

BJM-LES BALLETS JAZZ DE MONTREAL

C O N T E M P O R A R Y W O R K S - E X C E R P T S



STUDY GUIDE

For Teachers and Students

Grade 7 to 12



LES BALLETS JAZZ
DE MONTREAL
DIRECTION ARTISTIQUE LOUIS ROYBAL
BJMDANSE.CA



NATIONAL ARTS CENTRE
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About This Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- ◆ Information on the National Arts Centre
- ◆ Biographical information about BJM, the Artistic Director, the Choreographers and the Program
- ◆ Classroom activities for you to share with your students

We hope this study guide is helpful in preparing you for your performance experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

Should you have any questions regarding Dance Education with Canada's National Arts Centre, please contact us:

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Teacher Study Guide Production Team:

Program Notes | Classroom | Activities and Curriculum Expectations:

BJM & Dance Affiliates/Dance Celebration

NAC Dance Department

Canada's National Arts Centre



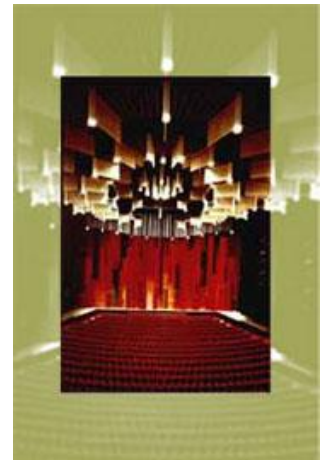
Officially opened on June 2, 1969, the National Arts Centre was one of the key institutions created by Prime Minister Lester B. Pearson as the principal centennial project of the federal government.

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 (ARCOP 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. The performance of BJM Danse will take place in the Theatre which has 897 seats.

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.





A Word from Cathy Levy

Join us in making dance a part of your students' lives as we welcome you to a World of Dance in Ottawa at the National Arts Centre. Each year, I have the joy of sharing with you and your students dance works by artists who are considered among the most talented in our country. I invite you to give your students dance experiences that will move and inspire them, as they have moved me. This year, we offer student matinees by three of Canada's favourite dance companies: Alberta Ballet returns to the NAC with the timehonoured classic *The Nutcracker*; BJM – Les Ballets Jazz de Montréal performs an exciting mixed program of contemporary works; and, the Royal Winnipeg Ballet shares its captivating version of *The Sleeping Beauty*.

When the lights dim and the theatre falls silent with anticipation, each student becomes part of a collective, hushed together, captivated by the artist's exploration. Throughout the world, across all cultures, this powerful language of dance speaks universally, opening young minds and nourishing their imaginations. It draws us in, keeps us connected, transports us through sensory paths...and makes our world a bigger place. We welcome you and your students to your NAC!

Along with our three matinees for schools this year, there are many performances in our regular season that would be educational and entertaining for your students. We invite you to consider returning with your class to an evening show or enjoy a night out with your own family. Visit our dance page on www.nac-cna.ca to learn about our recommendations for young people and families.

A World of Dance in Ottawa awaits you.

A handwritten signature in black ink, appearing to read 'Cathy'.

CATHY LEVY
DANCE PRODUCER, NATIONAL ARTS CENTRE

Theatre Etiquette



For your students to have the best experience possible, we have prepared a small outline of what is expected of them as audience members. As a teacher bringing your students to a performance at the NAC, please keep in mind that you are responsible for their behaviour. Being an audience member is as essential to the ballet performance as the dancers themselves. What helps to make a show a success is in part how the audience reacts to it, whether through applause, laughter or surprise. Discuss proper audience etiquette with students before the performance. Arrive approximately half an hour before show time to get settled.

Children should be encouraged to:

- ☒ Freely react to the performance within reason (please no yelling). Dancers love to hear applause for something done well, or something you enjoyed seeing. There is no right or wrong time to show your appreciation for what you see on stage.
- ☒ Clap at the end of a dance (when there is a pause in the music) if you feel like showing appreciation.
- ☒ Watch in a quiet concentrated way. This supports the dancers so they can do their best work on stage.
- ☒ Enjoy the music and look at the sets and costumes.
- ☒ Consider that constructive criticism is always appreciated more than purely negative criticism.
- ☒ Remember, to turn off cell phones and that no recording devices are allowed.

