Student Matinee
Study Guide

For
Evidence, A Dance Company
Ronald K Brown, Artistic Director

An NAC presentation

National Arts Centre, Dance
2008–2009 Season

Cathy Levy
Producer, Dance Programming

This study guide was created and reprinted with permission from The Ordway Center for the Performing Arts, Minnesota, USA and edited by Outreach Coordinator Renata Soutter for the National Arts Centre Dance Department, January 2009.

This engagement was arranged by Pamela Green - PMG Arts Management.

This document may be used for educational purposes only.
Evidence, A Dance Company

-Choreographer and Artistic Director, Ronald K. Brown

<table>
<thead>
<tr>
<th>What’s in this study guide?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Going to the Theater pg. 4</td>
<td>Vocabulary pg. 11</td>
</tr>
<tr>
<td>About The National Arts Centre pg. 5</td>
<td>Understanding Dance pg. 12</td>
</tr>
<tr>
<td>About the Company pg. 6</td>
<td>Activities &amp; Discussion Questions pg. 13-17</td>
</tr>
<tr>
<td>About the Performance pg. 7</td>
<td>Web Resources pg. 18</td>
</tr>
<tr>
<td>About Modern Dance pg. 8-10</td>
<td></td>
</tr>
</tbody>
</table>
Coming to the Theater

Audience Role Activity and Checklist

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performances and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the auditorium. When you come to The Arts Centre, you are part of a community of audience members and you all work together to create your theater experience.

Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and pagers before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention towards the stage.
- Cameras and other recording devices are not allowed in the theater.
- Talk before and after the performance only. Remember – not only can those around you hear you, the performers can, too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- Remember to check around your seat for everything that you brought into the theatre when you leave.
About Canada’s National Arts Centre

Officially opened on June 2, 1969, the National Arts Centre was one of the key institutions created by Prime Minister Lester B. Pearson as the principal centennial project of the federal government.

Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre.

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill, the National Arts Centre is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent. Designed by Fred Lebensold (ARCP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark.

A programme to incorporate visual arts into the fabric of the building has resulted in the creation of one of the country's most unique permanent art collections of international and Canadian contemporary art. Pieces include special commissions such as, Homage to RFK (mural) by internationally acclaimed Canadian contemporary artist William Ronald, The Three Graces by Ossip Zadkine and a large free standing untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council of the Arts to install over 130 pieces of Canadian contemporary art.

The NAC is home to four different performance spaces, each with its own unique characteristics. Evidence, A Dance Company Artistic Director, Ronald K. Brown will be perform in the 897 seat Theatre.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country. The Centre also plays host to the Canada Dance Festival.

The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works - classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists and programmes for young audiences, and producing resources and study materials for teachers.
About the Company

Who is Evidence, A Dance Company?

Evidence, A Dance Company, was founded in 1985 in Brooklyn, New York, by 19 year old Ronald K. Brown. Evidence, A Dance Company, blends African, modern, hip-hop, ballet and social dance styles from Latin America, the Caribbean and Africa, to create their interpretations of the human experience on stage. Using movement, the company creates what Brown calls “kinetic storytelling” that illustrates the human experience. Through their performances, Evidence, A Dance Company, helps new generations explore the history of African culture in America and invites the audience to open their minds to the human experience, tolerance, and the importance of community movement. Brown uses movement as a way to reinforce the importance of community in African American culture and to acquaint audiences with the beauty of traditional African forms and rhythms. He is an advocate for the growth of an African American dance community and is instrumental in encouraging young dancers to develop careers in dance.

Brown draws inspiration for his choreography from music and text. Brown's choreography uses a wide variety of music from classical to contemporary, world music, pop and hip-hop. In one instance, Brown uses Cuban rap music by Anonimo Consejo as inspiration to drive the “Palo Y Machete” excerpt from One Shot. He also uses the music of Bob Marley in “Exodus” to help create a storyline.

Evidence, A Dance Company uses spoken word in their performances to emphasize and verbally explore the social and cultural issues presented in the dance, including racism and classism. By blending movement, music, and spoken word, Ronald K. Brown creates a unique performance experience for his audiences.

