



Artistic Director, Deborah Lundmark

presents

Teasing Gravity

dances for the young and fearless

Sample Performance Guide

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An Introduction: *Teasing Gravity*

Teasing Gravity – dances for the young and fearless is a thrilling adventure in movement, featuring a cutting-edge program of four contemporary dance works by a who's who of fast rising and legendary North American choreographers, including two world premieres. The dances performed span a breadth of contemporary dance styles, from an eclectic blend of classical ballet, contemporary techniques, and street dance (*BYTIYE*), to quirky, comedic dance theatre (*that infinite feeling*).

Choreographers include [Rock Bottom Movement](#)'s seriously funny **Alyssa Martin** and California's **Charles Moulton**, famed for his ball passing spectacles, most recently staged to standing ovations at Toronto's Sony Centre. **Nicole Caruana** (Artistic Director of [UANA DANS](#)) and **Jennifer Archibald** (Artistic Director of [Arch Dance Company](#)) round out the program with world premieres that will leave audiences breathless with the art form's endless possibilities.

Teasing Gravity Programme

Subject to change

Lacrimosa (2019)

By Nicole Caruana

Nine Person Precision Ball Passing (1986)

By Charles Moulton

BYTIYE (2019)

By Jennifer Archibald

that infinite feeling (2017)

By Alyssa Martin

At the Performance

The 60-minute production will be animated by Artistic Director Deborah Lundmark, who will come onto the stage between each dance to share more about modern dance, CCDT, and the dances you are watching. After the final dance, the entire company will come on stage for a final bow, followed by a short question and answer (Q&A) session. This will be an opportunity for both students and teachers to ask questions about the show, CCDT, the individual dancers, and/or dance in general.

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 rules can be applied to a performance in your school's auditorium or gymnasium.

- **Arrive early** to seat your class, and **have students use the washroom** prior to being seated.
- **Disperse chaperones** among students.
- **Do not bring food or drinks** into the theatre.
- **Do not wear headphones** in the theatre.
- **Do not bring laser pointers, cameras, or lights** into the theatre. Photography and videography are strictly prohibited during the performance – this includes social media posting.
- **Turn off all mobile phones and devices** before entering the theatre.
- **Talking is not permitted** during the performance (unless specifically encouraged by the performers), although quiet discussion is allowed before and after the performance.
- **Applause** is welcome after each individual piece.
- **Do not leave your seats** until the end of the performance.
- **Take your time and make sure you have all your personal belongings** when leaving the theatre.

Things to Consider during the Performance

Students will take more of an interest 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 matinee program by asking questions and giving opinions after the performance. Below are some ideas they may want to think about while watching the performance and that you can discuss later in class.

1. Did the performance sustain interest throughout or were there some weak parts?
2. Did the performance cause an emotional response?
3. Was the dance an interesting visual experience? What kinds of lines and shapes were seen? What visual patterns were seen on stage? See the Elements of Dance on page x for more information
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 and/or connect to the theme of the dance?
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)?

Contact us – we greatly value your feedback!

If you or your students have more questions, opinions, or responses after the performance, we would love to hear from you. Emails can be sent to development@ccdt.org, and post can be sent to:

Canadian Contemporary Dance Theatre
509 Parliament Street
Toronto, ON M4X 1P3

Teasing Gravity – The Dances You Will See

Please note that the program of dances and show order are subject to change.

***Lacrimosa* (2019)**

Choreography by Nicole Caruana

Music by Goran Bregovic and Gabriel Yared

Costumes by Krista Dowson

Lighting Design by Arun Srinivasan



In this dance, choreographer Nicole Caruana explores how we process experiences of pain and sadness to find joy. A three-part dance, *Lacrimosa* touches on memories of loss and suffering in its first two sections, which the dancers then rise above to find happiness and

celebration through their collective unity in its finale. Nicole’s movement is lush and expressive with a strong connection to the musical scores that will take the viewer through a deep emotional journey.

