anything else you might imagine!

You
can
bank
on
it

THE NEW VICTORY® THEATER

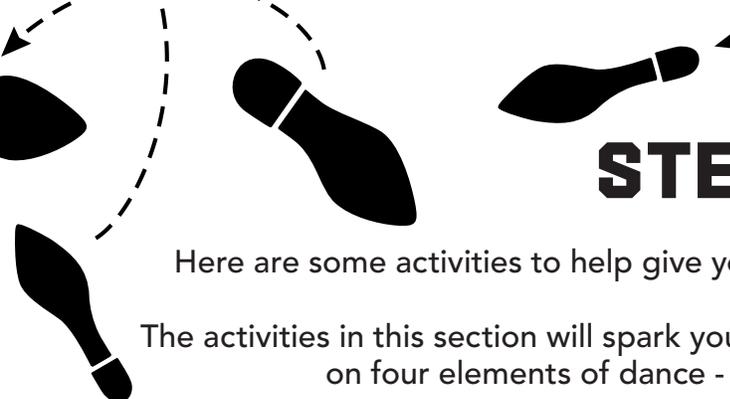


Choose four of the moves from your bank. Write them in the spaces below:

If you were to sequence (re-order) these movements, so that they all became part of one dance, what would the order be? Write the order below.

What music do you want to use for this dance?

Try it out! Keep finding moves, sequence them, and test them out to see what dances you can make!



STEP IT UP!

Here are some activities to help give your kids' first hand experience as choreographers.

The activities in this section will spark your kids to choreograph their own dances by focusing on four elements of dance - Body, Energy, Space and Time (B.E.S.T.)

Materials Needed: B.E.S.T. glossary found in the INSIDE section of this School Tool

THE BODY ELECTRIC

Your kids will start the choreography process by translating a variety of shapes into different parts of their BODY. This activity is to be done INDIVIDUALLY, so that each kid is creating their own set of movements.

1. Using the individual gestures created in the Imagery Inspiration activity or movements from their Dance Bank (both in the DANCE section of this School Tool), tell kids to pick one of these gestures or movements and put it into a different part of their body (arm, wrist, hand, head, leg, hips, foot, nose, etc.). **Note:** If you did not do the activities in the previous section, you can also use simple shapes as inspiration. For example: Create a circle using your head, make a triangle with your arm, create a spiral with your knee etc.
2. Once kids have had time to explore this movement 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. This becomes BODY MOVE #1.
3. Continue this activity by instructing kids to pick 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 2-3 times until kids have BODY MOVE #1, #2, #3, and #4.
4. Then, tell kids to combine these 4 moves into a sequence. Ask: *Which move comes first? Which is last? How do you transition between the moves?*
5. Give kids time to rehearse their 4-move sequence individually.

BECOME AN EMSEMBLE

Use this activity to transition your kids from individual choreography to creating a group dance.

1. Have kids form new pairs and perform their 4-move sequences for one another. (If they have not done the previous activities to generate these movements, have them create 4 simple shapes with their bodies to bring to the group.)
2. Have each student give feedback on the other's sequence by sharing one thing they really liked about their sequence and one thing on which they could do to make the sequence even more interesting, encouraging them to use B.E.S.T language.
3. Have kids individually return to rehearsing by incorporating the feedback from their peers. Encourage them to practice the dance a few times
4. Combine two pairs of kids (making a group of 4). This group is now their dance ensemble!
5. Invite each kid to pick one movement from their 4-move sequence to teach to the other members of their group.
6. Give each group time to learn each other's choreography and to rehearse each part a few times.
7. Once all the group members are confident with each other's moves, it's time to sequence the moves in an interesting way.
8. Give each group time to rehearse their moves in the new sequence.

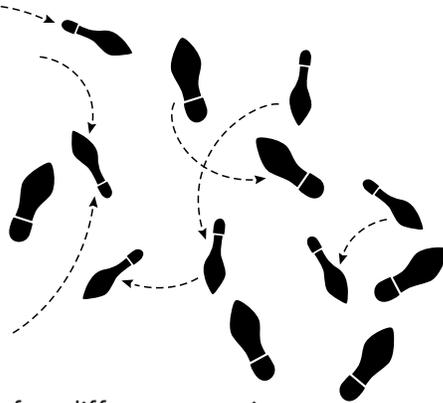


USE THAT ENERGY

1. Inform the group that they are now going to explore the energy of their 4-move sequence.
2. Using the following ENERGY terms (taken from the B.E.S.T. glossary in the INSIDE section of this resource guide), encourage kids to rehearse their 4-move sequence incorporating a different energy each time they rehearse.

Energy Terms:

Free
Bound
Strong
Light
Smooth
Sharp
Active
Passive



3. After kids have explored a few different energies, ask them to pick their favorite and rehearse their sequence 2 or 3 times incorporating their chosen energy.

