

The School of Dance
CONTEMPORARY DANCE PROGRAMME

2024
2025

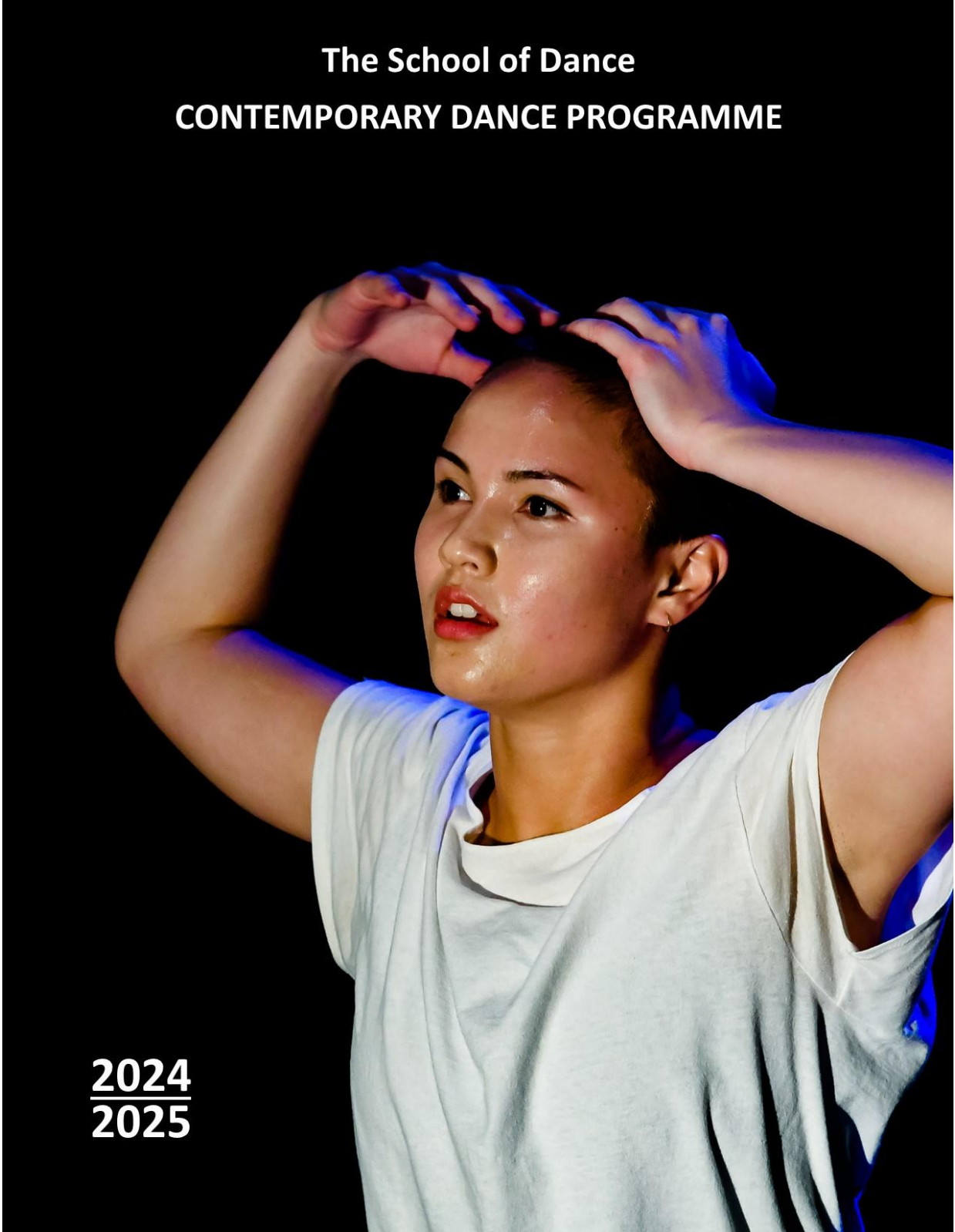


TABLE OF CONTENTS

ABOUT THE SCHOOL OF DANCE	3
THE VISION OF THE CONTEMPORARY DANCE PROGRAMME	5
JOINT DIPLOMA DEGREE WITH YORK UNIVERSITY'S BACHELOR OF FINE ARTS (HONOURS B.F.A.) IN DANCE.....	9
ENTRANCE REQUIREMENTS/AUDITIONS	10
2024-25 FEE SCHEDULE AND CONDITIONS OF ENROLMENT	11
FACILITIES.....	12
CURRICULUM: OUTLINE	14
CURRICULUM: COURSE DESCRIPTIONS	15
FACULTY	22
GUEST ARTISTS THROUGH THE YEARS.....	27
THE CONTEMPORARY DANCE PROGRAMME IN PERFORMANCE	28
THE SCHOOL OF DANCE PROFESSIONAL DIVISION AND CONTACT INFORMATION	44



Photo: Marianne Duval | Choreographer: Apolonia Velasquez
Performers: Robin Treleaven, Myrielle Bernier-Acuña, Gabrielle Rousseau, Haley Ticknor, Alix Latour | 2017

About The School of Dance

The School of Dance was founded in 1978 by Merrilee Hodgins and Joyce Shietze. Celia Franca, founder of the National Ballet of Canada and co-founder of the National Ballet School, joined Hodgins and Shietze as co-artistic director in 1979. In 1996, the Contemporary Dance Programme was added to The School of Dance as a post-secondary course of study under the direction of Sylvie Desrosiers.



Photo: Gilles Vézina | Choreographer: Sylvie Desrosiers
Performer: Rebecca McLane | 2009

In September 2000, The School of Dance, now directed by Merrilee Hodgins, purchased the former Crichton Street School. With a staff and faculty of over 82 people, and a budget of over \$1.3M The School is in operation twelve months of the year.

