

*TILT SOUND+MOTION PRESENTS*  
*Slept Away (red dream, blue dream)*



PERFORMANCE GUIDE

(2010)

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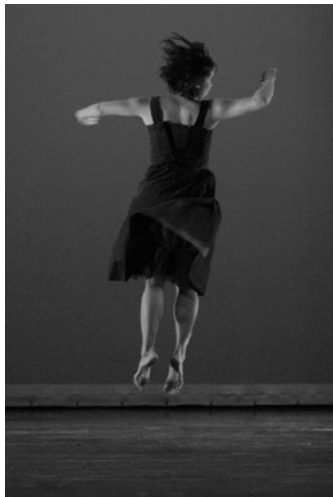
## An Introduction to the Company and its Programming

### *TILT sound+motion*

*TILT* believes that performances being showcased today should reflect and communicate the experiences of contemporary dancers and audiences alike. Accordingly, *TILT* features an interdisciplinary formula focusing on cutting edge choreographic works relevant to young adults, created and performed by emerging Canadian dance artists. Led by Artistic Director Deborah Lundmark, the seven-year-old *TILT sound+motion* has a unique personality, committed to taking risks in dance-based multi-media presentations combining dance, music, video, theatre and improv. The result is a fresh and innovative company devoted to the communication of current themes to a contemporary audience, inspired by the exhilarating medium of dance.

In the following pages you will find useful information to prepare your students for a performance by *TILT sound+motion*, including information about the performance and how it relates to the curriculum, followed by possible discussion topics or exercises as they relate to themes or ideas in the choreography.

### *A History of TILT sound+motion*



contemporary dance for youth.

*TILT sound+motion* is the sister company of Canadian Children's Dance Theatre, a well-established professional dance company of artists under 20 years old. Many former CCDT dancers have enjoyed success in the professional dance world, however, the transition into this realm can be difficult – many exceptionally-trained, promising young dancers and choreographers from around the country fall through the cracks every year, as there simply are not enough opportunities to make a living in this field. *TILT* was developed in an effort to provide these emerging artists with the stability of a company setting, allowing them to continue their training and gain the valuable performance experience necessary in the professional dance world. CCDT and *TILT* share their two founding directors, Managing Director Michael deConinck Smith and Artistic Director Deborah Lundmark, innovators in the Canadian milieu of

In its first three years of creation, *TILT sound+motion* built a repertoire of ten dances and performed at the Canada Dance Festival (National Arts Centre) DanceWorks (Harbourfront Centre Theatre), Guelph Contemporary Dance Festival (River Run Centre), Toronto's Ryerson Theatre and Winchester Street Theatre, Brantford (Sanderson Centre), and Dance Ontario Weekend (Premiere Dance Theatre). Over the course of two seasons, the company completed twenty performances of its residency show, *FULL TILT*, in Toronto, Brantford, Peterborough (Showplace Performance Centre), Ottawa (CentrepoinTE Theatre), and St. Catharines (Sean O'Sullivan Theatre) as well as two extended residencies in Kitchener, in which the company created dance works specifically for performance in a local club and a theatre frequented by students. *FULL TILT* is a fast-paced 60-minute production designed for young

adult audiences, which combines a series of shorter works with video and improv segments. In 2006–07, TILT commissioned choreographer Louis Laberge-Côté to create a new full-length piece specifically for young adults. *Slept Away (red dream, blue dream)* is the result of this commission.

In keeping with its mandate to encourage emerging dance artists, *TILT sound+motion* holds choreographic workshops for its company dancers and other emerging professional dancers. The company provides its dancers with workspace for their creation period and choreographic mentorship from a senior artist. The workshops, which culminate in studio showcases, are designed to guide and promote emerging choreographic talent.

As a resident company of 509 DANCE, *TILT sound+motion* is housed in one of the country's most important dance facilities, a home for the intergenerational creation, transmission and preservation of Canadian modern and contemporary dance. Through its specialized focus on dance for youth, the company is helping build not only its own audiences of tomorrow, but those for our community's adult dance programs today. As a creation-based ensemble whose activity is designed for public performance, the *TILT sound+motion* company-based experience strengthens young dancers' links to one another, to their art, and to their public.

### **The *TILT* Dancers**

*TILT's* company dancers are all emerging dance artists or recent graduates of professional training programs, who are seeking the necessary experience and opportunities to enhance their abilities as interpreters of various choreographic styles. Through working with the wide array of choreographers which *TILT* aims to expose them to, dancers gain invaluable tools for further artistic growth, and advance their technical training through technique classes with a variety of experienced teachers. They also experience professional touring and performing opportunities.

## A Brief History of Dance

### Ballet

Ballet took root in the court dances of Europe, beginning in Italy and quickly spreading to France. In the late 16th century, Queen Catherine of France mounted the first ballet with a dramatic plot, *Le Ballet Comique de la Reine*. Nearly a century later ballet's prominence was further enhanced by France's King Louis XIV who loved to dance. He created the first academy of dancing in order to codify steps which could then be developed and passed on to future generations. Eventually these private court presentations moved into Paris' public theatres, where only men were allowed to perform. At this time, however, very minute movements were danced compared to the grand leaps and beated jumps that we see today.

In 1681, women were finally allowed to perform on stage; however, they still wore long and cumbersome dresses which did not allow them to show off intricate steps like the male dancers could. Around 1720 dancer Marie Camargo shortened her dress a few inches to reveal her ankles and removed the heels from her shoes. This set a new standard for the female dancer, which allowed her to dazzle audiences with brilliant beats of the legs and amazing leaps. Over the next century ballet spread across Europe even further with prominence given to the companies of France, Italy and Copenhagen.