Of this work, Nicole says: *Our pasts inform our suffering but our futures are governed by the same light of salvation, each one with their own journey towards grace.*

ABOUT THE CHOREOGRAPHER

Buffalo, New York’s **Nicole Caruana** began her formal training at The Conservatory of Dance at Purchase College under the direction of Nelly Van-Bommel. To further her studies, she has attended San Francisco Conservatory of Dance, London Contemporary Dance School, The American Dance Festival, Arts Umbrella Summer Dance Intensive, B12 Workshops, and studied gaga intensively in Tel Aviv. She has most recently performed the works of Ohad Naharin and Doug Varone. In 2016 she was in creative process for a new work by Leesaar The Company and an immersive theater production “All That I Can” by Punchdrunk company members.

In 2017 Nicole founded, [UANA DANS](#) was established as Nicole’s creative home and outlet to share choreographies at home and abroad. Her work “arba” was awarded first prize at The International Competition for Choreographers in Hannover, Germany.

Since the company’s inception, they have been invited to perform in Germany, Denmark, Spain, Greece, and New York. She is excited to be commissioned to create new works for Scapino Ballet in Rotterdam, and Canadian Contemporary Dance Theater in Toronto as part of their 2019 season.

A graduate of SUNY Purchase, Nicole has been personally mentored by Doug Varone, Nelly Van-bommel, Sue Bernhard, and Dr. Rosalind Newman for her compositional studies. She presented work at Earl Mosley’s Institute of the Arts as one of their Emerging Choreographers in 2015, and at London Contemporary Dance School in 2016 as well as a collaboration with the Decoda Ensemble that premiered at the Purchase Performing Arts Center in 2017.

***Nine Person Precision Ball Passing* (1986)**

Choreography by Charles Moulton

Music by A. Leroy

Costumes by Katharine Mallinson

Nine Person Precision Ball Passing is a synchronized dance performance by avant-garde choreographer Charles Moulton. Nine dancers in a grid formation repeatedly pass nine balls to one another in formal and dynamic geometries of mechanized movement, alternately criss-cross, back-forth, up-down. One dancer acts as the “caller”, calling out the upcoming passing pattern to ensure that the dancers remain unified. It is a dance of the hands, upper body, and of rhythm, that captivates with its intricate and aesthetically pleasing designs from start to finish.



ABOUT THE CHOREOGRAPHER

Charles Moulton is an internationally recognized American choreographer and visual artist who has staged dances on Mikhail Baryshnikov's White Oak Project, The Joffrey Ballet, The Lar Lubovitch Dance Company, The Ohio Ballet, Oregon Ballet Theater, Gauthier Dance (Stuttgart), and many other companies in the US and abroad. He is a Guggenheim Award winner, a Dorothy Chandler Arts Achievement winner and a co-founding director of Performance Space 122 in downtown Manhattan. He is currently co-artistic director of Garrett + Moulton Productions, a San Francisco based performing arts organization that presents live dance and music. Moulton has received numerous awards and fellowships including three Jerome Foundation awards and three Meet The Composer/Choreographer awards.

A former company member of Winnipeg's Contemporary Dancers and the Merce Cunningham Dance Company, Moulton is best known for choreographing *Precision Ball Passing*, which has been heralded as a landmark in the development of post-modern dance. Originally created for three performers in 1979, additional versions have been made for nine, 18, 25, 48 and 60 performers. *Precision Ball Passing* has been performed around the world on a wide variety of dance companies and schools.

BYTIYE (2019)

Choreography by Jennifer Archibald
Music by Subluna & Rust Facepunch Studios
Costume Design by Angel Wong
Costume Production Krista Dowson
Lighting Design by Arun Srinivasan

This dance shows a tribe of dancers slowly being overcome by forces unknown and unseen.

Choreographer Jennifer Archibald imagines an old, abandoned barn house in which the light only seeps through the cracks in the wood, creating an ominous space through which spirits float. The dancers experience fleeting moments of invisible contact with these ghosts and in time they give in, allowing themselves to transcend their bodies and discover a higher spiritual realm. *BYTIYE* showcases Archibald's signature eclectic blend of classical ballet, contemporary and street dance, executed with exacting precision, high-energy ferocity and athleticism.