The School offers two Professional Dance Training Programmes: the three-year (post-secondary) Contemporary Dance Programme and the nine-year Professional Ballet Training Programme. Admission to the Professional Training Programmes of The School is by audition. The Contemporary Dance Programme auditions are held in March/April and August of each year. The Ballet Programme auditions are in the Spring of each year.

Graduates of The School are performing with companies at home and abroad. Most recently graduates of the Contemporary Dance Programme have danced for companies such as **Dancemakers, Daniel Léveillé Danse, Compagnie Marie Chouinard, Ottawa Dance Directive/ Compagnie ODD, O Vertigo, Toronto Dance Theatre and Sursaut**, while others are now dance teachers, choreographers, artistic directors, or have gone on to careers in arts administration.

The School of Dance is registered as a career college under the *Ontario Career Colleges Act, 2005*. This Ontario designation complements The School's federal registration as a non-profit, charitable arts education institution. The Contemporary Dance Programme is approved as a vocational training program under the *Ontario Career Colleges Act, 2005*. **In addition, the Contemporary Dance Programme also offers a joint diploma degree with York University's Bachelor of Fine Arts (Honours B.F.A.) in Dance.** The School receives public funding from the federal, provincial, and municipal governments.

*2024-25 marks Season 46 of The School of Dance and
Year 28 of the Contemporary Dance Programme.*



Photo: Gilles Vézina | Choreographer: Tedd Robinson
Performer: Alya Graham | 2014

The VISION of the Contemporary Dance Programme

Mentored learning based on artistic practice...