Children should not:

- ☒ Move about in the seats or get up to leave during a performance (except in an emergency situation).
- ☒ Eat, drink, speak aloud, or otherwise cause a disturbance to those around you (these things are not only a distraction to other audience members, but also to the performers on stage, which can be dangerous for them.)

BJM - Les Ballets Jazz de Montréal



Les Chambres des Jacques - Photo : Gregory Batardon

An internationally renowned repertory company, BJM has continued to grow with all the energy and spirit of exploration for which it has been known since its birth in 1972. Thanks to the enduring faith of Geneviève Salbaing and co-founders Eva Von Gencsy and Eddy Toussaint, this vitality has made its mark through the years. Since Louis Robitaille was nominated Artistic Director in 1998, BJM is now, more than ever, in tune with the times. While preserving the essence of the company, BJM works today with some of the most prestigious figures in the world of dance and contemporary ballet.

Allowing the full expression of each dancer's identity is crucial to BJM's distinctive style. These high level, eclectic artists perfectly represent the company's spirit. Thanks to their unique personalities and the quality of their performances, they invariably captivate audiences and critics across the world. By promoting core values such as openness and community, Louis Robitaille has transformed BJM into a genuine research laboratory. The dancers are given the opportunity to develop alongside internationally renowned creators who are regularly invited to share their innovative ideas in the form of creative residencies. BJM's successes stem from an exceptional chemistry where every creation is the result of a unique and energizing meeting between choreographer and dancer.

Faced with the tensions and uncertainties in today's world, BJM has chosen to remain faithful to an aesthetic form of dance which can also have an uplifting effect on the soul. This has earned it the title « feel good company », often employed by both the public and the media. Displaying its radiant and expressive style, BJM explores the creative side of contemporary trends, yet is still firmly committed to classical aesthetics. Making a conscious effort to remain accessible, BJM brings to stage creations which speak to both neophytes and informed audiences.

BJM has recently had the pleasure to collaborate with such well-known figures of contemporary dance as Crystal Pite (Vancouver), Rodrigo Pederneiras (of the Brazilian company Grupo Corpo), Mauro Bigonzetti (of the Italian company Aterballetto), Aszure Barton (New York) and Annabelle Lopez Ochoa (Amsterdam). With such prestigious names gracing its repertoire, BJM offers a mutually enhancing experience based on both openness and stylistic diversity.

Artistic Director, Louis Robitaille



Louis Robitaille - Photo : Jean Tremblay

Two events have had a decisive influence on my professional career: my discovery of Maurice Béjart's *Messe pour un temps présent* and my encounter with Les Ballets Jazz de Montréal in 1972.

Working for Les Grands Ballets Canadiens shaped my artistic itinerary. I have very fond memories of the many inspiring and exceptional encounters I had there. Choreographers such as James Kudelka, Nacho Duato, Jiří Kylián, Hans Van Manen or Edouard Lock inspired me to seek through perseverance and true effort the satisfaction of a job well done. The many people I've met along the way, whether they were choreographers, managers or creators, helped me articulate a personal approach to performance and dance which continues to guide me to this day.

The projects I carried out afterwards with Bande-à-Part – which later became Danse-Théâtre de Montréal – paved the way for new challenges and new responsibilities. I learned how to engender and uphold an artistic vision, while also managing resources.

The transition from dancing to directing the artistic activities of a company was one of the biggest challenges I have had to face. While the dancer has to focus on his own career, the artistic director must learn how to develop and nurture such qualities as empathy, respect and altruism.

Today, at BJM, I look to the future; continually repositioning the company, while also innovating and acquiring new knowledge. Our raison d'être is to generate a unique encounter with the public. Through BJM, I want to embellish everyday life, bring happiness where it is most needed. When we feel a certain magic at the end of a performance, I know that this kind of encounter has truly taken place.