MOVING THROUGH SPACE

Have your kids build on the group choreography process by thinking about the SPACING of their dance.

1. Using the previously created group sequences or a newly created dance sequence, ask the dance groups to think about the different ways they can use SPACE to enhance their dance pieces.
2. Introduce them to the following SPACE terms and explore what you think they mean as a group.

Space Terms:

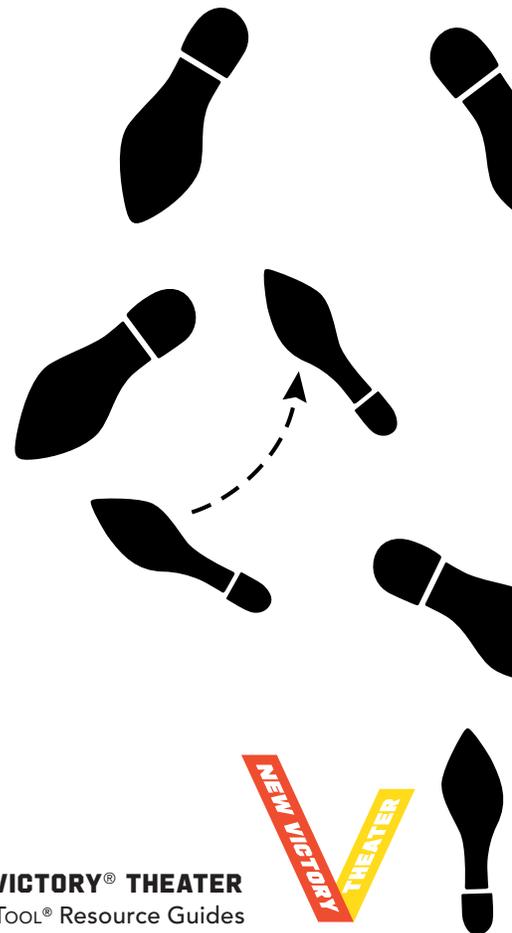
Size: Big, Small
Level: High, Medium, Low
Direction: Forward, Backward, Sideways, Diagonal, Up, Down
Pathway: Straight, Curved, Circular, Zigzag

3. Give groups time to explore and rehearse how they can incorporate these terms into their dances to create interesting formations or dynamic shapes. Have them begin working individually, then in teams of two and finally in teams of three.

STEP IN TIME

In their groups of three, have kids finalize their choreography by thinking about the tempo and rhythm of their dances to create a shared pulse or beat.

1. Encourage the dance groups to think about the tempo (how fast or slow they move) they would like their dance to be. Ask questions like: *Does your dance accelerate or decelerate? Are certain moments faster or slower than other moments?*
2. Based on the group's decision about TIME, encourage them to think about what music would complement their dance. Ask questions like: *Is there a specific genre or artist to which you would like to dance?* Also ask the groups to try out a few different types of music to see which fits best or to see how their dances change with different types of music.



SHARING AND REFLECTING

SHOW 'EM WHAT YOU GOT

Now it's time to share! Set up a performance space for your kids and reflect on all their great work.

Materials Needed: Music and a music-playing device

1. Congratulations! You have successfully led your kids in creating their own, unique dances!
2. Have the dance groups share their dances with one another. You can decide to show the pieces one group at a time or have groups perform side by side. Don't forget to invite an audience!
3. After the performance, ask your kids the following questions:
 - a. *What surprised you about your peers' dances? Did you learn anything new about anyone?*
 - b. *What was the most rewarding part of creating a dance as an ensemble?*
 - c. *What was the most challenging part?*
 - d. *Has your perception of dance changed through this process? Why or why not?*
 - e. *How did creating and watching these dances better inform what you saw/will see on stage at VICTORY DANCE?*