Our Programme is designed for intermediate and advanced dancers interested in pursuing a career as contemporary dance artists. The goal of the Programme is to train strong and versatile dancers who understand the ever-changing realities and needs of the contemporary dance form. These are the objectives of The School's Contemporary Dance Programme:

- To allow the student to learn, practice and master a variety of dance techniques, providing them with the tools to develop their technical potential.
- To give the student the opportunity to live the total creative experience and to witness and participate in this creative process, including the production and the performance of choreographic works by renowned creators.
- To give the student the knowledge to better understand the function of her/his body, recognizing the underlying anatomy and kinesiology theories relevant to dance training.
- To offer the possibility to develop the different aspects of creativity and to cultivate a personal creative process through the execution of improvisation, composition and creation tasks.
- To encourage critical reflection on the arts and to question the role of art and the artist in society allowing the student to grasp the nature and the challenges of long term commitment to the profession.
- To offer the student the opportunity to be analytical towards the tasks at hand and to be open-minded towards the presentation of alternative artistic applications.
- To offer the student the chance to discover her/his affinities and strengths, and analyze her/his experience and knowledge in order to establish personal professional goals and objectives.

The Programme is committed to sound principles in dance training utilizing the traditions found in modern dance and classical ballet training, balanced with the expanded scientific knowledge of movement principles available to today's trainers. Artistically, The School believes in engaging the creative and analytical mind, giving students the opportunity to seek, study, witness and experience the many trends in dance development. The dancers are encouraged to view themselves as committed artists, who have a strong sense of their role in society and a commitment to their role as new members of the dance community working for the wellbeing of an art form. The Programme is firmly entrenched in the solid expertise of its highly reputable teachers and the innovative creative approach of its resident and guest choreographers.

"Focusing on the physicality of the art form while simultaneously developing musicality, artistry and versatility, the classes, taught by incredible teachers from Ottawa and renowned guest artists, allowed me to acquire a very strong technical foundation."

*Robin Treleaven, 2018 Graduate
Dancer with Compagnie ODD and The School of Dance DanceONTour® Programme*



Photo: Michel Dozois | Choreographer and performer: Alya Graham | 2014



Photo: Gilles Vézina | Choreographer: Heidi Strauss
Performers: Simone Brown, Rosalie Paquette | 2022

The School's course of study gives students the necessary tools to be successful as contemporary dance artists. The curriculum is designed to develop the skills of critical thinking, conceptualization, analysis, and communication. The training further stimulates physical and intellectual commitment, sensibility, and confidence by allowing the student's creativity to flourish through the use of imagination and intuition. **Integral to the process is the self-image of the dancer and their passion for life-long learning in dance.**

Guest and resident choreographers play a very important role in the education of students. Chosen within a variety of styles and creative approaches, the choreographers are called upon to create new works or teach repertoire in the format of an intensive residency. The objective of the residencies is to allow the student to witness and participate in a unique creative process enabling him/her to better recognize the particularities of each new style of choreography and to develop adaptability towards each new circumstance of creation. **The School's learning process prepares future dance artists to recognize and to respond to the qualities and the subtleties evident in today's innovative choreographers.**

The day-to-day schedule of the Programme resembles that of a dance company; the mornings are dedicated to physical education and technical dance training and the afternoons are divided into intense artistic work periods. Each guest choreographer has a creative process period of 2 to 4 weeks. The composition and interpretation courses are assembled into 2 to 3 week intensive periods.

In addition to school tour performances and informal in-studio showings, public presentations and performances of the students' work are held in a professional theatre between two and five times each year. **In these presentations, the students take full ownership of their artistic experience by performing the works of resident and guest choreographers as well as their own work.**



Photo: Lisa Hebert | Dancer: Jessie Lhôte | In rehearsal | 2013

Our artistic standards are driven by the excellence expected of each student in their technical and artistic development. We are committed to teaching the fundamental principles of contemporary dance styles and techniques. The School believes that dance is an art form in constant evolution reflecting esthetic, social, and philosophical change.