- Louis Robitaille

Choreographer, Barak Marshall



Barak Marshall - Photo : Daniel Tchetchik

Born and raised in Los Angeles, California, Barak is the son of acclaimed dancer, choreographer and musician Margalit Oved. Barak fast established himself as one of Israeli dance's most innovative and unique voices. His first work, *Aunt Leah*, won first prize in the Shades of Dance Competition and his third work, *Emma Goldman's Wedding*, represented Israel in the 1998 Bagnolet International Competition where it won first prize, the Adami Award, the Bonnie Byrd Award for New Choreography and the Audience Award. His company went on to tour extensively throughout Europe, including

performances in Berlin, Lyon and Paris. In 1999, Barak was invited by Ohad Naharin to become the Batsheva Dance Company's first-ever house choreographer. Barak is also a singer and has performed as a soloist with Yo-Yo Ma and the *Silk Road Project*, the Yuval Ron Ensemble and the Los Angeles Jewish Symphony.

Barak studied social theory and philosophy at Harvard University. He is a guest lecturer at UCLA's Department of World Arts and Cultures. Barak recently received the prestigious Creative Capital Grant for his new music production, *Symphony of Tin Cans*, with Margalit Oved and the Balkan Beat Box. His work *Monger* was premiered in October 2008 and toured throughout Israel, Europe, Asia and the United States. His latest work, *Rooster*, premiered at the Israeli Opera House in November 2009. He presented *Rooster* on June 2011 at the Berlizo Opera House and *Monger* on July 2011 at Campo Santo during the Estivales de Perpignan at the Montpellier Danse Festival 2011. Barak currently divides his time between Tel Aviv and Los Angeles.

Choreographer, Wen Wei Wang



Wen Wei Wang - Photo : Steven Lemay

Wen Wei Wang began dancing at an early age in China, where he was born and raised. He trained and danced professionally with the Langzhou Song and Dance Company. In 1991, he came to Canada and joined the Judith Marcuse Dance Company after which he danced with Ballet British Columbia for seven years. Since 2003, he has served as Artistic Director of Wen Wei Dance.

Wen Wei is the recipient of many awards such as the 2000 Clifford E. Lee Choreographic Award and the 2006 Isadora Award for Excellence in Choreography (*Unbound*). In addition to his works for Wen Wei Dance, he has choreographed for the Alberta Ballet, Ballet Jorgen, Dancers Dancing, North West Dance Projects in Portland and most recently, Vancouver Opera's production of *Nixon* in China.

HARRY by Barak Marshall



Harry/ Barak Mashall - Photo : Benjamin Von Wong

For this new creation, made-to-measure for the BJM dancers, the Israeli-American choreographer Barak Marshall was inspired by the inner battles we all wage. “Life is a constant struggle,” he says, “in which we are continually faced with conflicts with regard to culture, gender, species.” Between men and women, in particular, compromises must be made to achieve a balance. This piece revolves around the character of *Harry*, who struggles to overcome forces both physical and existential. Teeming with energy, the work underscores a recurrent theme in human interactions: conflicts and our ability to overcome them. Set to a score combining jazz, Israeli folksongs and traditional music, this new opus is imbued with hope and humor, alternating group sequences, trios and duets in a fabulous extravaganza of dance.

A work dedicated to the memory of Marjorie and Gerald Bronfman, major partners of Les Ballets Jazz de Montréal.

A production of BJM – Les Ballets Jazz de Montréal, in co-production with the National Arts Centre (Ottawa), The Joyce Theater Foundation (New York), Segal Center for Performing Arts (Montreal), City of Montauban during Danse en PlaceS Festival.

Credits

Choreography: Barak Marshall

Assistants to choreographer: Inbar Nemirovsky and Osnat Kelner

Music: Tommy Dorsey | Taraf Ionel Budisteanu | Balkan Beat Box | The Andrews Sisters | Anatol Stefanet | Dejan Petrovic | Sidney Bechet | Warsaw Village Band | The Hungarian Quartet | Goran Bregovic | Maria Callas | Wayne Newton

Lighting: Daniel Ranger

Costumes: Anne-Marie Veevaet

Night Box by Wen Wei Wang



Night Box / Wen Wei Wang - Photo : Benjamin Von Wong

In creating this new piece for Les Ballets Jazz de Montréal, Wen Wei Wang was inspired by urban life, especially as it unfolds at night. Evoking the city through sounds, rhythms, music and an incessant blinking of lights, *Night Box* is a high-voltage work in which love, loss, sexuality and joy are intertwined. In a state of perpetual movement, it combines contemporary ballet with street dance in alternating sequences for group, trio, duet and solo. Adopting an approach in which lighting plays a central role, Wen Wei Wang recreates the full spectrum of the city at night: its private spaces, clubs, streets. Against a backdrop of darkness, these diverse spaces become bathed in light. The choreographer worked with the Montreal design duo UNTTLD to create a new and refreshing style inspired by urban street life.