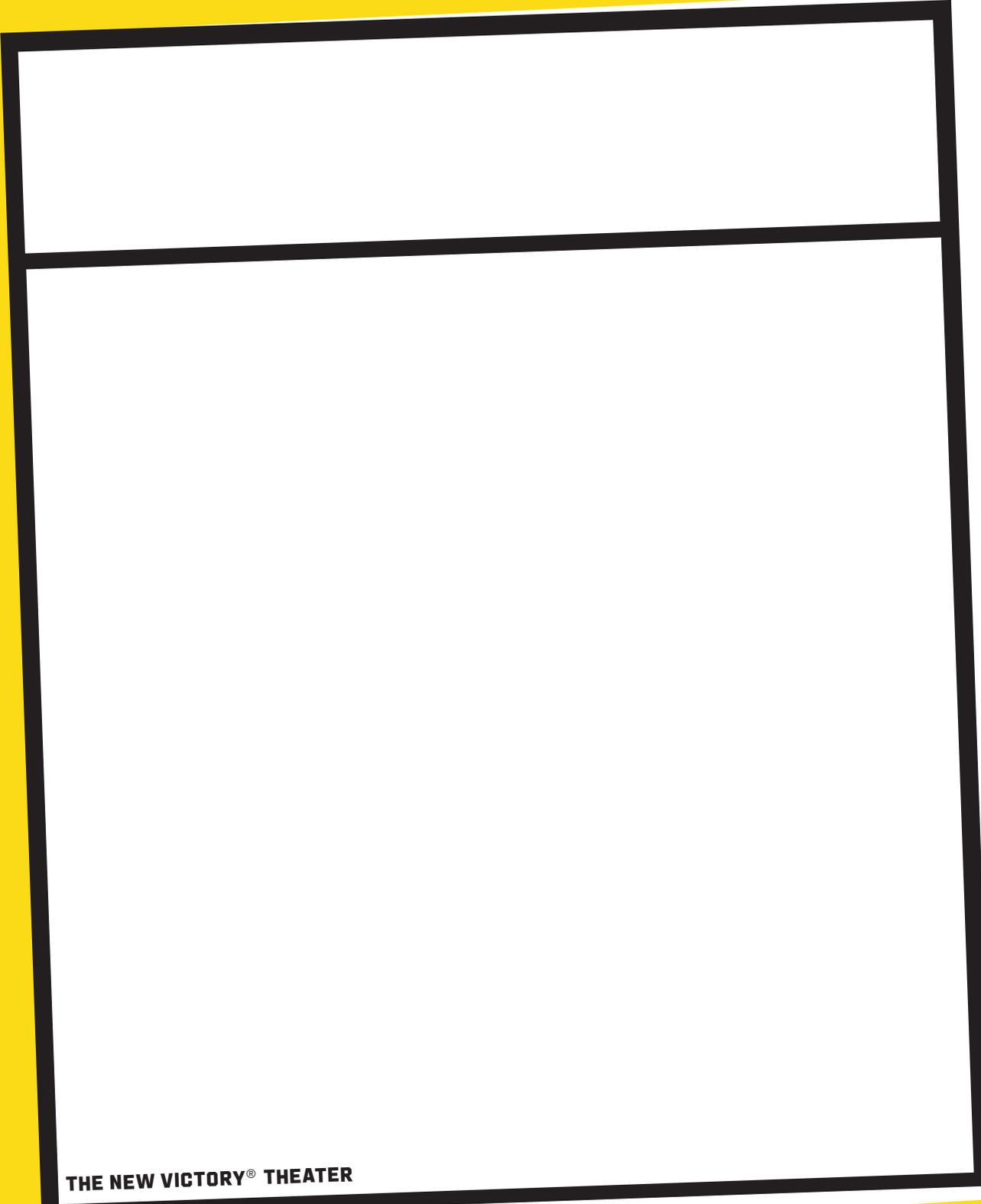
MY DANCE

CREATIVITY PAGE

SHOWBILL

Time to get creative!

Use the space below to design your very own dance show program.



Sources

PROGRAM A

<https://www.calebteicher.net/company>

<http://www.threshdance.org/>

<https://www.abt.org/>

<http://www.balletnext.com/>

PROGRAM B

<http://www.elisamontedance.org/>

<https://www.tydefoe.com/>

<http://www.brianbrooksmovingcompany.com/>

<https://chasebrockexperience.com/>

PROGRAM C

<http://www.wendywhelan.org/>

<https://trishabrowncompany.org/>

<https://www.jamdancer.com/passion-fruit-dance-company>

<http://www.abrahaminmotion.org/>

Photos: Gene Schiavone, Nisian Hughes, Em Watson, Erin Baiano, Daniel Roberts,
Tim Barden, Alice Gebura



A Land Acknowledgement



The New Victory Theater is on the island known as Mannahatta, now called Manhattan in Lenapehoking, the homeland of the Lenape people. These lands are the intertribal trade lands and under the stewardship of many more Nations. Among them are the Abenaki, Canarsee, Haudenosaunee Confederacy, Manhasset, Marsapeague, Matinecock, Merrick, Mohegan, Mohican, Montauks, Munsee, Nesaquake, Rockaway, Secatogue, Setalcott, Shinnecock, Taíno, Unkechaug and Wappinger. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 115,000 intertribal Native American, First Nations and Indigenous peoples, the largest out of any urban city across Turtle Island (known today as North America). Some have been born here with family roots in New York and the areas' surrounding Nations that go back for generations. Others have come to New York City to find what they couldn't find anywhere else. Each one contributing to the rich and diverse culture that is the New York City's urban Native community today.

We at The New Victory Theater pay respect to all Native peoples, past, present and future, and their continuing presence in the homeland, throughout the Indigenous diaspora. We offer our care and gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land to this day and encourage you, our audience, to learn more about these vibrant communities among us.



Thank you to Ty Defoe, IBEX Puppetry,
the cast and cultural consultants of the production of AJIJAAC ON TURTLE ISLAND
presented by The New Victory Theater, March 2019.