Students will:

- Work to achieve a command of the foundations of modern/contemporary dance technique through daily modern/contemporary dance classes, ballet classes, and somatic work.
- Develop interpretive skills through workshop exploration of intellectual, physical, and expressive interpretation tasks.
- Refine artistic performance skills by learning, rehearsing and presenting repertoire works and creations from guest and resident choreographers.
- Learn the principles and elements of composition, and experiment with their choreographic function and application through composition workshops.
- Access personal creativity through improvisation and composition workshops and develop individual creative processes with the completion of choreographic studies.



Photo: Bill Juillette | Choreographer: Frédérique Pelletier
Performers: 2019-20 students

"The School of Dance, in the world of Canadian contemporary dance training, is like a secret little gem. Those of us lucky enough to have been a part of the Programme were able to experience first-hand the brilliance that is the faculty, training, and facility. What is unique to me about the Programme is the truly equal importance placed on both technique and interpretation; students graduate feeling confident and very well rounded."

*Laura Toma, 2014 Graduate
Certified Gaga teacher, dancer with Andrea Peña and artists and LA TRESSE collective*

Joint Diploma Degree with York University's Bachelor of Fine Arts (Honours B.F.A.) in Dance

The School of Dance offers a joint diploma degree with York University's Bachelor of Fine Arts (Honours B.F.A.) in Dance. This collaboration draws on the complementary strengths of both institutions, and is similar to the existing Honours B.F.A. joint program in Dance offered with Canada's National Ballet School and the School of Toronto Dance Theatre. The Programme is consistent with the Academic Plan of the York Faculty of Fine Arts and the University's strategic priority regarding the development of professionally related programs.

Students who successfully complete The School of Dance three-year Contemporary Dance Programme with minimum B+ standing (6.0 York GPA), will be eligible to apply for admission to the York B.F.A. (Hons) Dance program. After successful application to York University, students admitted will have 60 credits from their training at The School of Dance applied towards their 120 credit B.F.A. (Hons) degree. The School of Dance Contemporary Dance Programme students in the joint program will concentrate their B.F.A (Hons) on a combination of studio and theory studies, and required courses for the University. A York dance audition is not required for graduates of The School of Dance Contemporary Dance Programme.



Photo: Gilles Vézina | Choreographer: Isabelle Boulanger
Performers: Emily Leger, AJ Ayson | 2017

"Dancing the demanding and intense classes and choreographies always gave me great satisfaction and a profound feeling of accomplishment."

*Marie-Michelle Darveau, 2014 Graduate
Dancer with Compagnie ODD, Compagnie danse K par K and Sylvain Énard Danse*

Entrance Requirements/Auditions

Entrance to the Contemporary Dance Programme is by audition only. Candidates should have at least three years of serious dance training. To enter the Programme the candidate must have graduated from Grade 12 and be 17 years of age or older. Students under the age of 18 with a High School Diploma are required to complete a supplementary application form which includes a parental/guardian signature authorizing the application and confirming consent.

2024-25 auditions will be held on **Sunday, March 3, 2024 from 10:00am to 3:00pm** (application deadline is February 23, 2024) and **Monday, August 19, 2024 from 9:00am to 12:00pm** (application deadline is August 9, 2024) in our studios at The School of Dance, **200 Crichton Street, Ottawa.**

The following documents must be included in an audition application:

- Completed audition application form; available online at www.theschoolofdance.ca.
- Dance resume, specifying style of dance practiced and duration of training, and other related activities or pertinent information.
- Two letters of recommendation from recent dance teachers. These letters should be forwarded directly to The School of Dance by email to sylviedesrosiers@theschoolofdance.ca.
- Copy of applicant's High School or College Diploma and most recent transcript.
- A copy of the applicant's birth certificate.
- One full-length photograph in dance clothing.
- Relevant medical information (health and injury history); these can be described by the candidate.
- \$75 Canadian funds (non-refundable), payable to The School of Dance, to cover the audition fee. Payable by cheque, debit or credit card.

Details of any COVID-19 protocols and requirements of The School of Dance will be sent to applicants upon receipt of their application.