Of this work, Archibald asks: *Is it even possible to achieve higher consciousness? BYTIYE - (n) a higher state of being; a meaningful existence, investigates how you raise your consciousness and awaken to the eternal, unlimited nature of your being.*

ABOUT THE CHOREOGRAPHER

Jennifer Archibald is the founder and Artistic Director of the Arch Dance Company and Program Director of ArchCore40 Dance Intensives. She is a graduate of The Alvin Ailey School and the Maggie Flanigan Acting Conservatory where she studied the Meisner Technique. Archibald has choreographed for the Atlanta Ballet, Ailey II, Cincinnati Ballet, Ballet Memphis, Kansas City Ballet, Tulsa Ballet, and worked commercially for Tommy Hilfiger, NIKE and MAC Cosmetics as well as chart-listed singers and actors. She was recently appointed as the first female Resident Choreographer in Cincinnati Ballet's 40-year history. Archibald's works have been performed at venues including New York's City Center, Lincoln Center, The Kennedy Center, Aaron Davis Hall, Jacob's Pillow Inside|Out Stage and Central Park's Summerstage Mainstage. In 2018 she created new works for Cincinnati Ballet, Grand Rapids Ballet, Amy Seiwert's Imagery, and Stockholm's Balletakademien and will create new works for Ballet West, Ballet Nashville, and Sacramento Ballet in 2020.

In 2015, Archibald was appointed as Guest Faculty Lecturer to develop the Hip Hop dance curriculum at Columbia/Barnard College. She is also a guest artist at several universities including Fordham/Ailey, Purchase College, Princeton, Virginia Commonwealth University, University of South Florida, Goucher College, Columbia College Chicago, and Bates College. Archibald is currently the Movement Director for Michael Kahn's *The Oresteia* at the Shakespeare Theatre Company and the acting Lecturer at the Yale School of Drama. She is also the 2018-19 recipient for the CUNY Dance Initiative Residency.

that infinite feeling (2017)

Choreography by Alyssa Martin

Music by Girlpool, The Octopus Project, Moldy

Peaches, Dexy's Midnight Runners

Costumes by Krista Dowson

that infinite feeling is inspired by Stephen Chbosky's book "The Perks of Being a Wallflower."

This piece was created to reflect the ups and downs of being a teenager and the need to step in from the sidelines and participate in life. This work suggests that we should let our differences shine brightly, especially as we get older, meet new people and experience the special moments of our lives. What makes us unique should empower us to

bask in the joyful moments of growing up, whether those moments involve a kindred spirit, a great song, an imaginary friend or a quirky dance.



ABOUT THE CHOREOGRAPHER

Alyssa Martin is a Toronto-based choreographer and performance maker. She is the Artistic Director of Rock Bottom Movement, the creative home she founded in 2012. Her works, known for their "pure unbridled energy" (Toronto Star), have been presented as part of festivals such as SummerWorks Performance Festival, Next Stage Theatre Festival and Women in Dance, at the Center for Performance Research and as part of the Dance Works CoWorks series. She has researched in residence at the Banff Centre and as an RBC Emerging Artist with adelheid dance and Toronto Dance Theatre. Her work has earned her a Dora Mavor Moore nomination for Choreography and she was the recipient of the Canadian Stage Award for Direction at SummerWorks 2018. She is currently an Emerging Director in Residence at Canadian Stage.

The Elements of Dance

The following is excerpted and/or expanded upon from www.elementsofdance.org - visit the website for more information.

The Elements of Dance are the foundational concepts and vocabulary that help students develop movement skills and understand dance as an artistic practice.

The acronym BASTE helps students remember the elements:

- Body
- Action
- Space
- Time
- Energy

This framework is a way to discuss any kind of movement. While different dance styles call for specialized skills and stylization choices, the underlying elements of dance are visible in all dance experiences.

BODY

In dance, the body is the mobile figure or shape, felt by the dancer, seen by others. The body is sometimes relatively still and sometimes changing as the dancer moves in place or travels about the space. Dancers may isolate or emphasize specific parts of their body, or use their whole body all at once.