From about 1830–1850 ballet experienced the Romantic period that also affected painting, literature and drama. Romantic ballets portrayed ethereal creatures such as fairies and sylphides and took place in far away, exotic lands. Ballets from this period include *La Sylphide*, *Giselle* and *Napoli*. This period also saw the introduction of dancing on pointe as used by Marie Taglioni in *La Sylphide* in 1832. This gave the ethereal sylphide a quality of lightness as if she was about to take off into the air. By the middle of the 19th century ballet's success shifted from Paris to St. Petersburg. Here Marius

Petipa created numerous ballets to the music of Tchaikovsky such as *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*. At the turn of the century, impresario Serge Diaghilev brought together many great artists to collaborate including designer Leon Bakst, composer Igor Stravinsky, choreographer Mikhail Fokine and great dancers such as Anna Pavlova and Vaslav Nijinsky. As Les Ballets Russes, these artists created influential ballets such as *Les Sylphides*, *Petrouchka* and *The Rite of Spring*, which caused a riot at its Paris debut. The Ballets Russes used dancers from all over the world "Russianizing" their names. Canadians Nesta Toumine (Nesta Maslova), Rosemary Deveson (Natasha Sobinova) and Patricia Meyers (Alexandra Denisova) all danced for the Ballets Russes and then brought its influence into Canada when they returned home. These same influences were carried into England through Marie Rambert and the United States through George Balanchine, Leonide Massine and numerous Ballets Russes spin-off companies. Through its evolution in the 20th century, new ballets have moved

away from the long, multi-act, story ballets towards abstract ballets which emphasize concepts or moods or simply interpret music through movement; however, the classics of the past are still performed all over the world.

### Modern Dance

While many of the art forms that enhance our daily lives have existed for centuries, modern dance is a development of the 20th century; created purposefully to reject the rigid conventions of ballet, modern dance developed in Europe through the work of Americans such as Isadora Duncan, Loie Fuller and Canadian Maud Allan. Where ballet fought to defy gravity and remain an ethereal dance form, modern dancers played with gravity either giving into it or resisting it. They also chose to dance in bare feet and wear loose, flowing clothing. Their improvisational movements were largely an emotional response to the music of composers such as Schubert, Chopin, Brahms and Beethoven.



After the forerunners of modern dance had created an atmosphere for the form to evolve, pioneers such as Ruth St. Denis and Ted Shawn laid the foundations of modern dance performance and training in the United States. St. Denis began performing in 1905 and Shawn joined her in 1914. The two are known for using oriental mysticism in their dances, and Shawn is noted for adding humour and American themes to the work. Denishawn created a fertile ground for the next generation of modern dancers, namely Doris Humphrey, Charles Weidman and Martha Graham. Humphrey and Weidman are noted for creating American modern dance. Their work was not romantic like ballet, nor oriental or ethnic like the work of Denishawn but instead reflected the American experience and life as they saw it. Humphrey also developed the Humphrey-Weidman technique based in movement qualities such as breath, opposition, succession, fall and recovery, sharp accents and sustained flow. Martha Graham also developed her own technique, which is widely taught today. Modern dance continued to evolve as students of the second generation went on to found their own companies such as Paul Taylor, Merce Cunningham and José Limón.

Despite two world wars and much political upheaval, European modern dance continued to develop through the 20th century. Significant to Canadian dance history is the German Expressionist Mary Wigman who trained dancers such as Yoné Kviety and Bianca Roggé who brought Wigman's influences to Canada when they immigrated in the late-1940s. In America, Wigman's movement concepts were shared through Hanya Holm. Other significant contributors of this period include Rudolph Laban who created methods of movement analysis and Emile Jacques-Dalcroze for his system of Eurhythmics – a means of learning rhythm through physicalizing music.

### Ballet and Modern Dance in Canada

Around the turn of the century, the major centres of Canada were becoming home to many dancing academies and schools of physical culture whose directors would produce recitals throughout the year. As the century progressed the popularity of dance grew as did the number of companies. The 1930s saw the formation of two ballet companies that would aid the development of dance in Canada: Boris

Volkoff's Volkoff Canadian Ballet in Toronto and Gweneth Lloyd and Betty Farally's Winnipeg Ballet. The late 1940s and early 1950s saw tremendous growth in Canada's dance community and increasing awareness of dance by Canadians. Two factors behind this boom were the rise in Canada's artistic population due to heavy immigration after World War II and the birth of the Canadian Ballet Festivals, which were national, annual events held from 1948 to 1954. Founded by Lloyd, Volkoff and Winnipeg Ballet Manager David Yeddeau, the festivals presented both ballet and modern dance companies in a friendly, non-competitive atmosphere that encouraged original creation of dance, music, set and costume designs. The work of Volkoff, Lloyd and other regional dance teachers made it possible for a group of Toronto society women to hire British dancer Celia Franca to found the National Ballet of Canada in 1951.

In the 1960s modern dance and ballet continued to grow as the number of teachers increased. The 1960s also saw the founding of three modern dance companies that today form cornerstones in the dance community: Rachel Browne's Winnipeg Contemporary Dancers in 1964, Jeanne Renaud's Le Groupe de la Place Royale in Montreal in 1966, and the Toronto Dance Theatre founded by Patricia Beatty, David Earle and Peter Randazzo in 1968. The 1970s were another boom period for dance in Canada. Like their predecessors in the 1940s, the dancers worked together to increase the awareness and appreciation of dance in Canada by organizing festivals and creating the Dance in Canada Association which would serve and represent dance and function as a united front in order to enhance the image of dance in Canada. Modern dance continued to thrive in Canada throughout the 1980s and 1990s despite severe cuts in funding by all levels of government. The 1980s saw the rise of the independent choreographer and the formation of performance series and festivals across the nation. In addition, a new generation of companies began to emerge as experienced dancers branched out from existing companies.

## Dance Terminology

### **ADAGIO**

Adagio indicates a slow tempo during a sequence of movements. Like a musical adagio, the dance adagio is slow and smooth. It requires great control and balance.

### **ALLEGRO**

Movements performed quickly and with liveliness, highlighting the dancer's speed and agility.

### **ARABESQUE**

A term used in both classical ballet and modern dance, an arabesque is a position in which the entire body weight is balanced on one leg while the second is lifted behind the body.

### **ATTITUDE**

A term common to both modern and ballet. The body weight is supported on one leg while the second leg is lifted either behind or in front of the body with the knee bent at about 90 degrees.

### **CONTRACTION**

A movement of the torso in which the entire spine curves into a concave arc by hollowing the front of the body and widening, lengthening and retreating the back. This movement is attributed to Martha Graham but exists in other modern dance styles. The Graham contraction specifies that the shoulders remain in line over the hips in vertical positions and is often accompanied by a lift of the face to the ceiling, with a lengthening of the back of the neck occurring on the exhalation of the breath. Other techniques may allow the head to follow the curve of the spine.

### **DOWNSTAGE**

A theatre term used to describe the area of the stage closest to the audience. It comes from a time when the stage was "raked" or slanted towards the audience, instead of the audience sitting on a slant towards the stage as we see today.

### **FALL AND RECOVERY**

First used by American dance pioneer Doris Humphrey, this term is widely used today in modern dance movement. Fall and recovery results from the interaction of two opposites – balance and lack of balance; all movement is an alternative of these two states.