Auditions by video are possible for applicants residing more than 500km from The School. To receive details about auditioning by video, please contact Sylvie Desrosiers at sylviedesrosiers@theschoolofdance.ca

Written audition results will be emailed and mailed to the candidates within three weeks following the audition.

Send the completed form and attachments to:

Contemporary Dance Programme
The School of Dance
200 Crichton Street
Ottawa, ON K1M 1W2
or by email to
sylviedesrosiers@theschoolofdance.ca



Photo: D. Brian Campbell | Choreographer: Ginette Laurin
Performers: Chantal Carrier, Simon Renaud | 2010

2024-25 Fee Schedule and Conditions of Enrolment

The Professional Programmes of The School of Dance are publicly subsidized. The fee charged represents only a portion of the real costs. Fees are due at the time of registration. The School receives funding from federal, provincial and municipal governments. These funds contribute to the classroom training of the students, with the balance of the required budget achieved through private and corporate fundraising.

The tuition fee for the 2024-25 season is \$6,000. The fee is based on 32 weeks of study, September through to the end of May, and is generally paid in two installments, one for each term. Other arrangements such as monthly payments are possible with an added 6% interest fee. Students should expect to spend an additional \$750 towards books, special workshops and contemporary dance performance tickets during the school year. Students of the Contemporary Dance Programme who are Québec residents are eligible to apply for student loans from the Province of Québec. Some students are eligible for grants from their provincial arts councils.

An official tax receipt is issued for tuition fees paid within the calendar year for use, where applicable, under the guidelines of Revenue Canada. Tax credit certificates are issued in the student's name at the end of February. Students receiving financial assistance in the form of a scholarship are also issued T4A forms; scholarships are considered as income to students under current Canadian tax law. Please check with your personal financial advisor if you have any questions pertaining to tax matters.

Timetable, calendar and regulations

The School's annual calendar is mailed in July, the school year begins in September and finishes at the end of May. We follow the regular statutory holiday schedule, plus a three week break in December, a week-long break in March and a few weekdays off when a rest from weekend workshops or performances is needed. The timetable for each level of study is also provided to the students in July, once the audition/assessment process has been completed. The normal training day starts at 9:00am and finishes between 4:00pm and 5:30pm, Monday through Friday.

The registration package also includes the statement of the students' rights and responsibilities and The School's list of regulations. The students are expected to comply with these regulations in preparation for their career as dancers. The School of Dance values and encourages motivation and self-discipline, self-respect, and the respect of others and the learning environment.