Mission of Evidence, A Dance Company

The mission of Evidence, Inc. is to promote understanding of the human experience in the African Diaspora through dance and storytelling and to provide sensory connections to history and tradition through music, movement, and spoken word, leading deeper into issues of spirituality, community responsibility and liberation.
About the Performance

Student Program at the NAC:

EVIDENCE, A DANCE COMPANY
RONALD K. BROWN / ARTISTIC DIRECTOR

CHOREOGRAPHER AND ARTISTIC DIRECTOR
Ronald K. Brown

ASSOCIATE ARTISTIC DIRECTOR
Arcell Cabuag

DANCERS
Ronald K. Brown, Arcell Cabuag, Joel Sulé Adams, Otis Donovan Herring, Francine E. Ott, Tiffany Quinn, Lilli-Anne Tai, Clarice Young

MATINEE PROGRAM

One Shot: First Glance
(excerpt, 2007)
Choreography by Ronald K. Brown
Photography by Charles “Teenie” Harris
Music by Anonimo Consejo “Palo & Machete”, Billy Strayhorn “Johnnie Come Lately”
Costume Designs by Omotayo Wunmi Olaiya
Lighting Design by Dalila Kee
Photo Integration Design by Clifton Taylor

GRACE
(excerpts, 1999)

Choreography by Ronald K. Brown
Costume Design by Omotayo Wunmi Olaiya
Costume Construction by Zinda Williams
Original Lighting Design by William H. Grant III
Lighting Re-Created by Brenda Gray

The Dance Pieces:

One Shot: First Glance
(2007)

One Shot: First Glance is the opening section of the evening length work One Shot. An homage and a prayer to “all the people we come from” the work celebrates the brilliant body of work of photographer Charles “Teenie” Harris, known for documenting African-American life in Pittsburgh through his work at The Pittsburgh Courier from 1936 to 1975 and in his private studio. His collection of over 80,000 images is currently housed at the Carnegie Museum of Art, Pittsburgh and is considered the most comprehensive collection documenting African-American community life in the world.

ORDER MY STEPS
(2005)

Taking its title from the 119th Psalm this work was created in collaboration with writer director Chad Boseman as an investigation into seeing life’s path and purpose. The work is also influenced by how that purpose is impacted by war and the struggles of human conflict. Sections of Order My Steps were developed on the students at The Juilliard School.

GRACE
(1999)

Grace was originally choreographed for Alvin Ailey Dance Theater in 1999. The piece pays homage to Mr. Ailey’s legacy embodied in the physical journey of dance.
A brief history of modern dance

Modern dance developed in the United States and Europe during the early twentieth century. Rebelling against the stringent rules of classical ballet, early modern dance pioneers began to practice "free dance", often in bare feet. In America, Loie Fuller, Isadora Duncan and Ruth St. Denis developed their own styles of free dance, paving the way for American modern dance pioneers Martha Graham, Doris Humphrey and José Limón. Although Duncan and St. Denis both had very different styles of dance, their unique approaches to dance began a new era known as the American Modern Dance movement of the 1920's. Dancers and choreographers of this movement created works around personal experience and used their bodies to express and interpret emotions. Modern dance allowed dancers to move outside of the set gestures and rules of traditional ballet and other forms of traditional dance to create their own unique gestures, movements, and interpretations. In Europe, Rudolf von Laban, Émile Jaques-Dalcroze and François Delsarte developed theories of human movement and methods of instruction that led to the development of European modern and expressionist dance. Over time, modern dance emerged and became a prominent dance form around the world.

Today the term modern dance is sometimes used interchangeably with contemporary dance. However, for some people, modern dance refers only to dance that was aligned with the modernist art movement of the 1930s and all dance that developed afterwards, from these early roots, is contemporary dance.

Canada's earliest modern dance company is Winnipeg's Contemporary Dancers, founded by Rachel Browne in 1964. Four years later, Patricia Beatty, David Earle and Peter Randazzo founded Toronto Dance Theatre with the goal of nurturing modern dance in Canada. There are now hundreds of Canadian modern dance companies.

African-American Influences in Dance

From the street dances of hip hop and break dance to jazz, tap and Broadway musicals to swing dance, much of what we think of as popular dance forms today have their roots in African and African-American culture. In African culture, in all its diversity, dance is a fundamental form of expression to mark life’s major events. In the Americas, during the time of slavery, dance was an important mode of expression and communication. Along with dance, the rhythms and music of African-American culture has played a significant impact on the evolution of the arts and specifically theatrical dance.

Activity: Research the origins and history of dance styles of tap, jazz, modern or specific dance steps such as the Twist, The Charleston or Swing dance.