### **FOCUS**

Learning to focus is a key element in the execution of movements. In dance class, focus allows for concentration and proper execution of steps on your own and with a group.

### **HYBRID WORK**

A creative piece of art or performance combining two or more distinct art forms in one work (e.g., dance and video, dramatic arts and visual arts).

### **IMPROVISATION**

Often choreographers give dancers choices that allow them to change their choreographic movement

within a given structure. These choices mean that no two dance performances of the same piece are ever exactly the same. This allows for heightened concentration, exploration and excitement because no one knows what will happen next. However, it is highly structured, demanding much concentration and awareness of fellow dancers. Improvisation is a rich, creative device. Many choreographers improvise themselves or ask their dancers to improvise around a structure in order to create a dance.

## **OPPOSITION**

The presence of active opposing forces in the body at the same time; the forces can be equal as in a static position, or one force may be stronger, resulting in movement.

## **PARALLEL**

Where ballet technique is based on the outward rotation of the legs from the hips, which results in turnout, modern dance techniques are often developed from parallel positions. In parallel the thighs, knees and toes face straight ahead.

## **PHRASE**

A sequence of two or three movements having a sense of a beginning, a middle and a completion; at some point in the sequence it usually has a highlight or accent.

## **REPERTOIRE**

A stock of dances that a performer or dance company knows and is prepared to perform.

## **SUSPENSION**

A movement quality which resists the pull of gravity and allows the body to float at the end of an inhalation of breath.

## **TECHNIQUE**

A set of skills dancers develop to perform a certain dance form such as ballet, modern or tap dance. Sometimes, particularly in modern dance, choreographers become famous for their own dance techniques such as Martha Graham, José Limón and Merce Cunningham.

## **TRIPLET**

A traveling pattern which consists of three steps: one "down" with flexed knee and ankle, and two steps "up" high on the balls of the feet with legs fully extended.

## **UPSTAGE**

A theatre term used to describe the area of the stage that is furthest from the audience.

## **WEIGHT SHIFT**

The transference of body support from one body part to another (e.g. from one foot to the other), or from one area of the body to another (e.g. on the floor: upper body to the lower body); essential to locomotion.

## Behind the Scenes

Dance is still struggling to be accepted as a legitimate profession in Canada. Most dancers supplement their incomes by teaching, choreographing, rehearsal directing or by doing odd jobs.

Each company includes not only dancers and choreographers but individuals who make sure that the curtain goes up on time, that the sets and costumes are constructed, and that tickets are sold for each performance. These people are never on stage, but without them the show could not go on.

So, even if you don't want to be a dancer, a wide range of career opportunities is available to you in a dance company or in the wide world of performing arts.

### Administration

#### **General Manager**

The general manager puts artistic visions into practical reality. He or she negotiates contracts with artists, designers and choreographers. He or she also works with theatres and festivals across Canada and around the world for the company. The general manager is responsible for the financial well-being of the company and reports to the company's board of directors, the government and other funding bodies.

#### **Marketing**

This person makes sure the company is well promoted to the media and public in order to increase awareness of the company and to help sell tickets. All the company's written materials and photographs are produced by this person or contracted to others to do so. He or she also asks dance critics to review performances.

#### **Fundraising**

Most dance companies are non-profit charitable organizations, which mean that no one individual or group of individuals makes a profit. There is a volunteer board of directors that helps with fundraising and legal issues. Canadian dance companies can receive assistance from up to three levels of government – federal, provincial and municipal – but this is usually not enough. Dance companies must turn to the community for assistance. By educating the public and offering benefits, the company reaches out to individuals and the business community for assistance. These relationships and financial support are key to maintaining high artistic standards and the survival of the company.

#### **Archivist**

An archivist is responsible for preserving a company's history. He or she organizes and maintains anything relating to the company's history such as playbills, videotapes, media coverage, photographs, documents, oral histories of company members and artefacts such as set pieces and costumes. The preservation of dance is unlike that of other art forms. You cannot visit a dance piece in a museum like a painting or listen to it on a CD like a symphony. Each time a dance is presented it is slightly different from the last time it was shown. Therefore, a dance archivist must carefully and meticulously preserve every aspect of a company's repertoire and its history so that the dances and stories are never lost.

## Production

### **Artistic Director**

The artistic director works in rehearsal with the dancers to prepare them physically and emotionally for performances. In many cases, the artistic director also choreographs and teaches the choreography. The artistic director works closely with the management and board of directors in achieving the artistic goals of the company. Sometimes, the same person does the work of artistic director and general manager.

### **Rehearsal Director**

The Rehearsal Director coordinates rehearsals, assists the choreographer to achieve elements and qualities desired in each piece, and works closely with the dancers to help them learn repertoire from video. This person also helps the choreographer “clean” dance pieces to make them look and feel their best.

### **Technical Director**

The technical director looks after the technical needs of the company in terms of video, sound and other technical recording equipment. When it comes time to perform, the technical director becomes a very important link between the artists and the theatre. He or she ensures that lighting, sound, sets and all stage equipment is functioning for the successful execution of a performance. Sometimes the technical director is also a lighting designer; if not, a lighting designer is brought in to light each dance.

### **Stage Managers**

These individuals “call” the show. By watching rehearsals or reading a musical score, stage managers familiarize themselves with the dance, its exits and entrances, lighting and sound cues, and prop and set requirements. When “calling the show,” they provide to-the-second instructions for stage hands and technicians.

### **Lighting Designer**

Working closely with the choreographer, the lighting designer employs stage lighting techniques to enhance the visual imagery of the dance. Using music, costume and choreography as sources of inspiration, the lighting designer attempts to integrate all of those aspects in order to present a unified production.

### **Costume Designer/Wardrobe Master or Mistress**

The Wardrobe Master or Mistress is responsible for reconstructing original costume designs and accessories for revivals; maintaining the condition and inventory of all costumes, shoes and accessories; and ensuring that all costumes and accessories fit the performer.

## Theatre Etiquette

A visit to the theatre is an excellent opportunity for your students to learn and practice proper theatre etiquette. Below are a few suggestions to make your trip to the theatre a success. These same guidelines can be applied to a performance in your school's auditorium or gymnasium.