When we look at a dancer's whole body we might consider the overall shape design; is it symmetrical? twisted? What part of the body initiates movement?

ACTION

Action is any human movement included in the act of dancing— it can include dance steps, facial movements, partner lifts, gestures, and even everyday movements such as walking. Dance is made up of streams of motion and pauses, so action refers not only to steps and sequences, but also to pauses and moments of relative stillness.

Dancers may use movements that have been choreographed and taught to them, or movements that they have created themselves based on direction (ideas, tasks, images) given by someone else. Movement can also be improvised, meaning that the dancers make it up "on the spot" as they spontaneously dance.

SPACE

Dancers interact with space in many different ways. They may stay in one place or they may travel from one place to another. They may alter the direction, level, size, and pathways of their movements.

The relationships of the dancers to each other may be based on geometric designs or rapidly change as they move close together, then apart. Even when a dancer is dancing alone in a solo, the dancer is dynamically involved in the space of the performing area so that space might almost be considered a partner in the dance.

TIME

Time in relation to dance can relate to speed or duration of movements, the time between movements, rhythm, or the music to which one is dancing.

Rhythmic patterns may be metered (counted, mostly typically in 8s) or free rhythm. Much of western music uses repeating patterns (2/4 or 3/4 for example), but concepts of time and meter are used very differently throughout the world. Dance movements may also show different timing relationships such as simultaneous or sequential timing, short to long duration, fast to slow speed, or accents in predictable or unpredictable intervals.

ENERGY

Energy is about *how* the movement happens. Choices about energy include variations in movement flow and the use of force, tension, and weight. An arm gesture might be free flowing or easily stopped, and it may be powerful or gentle, tight or loose, heavy or light. A dancer may step into a position with a sharp, percussive attack or with light, flowing ease. Energy may change in an instant, and several types of energy may be concurrently in play.

Saying that a dance "has a lot of energy" is misleading. ALL dances use the element of energy, though in some instances it may be slow, supple, indirect energy - not the punchy, high speed energy of a fast tempo dance.

Energy choices may also reveal emotional states. For example, a powerful push might be aggressive or playfully boisterous depending on the intent and situation.

Basic Dance Terminology

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 (often a series of jumps), highlighting the dancer's speed and agility.

ARABESQUE: A term used in ballet and modern dance; a position in which the entire weight of the body is balanced on one leg while the second is lifted in extension 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 or less.

CURVE: A movement of the torso in which the spine curves forward, dropping the head forward toward the waist. In the José Limón modern dance technique, a full curve begins at the top of the head and curls all the way through to the waist (see: SUCCESSION). A curve can also happen in sideways and backward directions, which are more commonly called a side bend and arch/high lift, respectively.

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 the alternation of these two states.

FOCUS: Focus refers to concentration and awareness, as well as using the eyes to connect to the space around you while moving. 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. On stage, using eye focus while moving allows the performer to express with my clarity and connect with the spectators.

HIGH LIFT: A movement of the torso in which the upper back arches up and backward, looking up to the ceiling above. Also known as an arch, in Limón technique only the head and shoulders are included in a high lift, while the ribs, waist and pelvis remain in vertical alignment.

HIGH POINT: The highest point on the body in relation to the vertical plumb line in any given shape. Energizing upward through the high point gives the dancer an oppositional energy from gravity, which allows for increased balance and suspension.

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.

ISOLATION: The act of moving only one body part while the rest of the body remains unaffected. Isolation is used in all dance techniques, but is particularly notable in jazz dance and street dance styles including hip hop.

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 several movements having a sense of a beginning, 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. If the repertoire is “active”, those dances are ready to be performed. Many companies have a much larger repertoire of dances that are not all performed within the same year, rather specific dances may be selected for revival and restaging in future performances.

STAGE RIGHT/STAGE LEFT: Left and right stage directions are determined with the performer facing out toward the audience. Conversely, house right and house left (the house being the audience) are determined from the perspective of looking towards the stage.

SUCCESSION: An approach to movement that begins at one end of a body part and moves sequentially through to the other. For example, curving forward successively begins with the head, followed by the shoulders, rib cage, and finally the waist. Unfolding an arm successively will begin with the shoulder, followed by elbow, and last the wrist and hand. This action is opposed to undulating or rippling through the body, or otherwise moving a large part of the body in one static shape through space.