Many African-American dance pioneers made a great contribution to the evolution of modern dance.
About Modern Dance

Influential Dancers and Choreographers in Modern Dance

**Lester Horton 1906-1953**

Lester Horton formed the Lester Horton Dance Theater in Los Angeles in 1928. He is known as one of the founding contributors to American modern dance. He developed a unique style of choreography that drew inspiration from many ethnic dance influences. Horton's company was also one of the first racially integrated dance companies. 

[www.lhdt.org/biographies.html](http://www.lhdt.org/biographies.html) (English only)

**Pearl Primus 1919-1994**

Pearl Primus was born in Trinidad and moved to New York as a child. After graduating from college, Primus joined the New Dance Group in New York and made her professional dance debut in 1943. As her career evolved, she was not only a dancer, but a choreographer, anthropologist, and teacher whose performance work focused on political issues, the African American experience and developing educational programs to teach both children and adults about Africa through dance. 

[www.pbs.org/wnet/aaworld/reference/articles/pearl_primus.html](http://www.pbs.org/wnet/aaworld/reference/articles/pearl_primus.html) (English only)

**Katherine Dunham (1910-2006)**

Born in Chicago, Katherine Dunham was not only a dancer but an anthropologist, who spent time in the islands of Jamaica, Trinidad, Cuba, Haiti and Martinique researching both fields. From her research, Dunham created her own style of dance that blended Afro-Caribbean dance styles with classic ballet. Her company grew into the Katherine Dunham Dance company and performed in New York and internationally with great success.

[www.pbs.org/wnet/freetodance/biographies/dunham.html](http://www.pbs.org/wnet/freetodance/biographies/dunham.html) (English only)
About Modern Dance

Leonard Gibson is one of Canada’s most versatile dancers. With a career spanning over six decades, he is also one of the country’s longest working professional artists. Originally self-taught by watching the films of Gene Kelly and Sammy Davis Jr., Gibson began to perform professionally at the age of five as a tap dance phenomenon in Vancouver. In 1947, he joined the American choreographer and dancer Katherine Dunham and her company on stage as a last-minute replacement when the group performed in Vancouver. Afterwards, Dunham offered Gibson a scholarship to attend her school in New York. When he returned to Vancouver, he formed his own group, the Negro Workshop Dance Group, and received standing ovations for his performances in 1949 at the provincial dance festivals in his own choreographic works, The Thief and Abstraction. Learn more: www.artsalive.ca/en/dan/meet/bios/artistDetail.asp?artistID=99

Tally Beatty (1923–1995)

Talley Beatty studied with Katherine Dunham and became a member of her company in 1937. He left the company in 1943 to explore his own dance style and eventually formed his own dance company in 1952. Beatty’s work often focuses on African and Latin styles of dance and later the themes of African American life. Beatty also had rich collaborations with Duke Ellington, for whom he choreographed several extended pieces. Beatty’s work has been performed around the world.

Leonard Gibson (1926–)

Leonard Gibson is one of Canada’s most versatile dancers. With a career spanning over six decades, he is also one of the country’s longest working professional artists. Originally self-taught by watching the films of Gene Kelly and Sammy Davis Jr., Gibson began to perform professionally at the age of five as a tap dance phenomenon in Vancouver. In 1947, he joined the American choreographer and dancer Katherine Dunham and her company on stage as a last-minute replacement when the group performed in Vancouver. Afterwards, Dunham offered Gibson a scholarship to attend her school in New York. When he returned to Vancouver, he formed his own group, the Negro Workshop Dance Group, and received standing ovations for his performances in 1949 at the provincial dance festivals in his own choreographic works, The Thief and Abstraction. Learn more: www.artsalive.ca/en/dan/meet/bios/artistDetail.asp?artistID=99

Alvin Ailey (1931–1981)

Alvin Ailey began his work in dance at age 18 under the guidance of Lester Horton, who was one of the first choreographers to integrate his modern dance company. After Horton’s death in 1953, Ailey took over direction of the Lester Horton dance company. In 1960, Ailey founded his own dance company called Alvin Ailey Dance Theater. Although Ailey was known for creating performances based on themes rooted in the African American experience, he also integrated his dance company to break down racial barriers. Learn more: www.artsalive.ca/en/dan/meet/bios/artistDetail.asp?artistID=163

To view photo please follow link:
http://www.dancehelp.com/photos/ailey1.jpg

Alvin Ailey Photo from Jerome Robbins Dance Division, The New York Public Library for the Performing Arts
Vocabulary

Study Guide Vocabulary

**African Dance:** a style of dance that focuses energy toward the earth or ground; legs are frequently bent and the upper body and back are very mobile; the stability of the dance is centered in the core or torso area.