- Arrive early to be seated together as a class
- Have chaperones and teachers seated among students
- Do not bring food or drinks into the theatre
- Do not bring MP3 players into the theatre
- Do not bring laser pointers or cameras into the theatre (this includes camera phones)
- Turn off all cell phones before entering the theatre
- Quiet talking is fine before and after the performance, but never during a performance
- Reacting to the performance (laughing at the funny parts) is welcome. Applause is also welcome during breaks in the performance
- Do not leave your seats until the end of the performance. If you must leave to use the washroom, please do so as quietly as possible. Please note that you will not be re-seated until an appropriate break in the performance.
- Take your time leaving the theatre

## Thoughts to Consider during the Performance

Students will take more of an interest in a performance if they are aware of the type of dance that is being performed. You might emphasize to your students that they are not "required" to like every dance they see. A major step towards dance literacy is being able to recapture and describe what was seen. Let your students know that we encourage them to actively participate in the program by asking questions and giving opinions when invited to at the end of the performance. Below are some ideas they may want to think about while watching the performance and that you can discuss with them later in class.

1. Did the performance sustain interest throughout or were there some weak parts?
2. Did the performance cause an emotional response and arouse the senses?
3. Was the dance an interesting visual experience? What kinds of lines and shapes were seen? What visual patterns were seen on stage?
4. How did the lighting and set design, if any, enhance or detract from the performance?
5. Describe the costumes. How did the costumes move with the choreography?
6. Describe the types of music you heard. Did the dance seem like an interpretation of the music or was it the opposite (e.g. did you hear fast music and see slow movement)?
7. What are the different relationships between the dancers, if any, that you noticed (physical, emotional, spatial)?
8. Was there a particular mood or atmosphere created by the dance work? Did it change throughout the performance?

## Suggested Readings

- Beatty, Patricia. 1994. *Form Without Formula*. Toronto: Dance Collection Danse Press/es.
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*Dance Collection Danse* is an excellent Canadian dance resource centre for teachers which distributes publications and videos on Canadian dance. For more information please contact DCD at (416) 365-3233, Dance Collection Danse, 145 George St., Toronto, ON, M5A 2M6 or through e-mail: talk@dcd.ca.

## General Preparation for a visit by *TILT sound+motion*

In this and following sections we have included specific expectations from the Ontario Arts Curriculum that apply to a performance experience with *TILT sound+motion*, as well as suggested exercises, activities and assignments connecting each of the four pieces with certain aspects of the curriculum. We invite teachers to create other exercises based on the curriculum, or to adapt the proposed activities to suit the needs of their class.

### Introduction to Dance

Begin a discussion by asking students some general questions:

What is dance?

Why and when do people dance?

What are some of the ways that dance can be created?

What can be communicated through dance that may not so easily be communicated through words?

Why do you think that most cultures have their own dances?

How do you feel when you dance?

### Analysis and Written Exercises

#### *Publicity*

Create an advertisement for the *TILT sound+motion* performance you saw. What factors must be considered when making an effective advertisement? (desired image, immediacy with which the company may be recognized, ease with which important information may be read, the target audience, etc.)

For variation, give students three different target audiences and see how their advertisements change. Students should write brief conclusions/reflections after this exercise.

#### *What's the job like?*

Interview someone who works for a dance company such as an Artistic Director, General Manager, Publicist/Marketing Director, Rehearsal Director, Archivist, Dancer, Choreographer or Technician. Write out their job description and a schedule for "a day in the life" of this person. Is this a job that is appealing to you? Why or why not?

Find out how *TILT sound+motion* is structured administratively. Draw a diagram of the various positions and write out job descriptions for each. Which job interests you the most? Why?

#### *Grants and Funding*

The arts, like education, are funded by public money raised from taxes. Many Canadian dance companies can potentially receive funding on three levels: municipal, provincial and federal. Investigate the different funding bodies available for dancers and dance companies. What is the process for attaining funds? Students can write a mock letter to one of the government grant agencies or private foundations presenting reasons why a piece of choreography or a dance company they have seen should be supported financially.

## *Slept Away (red dream, blue dream)*

<b>Choreographer:</b>	Louis Laberge-Côté
<b>Première:</b>	2007
<b>Dancers:</b>	Elke Schroeder, Emily Tench, Pamela Shoebottom, Christophe Brochard, Andrew Taylor
<b>Original Cast:</b>	Clinton Draper, Elke Schroeder, Erika-Leigh Stirton, Emily Tench, Louis Turcotte
<b>Music:</b>	Excerpts from Alfred Bryan, Fred Fisher, Cat Power, Craig Armstrong, Marius De Vries, Nellee Hooper, Wojciech Kilar, Natacha Atlas, Van Nueten, Einstürzende Neubauten, Fourtet, and Jon Brion.
<b>Sound editing:</b>	Philip Strong
<b>Text:</b>	Louis Laberge-Côté and the <i>TLLT</i> dancers with excerpts from movies "Titanic", "William Shakespeare's Romeo and Juliet", "The Clash of the Titans", and "They".
<b>Lighting Design:</b>	Arun Srinivasan
<b>Video Design:</b>	Jeremy Mimmagh
<b>Costumes and Props:</b>	Jennifer Triemstra, Louis Laberge-Côté and the dancers

*This commission was made possible with generous assistance from the Canada Council for the Arts.*

*Slept Away (red dream, blue dream)* is a journey into the world of dreams. Through a series of short vignettes, archetypal images and characters are suggested to the audience, and – much like dreams – brought together in a non-linear, episodic way: falling asleep leads to the sinking of the Titanic, which then turns into a Romeo and Juliet duet on a sea of love; Ophelia, running away from Hamlet, ends up in the world of Dracula; the killing of Medusa brings us into a museum of classical mythology, where the statues come to life to the dismay of the tour guide. Humorous, touching or frightening, the work takes us through a vivid kinetic and sensory journey, and creates a clever parallel between entering the dream state and experiencing contemporary dance. From its transporting opening moments when twelve ominous strokes signify the midnight hour and the dreamer tentatively steps from her familiar place among us in the audience to her unsettling private place of dreams, to the final conclusion which brings the dreamer back to her starting point, we are transfixed by the familiar – yet often irrational – web of recognizable images in startling combinations which makes up the world of dreams.