“This work is about people and everyday life through body language, energy, relationships and emotions, reflecting the world in which we are living. Many thanks to the dancers for their collaborative spirit and their generous contribution to the concept.”

- Wen Wei Wang

Credits

Choreographer: Wen Wei Wang

Music: Amute | Olaf Bender | The Steals & Grafiti | Giorgio Magnanensi | Max Richter | Paul Rogers | Victoria R. Senking

Lighting: James Proudfoot

Costumes: UNTTLD, Simon Bélanger, José Manuel St-Jacques

Production: Catherine Faucher

Creation: Denis Dulude and Christian Lalumière

Collaboration: Christian Mouzard

Dance and Movement

Whatever the style, dance is composed of **three basic elements**:

- 1) *Space*: the design and use of the place where dance takes place.
- 2) *Time*: a measurable period during which the movement or dance happens. Dance makes tangible the passage of time by dividing it into complex rhythmic patterns or lengthy moments of stillness.
- 3) *Energy*: the amount or strength of the movement, also called the quality, color or texture of the movement.

Within the broad categories of space, time, and energy, the following **aspects of dance** can also be observed:

Gesture on the spot: action (bending, stretching, twisting, swaying, shaking) that takes place without shifting.

Locomotion: an action (walking, running, small jump, leap) that implies a shift in space.

Path: the path or line created by movement.

Form: sculptural design created by one or more bodies.

Spatial pattern: a group (line, circle, heap, hold) of bodies in space.

Rhythm: a series of accents - long or short - in time.

Quality of movement: the texture (or impulse) of movement, usually described as smooth, angular, lively, vibrant, etc.

Choreography: the arrangement of gestures in space and time.

Choreographer: the artist who creates and teaches dance gestures to the dancers.

Solo: a dance performed by a single dancer.

Duo: a dance performed by two dancers.

Ensemble (or group): a dance performed by a group of dancers; a group of dancers who dance together.

Jazz Dance

In music, the word "**jazz**" encompasses various expressions. From stylish orchestrations of Duke Ellington's Big Band swing to 100 km per hour bebop through Dave Brubeck's quiet piano, the funk and contemporary. Although it takes its birth in America, the rhythms came from Africa.

Jazz dance, like jazz, includes a lot of things. It can be a **ballroom dance** like Charleston, Lindy and Cha-Cha. It can be **theatrical**, as can be seen in the choreography of Bob Fosse and Jerome Robbins. It can be **modern dance**, as in the works of choreographers Alvin Ailey and Donald McMayle. It can be improvised by jazz tap dancers like Bill "Bojangles" Robinson, Honi Coles, and Sandman Sims.

Different types of movement can take place in jazz dance, but each is defined as a response to jazz music. **In the 20th century**, jazz music and its derived styles were the rhythmic source of most of our music, and have influenced our ballroom and theatrical dances as well. Like jazz music, jazz dance is characterized by its approach to rhythm. Syncopé and unexpected pitches are fundamental to jazz music and jazz dance.

The relationship of the jazz dancer or musician to rhythm may be freer than it is for dancers or musicians working with more traditional styles. Whether jazz dance is found in the ballroom, on the Broadway stage or in tap dance, you can see - and often hear - the rhythmic accents in the body. The dominance of rhythm, and unexpected rhythms, is a characteristic of all jazz dance.

Another essential attribute of jazz dance is the **body release**, often conveyed by limbs appearing free and relaxed. The impression of release or freedom of the dance is often the result of isolations - the distinct movements of one part of the body. While performing these movements requires a huge control, the fact of isolating different parts of the body gives the dancer freedom of action.