**African Diaspora:** The dispersal of African people throughout the world through voluntary, forced, and induced migrations and the resulting developments in their culture and the cultures with which they came into contact.

**Anonimo Consejo:** a Cuban rap group formed in 1996. www.anonimoconsejo.com

**Arthur Mitchell:** a dancer who in 1955 joined the New York City ballet and became the premier danseur, he also is the founder of the Dance Theatre.

**ballet:** a style of dance that uses 5 basic positions of the arms, feet, and body, based on the turned-out position of the legs, to give dancers agility, grace, lightness and speed.

**Bob Marley:** born in Jamaica, a musician and singer, widely known for his musical influence in the 1960’s and 70’s. www.bobmarley.com

**choreograph:** the composition and arrangement of movements in a dance piece.

**hip-hop dance:** a style of dance that uses the entire body to articulate intricate movements and muscle control; types of hip-hop can include popping, locking, and breaking.

**modern dance:** a style of dance that is not restricted to the classical rules of ballet; dances are created from emotion, personal experience, and/or personal expression.

**Nina Simone:** a pianist, singer, composer and arranger, who tackled issues of race and politics from the 1950’s until her death in 2003. www.ninasimone.com

**Tolerance:** the act of opening your mind and accepting a new idea.

**Dance Vocabulary**

**ensemble:** a group of dancers performing together.

**genre:** a category of artistic composition, marked by a distinctive style, form or content.

**improvisation:** a creation, in this context dance that is created in the moment, without prior planning.

**pieces:** artistic, literacy, or musical works or compositions.

**rehearsal:** practice in preparation of a performance.

**repertoire:** a collection of works or pieces performed by a company.
Understanding Dance

The Nature of Dance

Before there was a word for dance, people were moving their bodies in rhythmic patterns. Dance is often used as a way to express how one is feeling and to socially connect with others. People around the world use dance to mourn, celebrate, worship, honour, heal, demonstrate power, and to entertain. Dance can be a window into the nuances of cultures and time periods.

Dance and rhythmic movement can often be used as a nonverbal way of communicating with other human beings on a social level. Dance can be used to communicate a story to an audience, it may have a purpose, message or specific idea, or it could simply be communicating a visual effect.

Dance can be improvised, choreographed or a combination of both. Movement that is created spontaneously or within the moment that it is being performed is improvised. Choreographed dances are a planned sequence of movements that utilize the form and structure of dance.

The choreographer uses their knowledge of dance and adds their own interpretation of ideas, themes and emotions to create a piece of dance art.

Costumes are used to help bring a choreographed dance to life and to help communicate the story. In modern and ballet, costumes are often form fitting and allow the audience to see the detailed shapes made by the dancer’s body.

Elements of Dance

Dance is the movement of the human body through space in time using energy. Dancers use movement to express emotions, stories, ideas and beliefs. There are five recognized elements of dance, which include: body, action, space, time and energy. It is important to understand each element as they come together to create the whole.

**Body** refers to the awareness of specific body parts and how they can be moved in isolation and combination.

**Action** refers to locomotor movement and non–locomotor movement. Locomotor action includes movement that travels through space such as walking, running, jumping, and leaping. Non-locomotor or axial action refers to movement with body parts while the main part of the body stays planted in one space. Examples of non-locomotor action are swaying, shaking, stretching, and twisting.

**Space** refers to space through which the dancer’s body moves, the shape of the dancer’s body, the direction of the body movements, and the shapes, levels and movement patterns of a group of dancers.

**Time** is applied as both a musical and dance element which include beat, tempo, accent, and duration.

**Energy** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.
The Dancing Mirror
Description: Introduction to ACTION, one of the basic elements of dance through exploration of locomotor and non-locomotor movements.

Duration: 45 min.-1 Hour
Objectives:
• Identify locomotor and non-locomotor action
• Develop basic dance vocabulary
• Practice types of action
Materials:
• Students
• Open area
• White/chalk board and markers

1. Write locomotor and non-locomotor actions on the board and read the descriptions of each from the elements of dance action section on previous page.
2. Read through the examples of each type of action on the previous page as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves their hand moves, if your body sways their body sways, etc.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor movement as they mirror the action.
5. Ask the students to form pairs and each take turns being the leader and the follower using both locomotor and non-locomotor actions.