*The Choreographer:* Originally from Quebec City, Louis Laberge-Côté started studying dance, music, and theatre at a very young age. During his adolescence, he danced, choreographed, and taught for many local dance companies with whom he toured throughout Canada and Europe. At 20, he won the Jury Award, the Audience Award, and the Competitors' Award for Outstanding Performance of his own solo choreography *Je suis malade* at the Québec Provincial Dance Festival "Encore 96". After graduating from the modern dance professional training program of L'École de Danse de Québec, he moved to Toronto where he graduated from The School of Toronto Dance Theatre, on a scholarship from the Quebec foundation FCAR (Fonds pour la Formation de Chercheurs et l'Aide à la Recherche).

In 1999, Laberge-Côté joined Toronto Dance Theatre, and he danced with the company for eight seasons. During this time, he performed nationally and internationally in the works of TDT Artistic

Director Christopher House, as well as in pieces by Kate Alton, Valerie Calam, Peter Chin, Elizabeth Chitty, Kim Frank, D.A. Hoskins, Sasha Ivanochko, Sharon Moore, Matjash Mrozewski, Yvonne Ng, and Sara Porter. In 2001, he was nominated with TDT for a Dora Mavor Moore Award for Outstanding Performance in an Ensemble, in Christopher House's *Severe Clear*. Recognized for his "refreshing spontaneity" (National Post), his "masterful physical control" (Globe and Mail), his "wit and elegance" (NOW Magazine), and his "ability to infuse even ordinary movements with drama" (Toronto Star), Laberge-Côté also enjoys a very active career as a freelance artist, touring in North America, Europe, and Asia. As an independent artist, he has appeared with CORPUS, the Chimera Project, the Danny Grossman Dance Company, DNA Theatre, Fougère Dance, and the Newton Moraes Dance Theatre. He has also danced the works of choreographers Peggy Baker, Serge Bennathan, Nova Bhattacharya, Darcey Callison, Roberto Campanella, Peter Chin, Natasha Gascho, Maxine Heppner, Sasha Ivanochko, Allen Kaeja, Susan Lee, Hiroshi Miyamoto, Sharon Moore, Shawn Newman, Yvonne Ng, Keiko Ninomiya, Lincoln Shand, Holly Small, Santee Smith, Heidi Strauss, Darryl Tracy, Michael Trent, and Marvin Vergara.

His choreographic works have been described as "vivid" (NOW Magazine), "utterly enchanting" (Globe and Mail), "highly entertaining" (24 hours), as a "pure pleasure" (Stage and Page), and as a "triumph... with tremendous depth and subtext" (Classical 96.3FM). They have been presented in many venues in Canada, including the DanceOntario Weekend; Dusk Dances; L'École de danse de Québec; the 2002 Festival collégial de danse du Québec; fFIDA (where he received, in 2003, the Paula Citron Award for Best Choreography for *Futari en trois couleurs*, co-choreographed with Keiko Ninomiya); the Guelph Contemporary Dance Festival; the KalaNhidi Festival; the dance festival: made in canada/fait au canada; Ryerson Dances; The School of TDT; *TILT* sound+motion; TDT; and the Toronto International Dance Festival. He is one of the co-founders of the collective 3M Dances, with whom he has presented three different productions in Toronto since 2002. Working in film as well as on stage, he has been part of five Bravo! Fact productions: *Cinnamon Hills* (director: Tara Raquel Cates), *Numus* (director: Seth-Adrian Harris), *Urban Creatures* (director: Francine Zuckerman), *A Day at the Office* (director: Robert Deleskie), and *Romeo and Juliet before parting* (director: Jay Field).

Laberge-Côté has also taught contemporary and creative dance, improvisation, and composition workshops for many schools and studios in Canada including L'École de danse de Québec, McMaster University, The School of Toronto Dance Theatre, Toronto Dance Theatre, York University, and the 509 Collective in Toronto.

Involved in his community, Laberge-Côté is a member of the Canadian Alliance of Dance Artists – Ontario Chapter (where he was a Board Member from 2004 to 2007 and the Chair from 2005 to 2007), the Dancer Transition Resource Centre, and the Canadian Dance Assembly. He also sat on the Dance Division Jury of the Toronto Alliance for the Performing Arts during the 2006–07 season. He was recently nominated for a Dora Mavor Moore Award for Outstanding Performance in *Heaven* (choreography: Sasha Ivanochko), and NOW Magazine called him the "Dance Most Valuable Player" in Toronto for the year 2006.

## Overall Impressions:

The theme of dreams can be considered before delving into specific topics. Consider the entry into *Slept Away*: much like dreaming, we fall into a world where things are not quite what they seem. With an abstract art form like modern dance, taking in a performance is much like having a dream: there's no way to predict or fully prepare for it. We do often look for meaning afterwards, but not with the idea that we have to make perfect sense of everything we witnessed. We don't expect to wake from a dream and logically explain everything that went through our heads as we slept, just as we don't expect to look at a piece of abstract art and logically explain every element. It is the interpretation – often quite personal – that gives weight to both dreams and this type of art. In this way, there is no “right answer” to an interpretation of events in dreams or art. There are, however, often guidelines for those who wish to deepen their interpretation of where the art may have come from – much like we can look closely at where the images in our dreams came from. Perhaps when studying an artist or choreographer, we learn of his or her training and personal background, and apply this to our interpretation of his or her art. Likewise, when we look at figures that appear in our dreams, we could recognize old friends or family members, for example. Do these things “explain” the dance or the dream? Do they offer a start towards a possible interpretation?

The organic links between “episodes” in *Slept Away* also reflect dreaming and the way the subconscious mind works. Early in the piece these connections are quite straightforward – the water and drowning theme of the Titanic segment leads into the use of characters from Hamlet and Dracula, for example – in both of these works the main female characters drown themselves. There's also pop cultural links which some students may pick up on, such as the fact that the same actor stars in the recent Hollywood movie versions of *Romeo and Juliet* and *Titanic*. You could discuss with your students how these episodic links get fainter as the piece progresses. This is intentional, as the audience is assumed to have fully entered into the world of the dreamer, and therefore is expected to more easily follow the connections and shifts between episodes.

Your students can use the theme of dreams and contemporary dance to address any of the topics below, or use it in a discussion or exercise of their own.

## Discussion ideas with Relation to the Curriculum

In the following pages we suggest discussion topics and exercises based on elements of the Ontario Curriculum, which will allow you to delve deeper into the piece, the choreographer's intentions, and your students' interpretations. Curriculum expectations are in italics below each discussion point.

### Creating and Presenting

*Slept Away* makes reference to a variety of sources – movies, mythology, literature – throughout the piece. Did these references make it easier to enter into the work, or to relate to it? Were you able to identify where the references came from? How effective do you think using these characters or themes was to make the piece accessible?