Not surprisingly, the use of isolation in jazz dance comes from **African dance**, which is defined by these movements as well. Together, syncopé and isolation give jazz dance its witty and **spontaneous** flavor. This spontaneity can also be achieved through improvisation, another essential characteristic of jazz music and most of jazz dance. Whether the dance is created with **improvisation** or not, the momentum is crucial to the aesthetics of any jazz dance.

Perhaps the most important characteristic of jazz dance is not expressed by words but rather through **senses**. According to Marshall Stearns, who is an expert in history of jazz dance: "The defining characteristic of American vernacular dance (jazz dance) - as is the case for jazz music - is swing. You can hear it, feel it and see it, but it is difficult to define. So feel the swing!"

Before the Performance - Preparation

Dances in BJM's repertoire are contemporary, reflecting the visual images, concerns, and feelings of our time. Contemporary dance choreographers seek inspiration in the world around them. Students can also create their own dance patterns using modern visual images that can be found around them.

- * Have students look for pictures of people in newspapers and magazines. Photos of sports, fashion, advertising, shall provide them with enough material.
- * Cut out pictures and put them together for the class to see them all together.
- * Divide the class into small groups and ask students to select four different pictures. Each group shall select these pictures, agree on a sequence, and then paste the pictures on a large sheet of paper.
- * Ask each group to create an animated version of the first photo of the sequence, using members of the group to play the characters. Challenge the groups to create a still living image that looks as close as possible like the photo. Repeat the process with the other three pictures, asking the group to create an animated version of each of the four pictures.
- * Ask each group to interpret the photographic sequence by shifting smoothly from one image to the other. Make sure the class can view the photographic sequence on paper at the same time that human images are created by the group.
- * Compare living image with the two-dimensional picture on paper. Do the four pictures start looking like a dance when they are interpreted in sequence?

BJM initially devoted itself solely to create choreography accompanied by jazz and related music.

Give students examples of jazz, blues, gospel and jazz fusion / rock.

- * Ask students to describe briefly their response to the music. Students can also draw their emotions to musical excerpts.
- * Encourage them to draw lines and shapes with colors and textures to express their response to the music, instead of drawing figurative pictures or literal objects.
- * Compare several drawings inspired by a single composition.
- * Are there common elements between the drawings or are they different? What do these similarities and differences mean?

The fusion of dance styles in the work of BJM gives scope to its repertoire. Flavours and textures can be added to dance moves and radically change the meaning of a basic movement. The effect of a simple walk can vary infinitely just by the intention it is given or the way it is done.

- * Have students make a list of adjectives and adverbs that can "colour" a walk. For example, a sneaky walk, an elegant walk, a shaking walk, a zigzag walk, a steady walk, a chaotic walk, a walk on the moon, a walking robot. How many words could describe or colour a walk? Students will find several words; who is going to find the greatest number?



Zip Zap Zoom - Photo: Nicholas Minns

Before the Performance - Activities

Links to curriculum:

Appreciation and critical analysis process – grades 9 to 11: Define criteria and analyze dance

History and culture – grades 9 to 12: Observe and describe dance

Members of an audience watching a show can have very different interpretations of what they saw and felt. All these interpretations are valid. Do not try to apprehend mentally contemporary dance. Rather than trying to understand intellectually what happens on stage, relax, breathe deeply and open your body and mind to dance. Do not strive to find a "message". Sometimes a dance can leave you feeling fuzzy, like an abstract painting or jazz improvisation.

During the show, watch:

- The movement of the dancer and the emotions it expresses
- The way the dancers use space
- Your own emotional responses to the show - excitement, anxiety, curiosity, frustration, surprise, sadness
- The combination of shapes and sequences on stage
- The relationship between movement, sound, scenery and costumes

Suggested questions:

- What do I feel while I'm watching this dance?
- Do I recognize certain gestures or symbols used by the dancers?
- Does the dance remind me of certain times or events in my own life?
- What are the thoughts, ideas or images that come to my mind?
- What meaning can I derive from this experience?