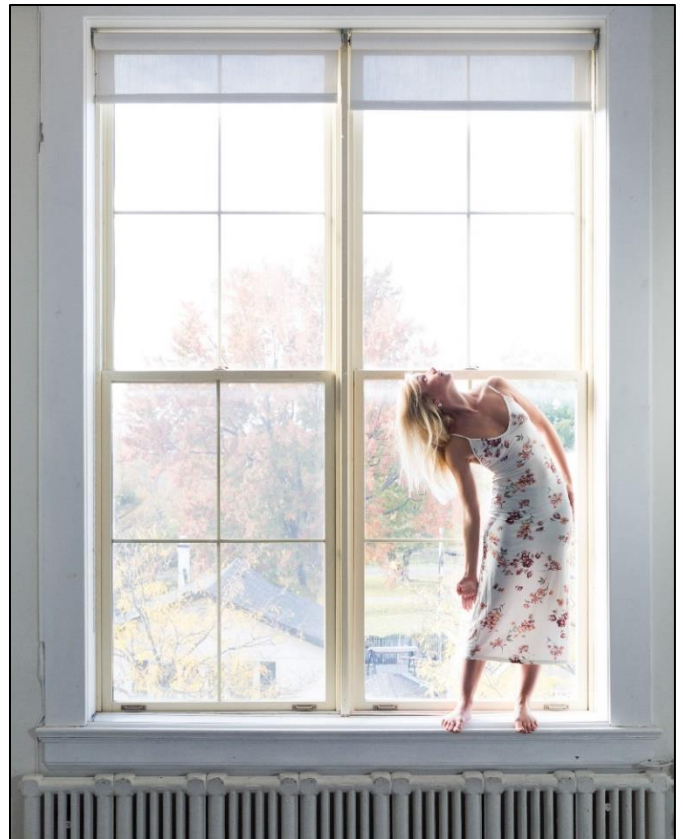


Photo: Lisa Hebert | Dancer: Audrée Papineau-Chartrand | 2015

Facilities

Building Facilities

The School of Dance, a heritage-designated building, is located at 200 Crichton Street in Ottawa, a safe, residential area of east/central Ottawa. Crichton Street is on the local bus system, and a bus pass is approximately \$115 per month. Free street parking is available, although limited.

The offices of the Artistic Director, the assistant to the Artistic Director, the Programme Directors, the Director of Client Services, the administrative support staff and the staff room are on the first floor. The School has six studios with custom-built, sprung Rosco floors, a classroom, a resource centre, and a wellness centre. All studios are equipped with portable barres and a piano. There are spacious change rooms and washrooms with shower facilities, along with private lockers for personal belongings. A water bottle filling station is located on the main floor. A lounge on the lower level is equipped with a refrigerator and microwaves for students' use.

Artistic Equipment and Supplies

Our artistic supplies include seven quality pianos and a variety percussion instruments. The School has a superb touring floor for its Outreach programmes, and maintains a supply of costumes and props for performances. There is portable sound and video equipment for use in classes. There is a variety of exercise equipment and two reformers for the Somatic and the Pilates programmes.

We maintain a library of performance videos, recorded music, and a small but comprehensive library of reference books for students' use. The School keeps an archive of all of the choreographic works and works in progress created on and by the students. There is a collection of support videos for the history and music courses.



Photo: Nicola Fridgen

Living in Ottawa/Gatineau

The City of Ottawa, Canada's capital, is conveniently located two hours (by car) west of Montreal and four hours north-east of Toronto. The city borders the Province of Québec, creating a milieu in which both French and English cultures are deeply rooted. Ottawa is a major centre for the visual and performing arts. Ottawa is home to the National Arts Centre, more than a dozen National Museums and Galleries and a variety of arts related festivals. Residents enjoy the charm of a smaller urban centre with accessibility to wide-open green spaces, parks and wilderness areas.

Housing Information

An inexpensive one-bedroom apartment in Ottawa costs approximately \$1,000 per month including utilities. Most students find that shared accommodation is a more economical housing option. The local newspapers, the Ottawa Citizen and Le Droit, and web sites such as <http://ottawa.craigslist.ca> and www.kijiji.ca/h-ottawa/1700185 provide a source for securing single and shared accommodation.



Photo: Gilles Vézina | Choreographer: Sylvie Desrosiers
Performers: Robin Treleaven, Myrielle Bernier-Acuña | 2018

Curriculum | Outline

Year 1

- Contemporary Dance Technique I and II (CON 110/120)
- Ballet I and II (BAL 110/120)
- Somatic Work I and II; includes Pilates and Yoga (SOM 110/120)
- Interpretation I and II; includes repertory and new creations (INT 110/120)
- Composition I and II; includes improvisation, contact-improv and creation (COM 110/120)
- Anatomy (ANA 110)
- Performance Enhancement I (PSY 110)

Year 2

- Contemporary Technique III and IV (CON 210/220)
- Ballet III and IV (BAL 210/220)
- Somatic Work III and IV; includes Pilates and Yoga (SOM 210/220)
- Interpretation III and IV; includes repertory and new creations (INT 210/220)
- Composition III and IV; includes improvisation, contact-improv and creation (COM 210/220)
- Dance History/Appreciation (HIS 210)
- Performance Enhancement II (PSY 210)