#### *Gr. 6 Dance*

- *Use dance as a language to interpret and depict central themes in literature (e.g., develop a movement vocabulary that reinterprets themes such as good versus evil or humans versus nature; construct a dance that explores bravery in a legend or peace in a poem)*

The choreographer of this piece chose to represent the characters from myths and texts in a way that is quite different from the original characters, but still keeps many recognizable elements of these characters. Discuss with your students how they would “translate” a character from a movie or novel into dance. What would they emphasize about the character? What would they downplay?

**Gr. 5 Dance**

- *Use dance as a language to explore, interpret, and communicate ideas derived from a variety of literature sources (e.g., stories, poems, picture books)*

**Gr. 7 Dance**

- *Use dance as a language to communicate ideas from their own writing or media works*

Have your students describe how the *TILT* dancers changed roles throughout the piece. How do you think they were able to embody these different characters, all within the same performance? Do you think they did so convincingly?

**Gr. 6 Drama**

- *Demonstrate an understanding of the element of role by selectively using other elements (e.g., time and place; relationship; tension) to build belief in a role and establish its dramatic context*

**Gr. 8 Drama**

- *Engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., develop and present anthology dramas, short scripts, or multi-role plays for a single actor)*

Discuss with your students what they think the inspiration or source of this work is, and where the source for any artistic creation could come from. The choreographer of *Slept Away* drew some of his images from dreams the original cost of dancers shared with him – both real dreams and waking dreams of what they would like to be, or the “dream” character they would like to portray (sports heroes, etc.)

**Gr. 5 Drama**

- *Plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role*

**Gr. 6 Dance**

- *Use guided improvisation in a variety of ways as a starting point for choreography (e.g., use exercises such as mirroring, flocking, and body storming to create movement material for choreography)*

**Gr. 7 Dance**

- *Use theme and variations in a variety of ways when creating dance pieces*
- *Use the elements of dance and choreographic forms (e.g., pattern forms, narrative forms) to communicate a variety of themes or moods*

**Reflecting, Responding, and Analysing**

*Slept Away* contained many different images or segments. Your students may have liked some parts, but not others, and may therefore find it hard to make an overall analysis or conclusion about the performance.

### **Gr. 5 Drama**

- *Express personal responses and make connections to characters, themes, and issues presented in their own and other's drama works*

### **Gr. 6 Dance**

- *Construct personal interpretations of dance pieces that depict stories, issues, and themes, and explain their interpretations, using dance terminology (e.g., write an opinion paragraph on a recorded or live community dance performance)*

### **Gr. 7 Dance**

- *Analyse, using dance vocabulary, their own and others' dance pieces to identify the elements of dance and the choreographic forms used in them and explain how they help communicate meaning (e.g., use of crouching shapes low to the ground and bound energy communicates the idea of confined space)*

### **Gr. 8 Dance**

- *Identify and give examples of their strengths and areas for growth as dance creators, interpreters, and audience members*

Dance is a very visual experience for the audience, but also incorporates sound, through music and in this case, recorded voiceover and the dancers own voices. Identify what other sensory communication is used in dance. Which had the strongest impact on you while watching this particular piece? Why do you think this is?

### **Gr. 7 Drama**

- *Analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences (e.g., compare and contrast how the director of a play and the director of a film might use body positioning and sound to communicate a character's feelings to the audience)*

## **Exploring Forms and Cultural Contexts**

*Slept Away* makes reference to several fictional and mythological characters. While the dance does not act out these stories literally, many works of dance and theatre are direct interpretations of the written word, themes, cultural beliefs and traditions.

### **Gr. 5 Dance**

- *Describe, with teacher guidance, dance forms and styles that reflect the beliefs and traditions of diverse communities, times, and places (e.g., choral dance was used to honour the god Dionysus, who was revered in ancient Greece)*

### **Gr. 6 Drama**

- *Demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities, and places*

### **Gr. 7 Dance**

- *Describe the evolution of dance and performance as different groups of people have responded to external factors such as migration, a new environment, and/or contact with other groups or cultures*

*Slept Away* makes reference to western popular and classical culture through clips and characters from popular movies, literature and myths. Discuss with your students how this work would be different

if it made reference to characters, or had clips from movies, from another culture or part of the world. How would your students change the piece to relate to a different audience?

### ***Gr. 8 Drama***

- *Analyse the influence of the media on a wide variety of drama forms and/or styles of live theatre (e.g., incorporation of technologies from different media to enhance sets, backdrops, and special effects)*

### ***Gr. 9 Comprehensive Arts, Creation***

Often an abstract art form such as contemporary dance can be a challenge to audiences, as it is hard to relate to the events of our day to day life. However, there are often conflicts, character interactions, and plot climaxes and conclusions which, although abstracted, can be related to real life experiences. With this in mind, have your students:

- *Create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama, and form and movement in visual arts)*

### ***Gr. 9 Dance, Creation***

Consider the different impact felt when only one or two of the dancers were actively dancing and when the whole company was moving in this piece. What are the benefits of both of these groupings? Which did you respond to more, as an audience member? Which do or do you think you would prefer as a dancer?

### ***Presentation and Performance***

- *Present and perform dance in different group forms (e.g., trios, small and large groups)*

### ***Gr. 9 Comprehensive Arts***

Were there elements in this performance which made you think of other art forms?

### ***Theory***

- *Identify the elements and principles common to all the arts (e.g. space, time, form, contrast, unity, variety, movement, balance)*

### ***Creation***

- *Create works in one art by applying elements and principles found in all the arts (e.g., space and rhythm in dance, line and repetition in music, dynamics and contrasts in drama and form and movement in visual arts)*

### ***Gr. 9 Music, Theory***

The "soundtrack" to *Slept Away* uses text, movie excerpts and music in a variety of different ways within each segment of the dance. How do these elements all fit together to create a mood? How are they structured?