SUSPENSION: A movement quality which resists the pull of gravity and allows the body to float at the end of an inhalation of breath. Suspension can be related to the feeling of near-stillness before the drop at the height of a playground swing set, or the peak of a rollercoaster before the first drop.

TECHNIQUE: A set of skills dancers develop to perform a certain dance form such as ballet, modern or tap. Sometimes, particularly in modern dance, choreographers become famous for their own codified 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.

TURN OUT: A term used to indicate an outward rotation of the legs starting from the hip socket, so the knees and toes point outward from the centre line of the body. Turn out is highly characteristic to classical ballet but also integral to contemporary dance.

UNDERCURVE: A transfer of weight from one foot to the other in which the lower body (legs and pelvis) make a U-shape, scooping down through a plié as the weight is transferred, stretching up to a straight leg by the end of the shift.

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

Every dance 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.

Administration

General Manager

The general manager or GM puts artistic visions into practical reality. The GM negotiates contracts with artists, designers and choreographers. The GM 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

The marketing director makes sure the company is well promoted to the media and public in order to increase awareness and to help sell tickets to performances. All the company's written materials and photographs are produced by this person or contracted to others to do so. The marketing director also invites 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 in 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 artifacts 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. Every 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 to execute all the elements of the production in proper sequence and timing.

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.

Wardrobe Master or Mistress

The Wardrobe Master or Mistress (or sometimes simply **Costume Designer**) 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 performers.

Production Crew

The crew members are usually affiliated with the theatre venue at which a performance takes place, and are responsible for much of the set-up, execution, and clean-up involved in the production. The crew is comprised of stage hands, lighting technicians, and sound technicians, among other roles. They are involved in the set-up of lighting fixtures, cleaning the stage before and after shows, running lights sound during the performance, carrying sets and props, operating the curtain and fly system (through which objects are “flown” in to hang over the stage), and much more. An efficient crew is integral to the success of any production.

About Canadian Contemporary Dance Theatre

Canadian Contemporary Dance Theatre is a repertory company founded by Artistic Director Deborah Lundmark and Managing Director Michael deConinck Smith in 1980 for dancers under 19 years of age. Company members and audiences alike enjoy one of Canada's largest and most diverse repertoires including works by such dance luminaries as David Earle, Carol Anderson, Danny Grossman, Margie Gillis, Peggy Baker, Robert Glumbek and Peter Chin and, most recently, Apolonia Velasquez, Colin Connor, Sylvie Bouchard, and Hanna Kiel. Presentation highlights include appearances at Toronto's Princess of Wales and Royal Alexandra Theatres for the Creative Trust and Dancers for Life Galas, tours to Singapore, Malaysia and China, and five invitations to the Canada Dance Festival in Ottawa. A leading touring company, CCDT has introduced over 200,000 young people to dance through its *Ontario Arts Access* program. The company was selected by Toronto Arts Foundation as winner of its prestigious *Arts for Youth Award* and recently was invited to perform at the inaugural Commonwealth Youth Dance Festival in Glasgow, Scotland. In October of 2015, CCDT performed to standing ovation at New York City's storied Joyce Theater as part of the José Limón International Dance Festival.

Visit us at www.ccdt.org/history to learn more.



A Brief History of Dance

Ballet

Ballet took root in the court dances of Europe, beginning in Italy and soon 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, however, very minute movements were danced compared to the grand leaps and beaten 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, wilis 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 toward 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 Kvietyš 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 continuing rise of the independent choreographer, which had begun in the 1970s, as well as 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.

Suggested Readings

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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 Miriam and Lawrence Adams at (416) 365-3233. Dance Collection Danse, 145 George St., Toronto, ON, M5A 2M6 or through E-mail: talk@dcd; www.dcd.ca.

Please also see CCDT/TILT's publication, "Cultural Literacy in the Classroom" for more ideas on arts education and the performing arts. Email development@ccdt.org for a copy.

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