Discussion:
1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

Grooving to the Beat
Description: Introduction to TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

Duration: 30-45 minutes
Objectives:
• Identify and create a beat
• Change tempo of beat and movement
• Move through Space to beat
Materials:
• Students
• Open area

1. Ask the student to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as ‘Mississippi’ for a slow tempo, ‘art’ for a fast tempo, or ‘dancer’ for a medium tempo. I.e. “one, Mississippi, two, etc.”
3. Ask student to divide into two groups: A and B.
4. Ask group “A” to clap a beat using one of the tempo prompts from the previous step, while group “B” moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group “A” can experiment with different tempos, prompted by you, as students in group B change their movement to the beat.
6. Ask group A and group B to switch roles.

Discussion:
1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group’s movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc). What are some other ways that you might move through space to a beat?

Notes: If this is the first time that you have worked with students on movement in your classroom, you should set some collective rules of behavior for the class. These can include keeping hands and feet to yourself, etc. You also may want to start each part of the activity by demonstrating a movement before asking students to participate.
My Review!

Pretend you are writing and illustrating a review article to inform others about the performance you just saw. Name your article, illustrate a moment in the dance, and write about the performance!

Title:

I saw

My favorite part of the dance was

I heard

The dance made me feel

I wish I had seen more

I liked when
Activities and Discussion Questions

Snap Shot

Description: Research and view images from Teenie Harris, the inspiration for One Shot. Students will then illustrate their own snap shot to be displayed in the classroom.

Duration: 1hr-2 hr

Objectives:
- Students explore how a picture expresses an experience, time, and emotion.
- Students use computer skills to search digital media.
- Students examine the idea of inspiration as it related to creating works of art.

Materials:
- Access to a computer and projector screen or computer lab.
- Internet access to http://images.library.pitt.edu/cgi-bin/i/image/image-idx?c=cmaharris;page=index;g=imls
- Paper
- Coloring and writing utensils

Part 1

As a class research Teen Harris’s life at http://www.cmoa.org/teenie/info.asp and view the images in his photo collection at http://images.library.pitt.edu/cgi-bin/i/image/image-idx?c=cmaharris;page=index;g=imls

1. Pick 5-10 picture to examine, ask students:
   - What do you see? Describe people, clothes, environments, shapes.
   - What do you think the picture would sound like?
   - What do you speculate is happening in the picture?
   - If you could asks the people in this picture a question, what would it be?

Part 2

1. Ask students to illustrate a photo of their life in a similar way that Harris’s collection of photography captured the life and experiences of his community in Pittsburg.
2. Once the students have created their illustrations, ask them write a photo credit that includes a title, date the photo was taken, description of photo, the subject, and the photo creator.
3. If students are comfortable, display and/or talk about their work in class.

Discussion:

After the activity/before the performance

1. How do you think an image like a photograph can inspire how a choreographer creates a dance?
2. How did if feel when you were creating your own unique life experience photo?
3. How did you pick which life experience to illustrate? How do you speculate Teenie Harris decided what pictures to take?
4. How can we understand the feelings that people were experiencing when looking at photographs of them?
5. What do you think are the similarities and differences in expressing emotion in photography as opposed to in dance?
6. Why do you think the Teenie Harris pictures inspired Ronald K. brown to choreograph One Shot?

After the Performance

1. What did you see and hear during the performance?
2. How would you describe this performance to someone who didn’t see it?
3. What emotions were expressed in the dance? Which emotions did you feel or see? What movements do you remember? Why do you think these moments or movements impacted you?
4. What did you feel was the overall message of the pieces? How did you come to this conclusion?
Activities and Discussion Questions

The Language of Movement

Description: Examine movement and how it can be used as a universal language through poetry, and performance.

Duration: 1-2 hr Part 1
1+ hr Part 2

Objectives:
- Students are introduced to different poetry forms.
- Students create an original poem.
- Students examine other art forms that can be used to interpret an idea, thought or emotion.
- Students examine the role of emotion in the creation of art.
- Students examine how dance can be used to express emotions and ideas non-verbally.

Materials:
- White board
- List of poetry forms from http://www.pbs.org/newshour/extra/features/jan-june00/poetryboxformexamples.html
- Variety of art supplies may include instruments, paper, fabric, paint, magazines, etc.

Part 1
1. Print a copy of the poetry forms and examples from pbs.org and hand out to students.
2. Read through types of poetry and examples in class.
3. In small groups or as individuals, ask students to create an example of one or two of the types of poetry on their sheets, using a theme of movement through space (dance, sports, etc). Remind students to be descriptive in their poems: what does it feel like to master a new dance move, how does it look to see a great athlete running on a track, etc.