- *Use appropriate terminology to describe how repetition and contrast of musical elements are used to organize sound*

### ***Gr. 9 Dance, Creation***

*Slept Away* makes reference to several sources (movies, television) in popular culture. Discuss with your students the many sources that artists and choreographers draw on in order to produce original works. Have students identify the sources that they find inspiration in themselves, and:

### **Composition**

- *Create dance sequences using explored elements*
- *Compose original dance pieces using various other stimuli (e.g., body percussion, literature, objects, voice)*

### **Gr. 9 Dance, Creation**

Ask the students what movements, or what kinds of movements, stood out to them while watching *Slept Away* (e.g., tension and release, giving and taking of weight, precision of movements). What makes up the choreographic vocabulary in this piece? Many prominent choreographers have developed movement vocabularies that became entire techniques unto themselves (e.g., Martha Graham, José Limón, Merce Cunningham etc.). Have students research the vocabularies or techniques associated with one of these, or another choreographer, and then create a short movement sequence showcasing a number of aspects from this vocabulary. Then, ask the students to create their own brief vocabularies, and:

#### **Elements of Dance Movement**

- *Apply movements as stimuli to develop movement vocabulary (e.g., everyday movements in work and play, major choreographers' ideas)*

### **Composition**

- *Create dance sequences using explored elements (e.g., create a short movement composition utilizing their movement vocabulary)*

### **Gr. 10 Dance, Theory**

Throughout the performance of *Slept Away*, the dancers use their education in dance technique to perform the choreography. Technique is a very valuable part of any dancers' training, exercising not just their bodily muscles, but their artistic muscles as well. Modern dancers often train in multiple techniques, which may include ballet, contemporary styles, improvisation, partner training or jazz dancing. Have the students delve further into the details of dance technique by:

- conducting an interview with a dancer during which the student finds out how and why a dancer trains, or*
- if it is not possible to interview a dancer, have students view a number of dance performances, either live or videotaped, and analyze the technical skills used in each one (there may be many).*

Following their primary research, have each student report on his/her findings either orally or in written form, and include evidence of the following:

- *Understand how technique assists in the development of self-discipline and contributes to artistic scope*
- *Demonstrate the technique of one or more dance forms studied*

### **Technique**

- *Demonstrate more complex movement skills, patterns, combinations, body positions, locomotor and non-locomotor movements in one or more world dance forms studied*

### **Gr. 10 Dramatic Arts, Theory**

The reference to dreaming in this piece is meant to make it easy to "enter" into an abstract world, as we take the organic and abstract connections between episodes in stride. We all understand the abstract nature of dreams; therefore we do not expect them to have a linear narrative. Did this help

you enter the abstract world of modern dance? What other ways do you let yourself be drawn into works of art, be they plays, movies, or other performance art?

**Role**

- *Demonstrate an understanding of the theory of “willing suspension of disbelief” both as performer and as audience*

**Gr. 12 Dance, University/College Preparation, Analysis**

Much like dreams, there is an organic flow to the episodic nature of this piece. Did your students find it easy to follow the transitions involved, or did they find it hard to recognize a structure in the piece?

- *Analyse, interpret, and evaluate – orally and in writing – the formal structure and meaning of a broad spectrum of dance forms, including students’ own works*

**Discussion Topic – Remounts:**

Although this piece was choreographed specifically for *TILT*, a new cast of *TILT* dancers are now remounting the piece for this performance, as some of the original dancers have moved on to other projects. What do you think are the challenges of remounting a piece? If your class were to perform this piece, how would it change? What is the difference between a choreographer creating a dance work on or with a particular group of dancers, and different dancers learning the work at a later date? Use the following elements of the curriculum in your discussion.

**Gr. 9 Dance, Analysis**

***Appreciation and Criticism***

- *Demonstrate the difference between learning steps and creating a dance work*

**Gr. 10 Dramatic Arts, Theory**

**Role**

- *Demonstrate an understanding of techniques used to recreate roles (e.g., observation, research, improvisation)*

How important do you think it is to choreographers to remount a piece? How important do you think it is for them to see their work reinterpreted and “kept alive” through ongoing performance? Discuss how you think a choreographer would work with a new group of dancers to remount a piece. Include in your discussion the use of technology to archive and document a dance work, and the use of this technology to remount the piece.

**Gr. 11 Dance, University/College Preparation**

***Analysis***

- *Use technology (e.g., videotape, CD-ROM stop action) appropriately as an analytical tool in the field of dance*

***Creation***

- *Demonstrate an understanding of dance presentation and production*

***Creation, Presentation and Performance***

- *Demonstrate an ability to prepare for rehearsals and performances (e.g., polish pieces, showing technical accuracy and interpretative skills)*

**Gr. 12 Dance, University/College Preparation**  
**Creation, Composition**

- Translate the language of dance into a basic notation system for recording and documenting choreography

The choreography in *Slept Away* is at times highly physical and at times even athletic. A muscular, powerful style of movement is often used in modern dance to portray themes of a similar character. The dancers in *Slept Away* have a physically demanding role, just like that of athletes, where their bodies act as a tool. As such, they must, like athletes, take care of their bodies. Have students, in small groups, discuss the theme of “The Dancer’s Body”, and, from these discussions:

**Gr. 10 Dance, Theory**

**Health and Safety**

- *Demonstrate an understanding of the connection between dance and a healthy body image*
- *Demonstrate further understanding of the science of movement (e.g., biomechanics, kinesiology, physiology)*
- *Describe the beneficial effects of dance on health, self-esteem, and self-image*

Following this exercise, ask students to create a plan for “A Week in the Life of a Dancer”, including items like healthy meal plans and potential training schedules.

**Gr. 12 Dance, Theory**

**Health and Safety**

- *Explain the importance of maintaining good hygiene and healthy eating habits, as well as of observing safety principles, with regard to dance and to a healthy lifestyle*
- *Research and describe common dance injuries and describe appropriate care and preventive measures for each*
- *Demonstrate an understanding of the role of muscles, tendons, and the skeletal system in dance movements*

**Discussion Topic: Sampling vs. Stealing**

*“One art form can be used as a stimulus for creating another; the subject of an art reproduction can provide motivation for a drama tableau, or a musical phrase can inspire a line drawing in visual art. One art form can be an extension of another...”*

**Gr. 9 – Comprehensive Arts, Theory**

*Slept Away* makes reference to movies, including using music and lines taken from the movies themselves, and also makes reference to literature. Discuss with your students the line that can be drawn between using another artist’s work as inspiration, and the act of plagiarism. Use examples from different media, such as music, where ‘sampling’ is a major part of electronic and hip hop styles. With these points in mind, have your students:

- *Identify moral and legal ramifications in arts production (e.g., copyright and plagiarism)*

The interpretation of a work of art is often influenced by what a viewer knows about the inspiration behind it. For example, a student watching *Slept Away* with knowledge of classical mythology may have a very different view of the piece than a student with no such familiarity. Discuss with your students how the same piece can be interpreted with and without the knowledge of its inspiration.