Photo: Benjamin Von Wong

After the Performance - Activities

Activity 1

“Variations on a scene”

Links to curriculum:

Creative process - composition, presentation and interpretation, grades 9 to 11:

Dance composition exploring a theme, composition for small group, collaboration and leadership

Subjects:	Dance, drama
Materials needed:	A large space in a studio
Theme:	Character, picture, dramatic pace

In groups of three or four, choose a scene or a moment of dance that pleased or moved you. Recreate the scene, adding three images to the points that seem important in the narrative. Review with the group the relationships between the characters, their feelings and reactions to each other. Stop at each image to ask the following questions:

- * What happened before to get you into to this situation?
- * What will possibly happen afterwards?

Activity 2

“Cinquains”

Dance is a type of **language using movement**. This idiom can inspire written language. Students often react spontaneously to **dance that exists in poetry**, which is not surprising, since the two forms of art have a close affinity. If students need a poetic form to write, a cinquain, a poem of five lines of verse, can serve as structure. The cinquain is also used as a tool to teach the parts of speech. The form of cinquain is: a noun, two adjectives, three verbs (often in the form of a gerund or "ant"), a phrase of four words (not necessarily a sentence) and a noun (which repeats the first line or is synonymous with the first noun.) Create with the class with a cinquain model using a noun as "dancer" or "solo" or "scene."

Ask students to write their own cinquains or work in pairs or small groups. Here is an example of a cinquain:

Dancer austere, powerful
Grabbing, twisting, flying
In bright light
Athlete.

Activity 3

Ask them to think of a design or image representation.
(See "Before the performance.")

- * Ask students to recall a **moment** that was particularly memorable and lively during the performance.
- * Encourage them to revisit the scene in their heads.
- * How many dancers were there? How did they occupy space? What forms adopted their body?
- * What was your impression when you watched?
- * Ask a student volunteer to recreate this image from his memory, using other students to do so.
- * Challenge the student to notice and keep in mind all the details of the scene. Attention to detail is essential to develop a sense of observation.
- * Observe how the student can communicate to others the form of the design in his mind.
- * Do the students show the shape or movement, or do they use words to communicate his/her indications?
- * Watching this process is a good way to understand the learning method of individual students.

Activity 4

"Discussion on Style"

BJM work is the result of melting different dance styles. Start a discussion with students to see if they have observed the elements of these different styles during the performance.

- * First, review some features of ballet: straight spine, legs outside, legs and feet long, elegant hold of arms, and air movement; jazz: use of isolation (a movement of one part of the body), emphasis on rhythm, angular body lines and improvisation feel; modern: powerful movements that play with the weight, use of the floor, articulation of torso and back, sequential movement of the joints, emotional expression.
- * Ask students to describe or show examples of these three styles in BJM dances.
- * Can they identify through these styles some specific movements or passages?
- * Are there any dances or sections that are more ballet, jazz or modern?
- * Encourage them to reinforce their opinions with examples. Look for their personal responses to such merger or combination of different styles.
- * Do they find a fusion style is more or less interesting? Why?



Photo : Benjamin Von Wong

Further Reading and Useful Links

National Arts Centre: www.nac-cna.ca

THE NATIONAL ARTS CENTRE'S PERFORMING ARTS EDUCATIONAL WEBSITE: www.artsvivants.ca

Council of Drama and Dance in Education (Ontario)
www.code.on.ca

Pulse www.pulse.ca

Kennedy Center (USA) www.artsedge.kennedy-center.org

National Dance Education Organization (USA) www.ndeo.org

ONLINE DANCE PUBLICATIONS:
Canada

Dance Collection Danse
www.dcd.ca

Dfdanse (French)
www.dfdanse.com

The Dance Current
www.thedancecurrent.com

Dance International Magazine
www.danceinternational.org

International:
www.arte-tv.com/fr/art-musique/danse/260244.html

Abstract Art Texts:
www.blueceilingdancer.blogspot.com

W e b s i t e s

www.bjmdanse.ca

www.dancer.com/ance-links/modern.htm

dir.yahoo.com/arts/performing-arts/dance/modern/modern-companies

www.cyberdance.org

Y o u T u b e – Les Ballets Jazz de Montréal

www.youtube.com/watch?v=V-abBRjhH5s

www.youtube.com/watch?v=ons1j38nutA

www.youtube.com/watch?v=qxha3bb7P34