Part 2
1. Ask students to break into pairs or stay in their small groups and discuss how the words in a poem could be expressed through other creative forms such as illustration, painting, music, performance, sculpture, or collage.
2. Ask students to identify words in their poems that express emotion, movement, literal sound or images, abstract sound or images (some students may need to do some rewriting to get to this point).
3. Using the art supplies that you have chosen, ask the students to create a piece of art—drawing, collage, etc—based on their poem.
4. If students are comfortable, ask to present their work to the class and interpret their poem in another form of art.

Discussion:

After the activity/before the performance

1. Why do you think that poems and other literary art forms are used as inspirations for performance and vice versa?
2. How did it feel to create visual art using a literary art source as inspiration?
3. What did you find challenging about creating images from poetry? Describe your process for completing this part of the exercise.

After the Performance

1. What did you see and hear during the performance?
2. How would you describe this performance to someone who didn’t see it?
3. What emotions were expressed in the dance? Which emotions did you feel or see?
4. How did the music affect the dance?
5. What dance moments or movements do you remember?
6. What did you feel was the overall message of each piece? How did you come to this conclusion?
7. If you could write a poem to express the performance that you saw, what would be the title? What form of poetry would you use and why?
Behind the Scenes…
There are many people essential to the success of a dance performance, not just the dancers themselves!

**choreographer:** creates the dance steps, patterns, movements, and formation of a dance piece.

**audio technician:** responsible for sound equipment and music during the performance.

**costume designer:** creates original clothing for specific dance pieces to enhance the overall performance.

**lighting designer:** arranges and changes lighting during the performance to create special effects that enhance the overall experience.

**stage manager:** can be responsible for calling cues for lighting, sound, curtains, performers, and directs the theater technicians.

**theater technicians:** responsible for backstage technical activities, such as lighting, sets, curtains, and sound.

**wardrobe supervisor:** prepares, organizes, repairs and cleans costumes for the performers before during and after the production.

Careers in Dance
Along with the artistic professions listed in the Behind the Scenes section above, discuss what other jobs are available in the performing arts.

For example: company manager, marketing director, development manager and tour manager that mid to large dance company would employ, and there are careers at an arts centre, such as box office manager, front of house supervisor, usher and publicist. Can you think of other careers?

Discussion
What education and training is needed to succeed in a career in the arts?

What is life like as an artist compared to a career as a marketing director?

What are the sacrifices and rewards from a career in the arts?

What university and colleges offer performing arts programs to train as an artist or on the business side of the arts?

Discuss training and job opportunities in the arts in your community.

Discussion
After the Performance
Discuss the music used in the show. Was it familiar? How did it suit the dance? Was it an important element of the performance? How did the music effect your impression of the performance?

Why do you think the choreographer chose to use that music? How would it have been different with different music?

Activity Before or After the Performance
- Research the music and musicians used by Ronald K Brown — Bob Marley, Duke Ellington, Nina Simone, Fela Kuti. Learn about their lives and music and try to listen to selections of music they’ve written.
- Experiment with creating a movement sequence and using different styles and types of music. Try using no music, try using spoken word or create your very own sound scape.
Web Resources

Evidence, A Dance Company:  www.evidencedance.com
National Arts Centre:  www.nac-cna.ca
ArtsAlive, the NAC’s performing arts education site:  www.artsalive.ca

DANCE AND ART EDUCATION WEBSITES:

Dance Collection Danse  www.dcd.ca/
Council of Drama and Dance in Education (Ontario)  www.code.on.ca
Pulse  www.pulse.ca
Kennedy Centre (USA)  www.artsedge.kennedy-center.org
Dance Heritage (USA)  www.danceheritage.org/publications/treas_blurbs09.html

Carnegie Museum of Art’s Teenie Harris Collection (USA)  
http://images.library.pitt.edu/cgi-bin/i/image/image-idx?c=maharris;page=index;g=imls –

African Canadian Dance Resources  http://www.yorku.ca/aconline/dance/step.html

Ballet Creole (Toronto ON)  http://www.balletcreole.org/
Baobab Tree Drum and Dance Community (Ottawa ON)  http://www.baobabtree.org
Collective of Black Artists (Toronto ON)  http://www.cobainc.com/
Compagnie Danse Nyata Nyata (Montreal ON)  http://www.nyata-nyata.org
National Arts Centre programmes for schools made possible in part by

**The National Youth and Education Trust**

Supported by founding partner TELUS, Sun Life Financial, Michael Potter and Véronique Dhieux, supporters and patrons of the annual NAC Gala, and the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.