Discuss how an artist or choreographer must not rely on the audience 'getting' the source of the inspiration of a piece; and how the piece must be able to stand alone even without the knowledge of the texts or movies it references.

### ***Gr. 11 Dance, Analysis***

Understanding and forming an opinion of a piece of art, especially an abstract form, often starts with being able to critique it.

- *Analyse and evaluate the formal structure and meaning of a broad spectrum of dance forms*

### ***Appreciation and Criticism***

- *Create a set of aesthetic criteria by which to evaluate their own work and that of others*
- *Analyse the significance and function of a variety of dance forms in Canadian society (e.g., jazz, modern, South Central Asian dance)*

### ***Gr. 11 Dance, Creation***

Many new pieces of choreography come from inspiration during improvisation sessions. Consider the movements within this piece, and how they build the different characters of the dancers on stage. Developing these movements often grows out of a choreographer watching the dancers do structured improv around a certain theme that they wish to develop, therefore the personalities of the dancers show through when the final movements are determined. With this in mind, discuss with your students how to:

### ***Composition***

- *Use improvisation appropriately as a compositional tool*
- *Use visual and sound stimuli when improvising dance compositions*

### ***Gr. 12 Dance, Theory***

*Slept Away* was created by an emerging Canadian choreographer, and reflects a very contemporary style in both appearance and philosophy. Have your students research contemporary local dance artists and how their location, age and artistic background influence their work.

### ***Aesthetics, History, and Culture***

- *Describe societal and artistic changes affecting current dance forms in Canada and in other parts of the world*
- *Describe the significant contributions of various Canadian dance artists to dance in Canada*

### ***Gr. 12 Dance, Creation***

Have students form small groups and discuss their reactions to *Slept Away*, and the themes or references included in the piece. Based on their reactions and the themes, concepts and forms they saw presented, the students can, in small groups or individually, work to create a complete performance piece, between 3–6 minutes long, which incorporates their chosen areas of interest. Following the performances, each student should compose an individual written response, detailing such aspects as: the creation process, choreographic and creative notes, and inspiration for the piece, an analysis of the choices made with respect to theme, movement quality, use of space and music, and a self-analysis of their work using established evaluation criteria. This project should reflect use of the following curriculum requirements:

### **Composition**

- Use improvisation, compositional forms, and various approaches to choreography appropriately when creating dance works
- Create dance compositions incorporating abstract themes and topics – that is, trios, duets, and solos, and works for large groups and small groups
- Translate the language of dance into a basic notation system for recording and documenting choreography

### **Presentation and Performance**

- Demonstrate an understanding of the relationship between aspects of presentation/performance and aspects of production (e.g., the relationship between the selecting of costume colours and the selecting of lighting colours)

### **Gr. 12 Dance, Theory**

The dancers in *TILT* and the choreographer of *Slept Away* are a part of Canada's thriving artistic community. Have students complete research on individuals or groups who have made, or are continuing to exert, a powerful influence on Canada's dance scene through their involvement in dance and dance-related activities. Projects may focus on individual dance artists, choreographers, organizations (e.g., CADA – Canadian Alliance of Dance Artists), or funding bodies that support the arts (e.g., Ontario Trillium Foundation). In the course of the project, each student should:

#### ***Aesthetics, History, and Culture***

- Describe the significant contributions of various Canadian modern dance artists to dance in Canada (e.g., Margie Gillis, Christopher House, Danny Grossman, Peggy Baker)
- Describe societal and artistic changes affecting current dance forms in Canada and other parts of the world
- Describe the historical and cultural significance of a broad spectrum of dance forms (concentrating on the form practiced by, or supported by the individual or group being researched)

### **Gr. 12 Exploring the Arts, Analysis**

Students may walk away from a performance with a clear idea of whether they liked a piece or not, but often cannot explain exactly what it was that made them feel this way. Being able to give a clear defense of their opinion is often a major step in learning to appreciate an art form. Have students prepare, in oral and/or written form, an analysis of *Slept Away* in accordance with the following criteria:

#### ***Analytical Process***

- Evaluate a selected work of art or a production, following standard procedures in critical analysis (e.g., describe their initial reaction, analyze the work using appropriate terminology, and evaluate the effectiveness of the work)
- Analyze aesthetic features of a chosen work of art or a production
- Analyze how a specific work of art or production is used as a vehicle for ideas, values, and ideologies

### **Discussion Topic: The characters on the stage**

Discuss with your students how performing artists create characters on the stage. How is this development different in dance than it is in theatre? Or do you think it is the same process? Have your

students describe how they were able to interpret the different characters the dancers portrayed on stage. Would the personalities of the dancers be the same if the audience was not aware of the references to popular culture or classic literature? What if they did not know who Hamlet and Ophelia were, for example?

***Gr. 11 Dramatic Arts, University/College Preparation, Theory  
Elements, Principles and Techniques***

- *Describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension*

***Gr. 12 Dramatic Arts, Creation  
Creating***

- *Create and develop a character, using a classical or contemporary style of characterization*

**Discussion Topic: A Career in Dance**

Are any of your students interested in a career in dance? If so, are they open to the demands of performing the styles of a variety of choreographers? Could they perform 'on demand' as is needed in touring situations, and perform physically and artistically demanding works such as the one you just saw? Discuss these demands with your students, with the following points in mind:

***Gr. 12 Dance, Career Preparation***

- *Compare their personal artistic abilities with those required in the professional dance world*
- *Describe the links between dance education and career options (e.g., in small business, medicine, law, the entertainment industry)*
- *Research and describe postsecondary educational and career possibilities related to dance*
- *Create a personal performance portfolio in dance and appropriate audition materials for college, university, and career-related options*

An arts education will prepare your students for a great variety of careers, regardless of whether they plan on becoming a professional artist or not. The skills discussed above: the ability to take on a variety of different performance styles, to do work on demand, to work with a great variety of supervisors (choreographers) and perform to one's fullest in each opportunity translate into any job situation. Discuss these skills with your students with the following points from the *Ontario Arts Curriculum*.

- *Participation in arts courses helps students develop their ability to listen and observe, and enables them to become more self-aware and self-confident. It encourages them to take risks, to solve problems in creative ways, and to draw on their resourcefulness. In short, the knowledge and skills developed in the study of the arts can be applied in many other endeavours.*

Following this discussion, ask if your students consider the arts to be "relevant" to their lives. Why or why not?