Year 3

- Contemporary Technique V and VI (CON 310/320)
- Ballet V and VI (BAL 310/320)
- Somatic Work V and VI; includes Pilates and Yoga (SOM 310/320)
- Interpretation V and VI; includes repertory and new creations (INT 310/320)
- Composition V and VI; includes improvisation, contact-improv and creation (COM 310/320)
- Career Management (CMA 310)
- Performance Enhancement III (PSY 310)

Students are evaluated at the end of each year for acceptance into the following year. Evaluation is based on attendance and the successful completion of each course/programme components with an overall mark of 70%.



Photo: Gilles Vézina | Choreographer: Heidi Strauss
Performers: 2021-22 students

Curriculum

Course Descriptions

Modern/Contemporary Technique

Year 1 – Term 1, CON 110: 127.5 hours; Term 2, CON 120: 135 hours

Year 2 – Term 1, CON 210: 127.5 hours; Term 2, CON 220: 135 hours

Year 3 – Term 1, CON 310: 127.5 hours; Term 2, CON 320: 135 hours

Technique classes focus on body and limb alignment, the strength of the centre, body weight and suspension, freedom of articulation, overall flexibility and strength, and musicality. Classes culminate in longer combinations: turning, jumping, and moving through space. We teach Limón principle based classes (drop and recovery, bounces and suspensions, use of weight and momentum); we also teach basic principles of the Cunningham technique (contraction, release, spirals, specific shapes and co-ordinations), Modern barre classes and the Boneham technique.

In first year the dancers will work with a primary teacher allowing the basic principles to be well integrated and the progression of the work to be very structured. The teaching methodology stimulates the creative intellect of the dancer and favours the intelligent interpreter. As the dancer progresses in the Programme, he or she will encounter more guest teachers allowing for the discovery of a variety of information, views and feedback.

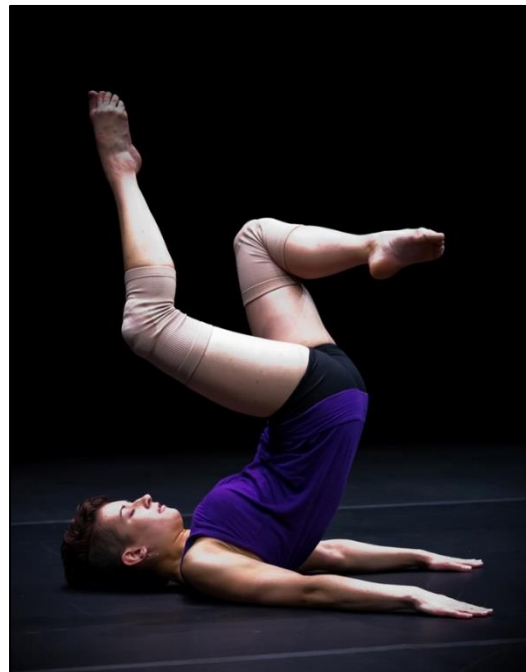


Photo: Lisa Hebert | Dancer: Alya Graham
In rehearsal | 2013

Ballet Technique

Year 1 – Term 1, BAL 110: 45 hours;

Term 2, BAL 120: 45 hours

Year 2 – Term 1, BAL 210: 45 hours;

Term 2, BAL 220: 45 hours

Year 3 – Term 1, BAL 310: 45 hours;

Term 2, BAL 320: 45 hours

Technique classes with barre and centre work emphasize proper alignment, co-ordination, and proper opening from the hip joints to develop strength and ease of stance. In first year, the dancers consolidate basic ballet concept and vocabulary. As their centres strengthen, the dancers work on balance, turns and jumps. The classes emphasize accent, timing, fluidity and musicality in the movement phrases.

In second and third year, the dancers improve their skills for multiple turns, complex jumps and beats. They work on strength and equilibrium in adagio work, refined co-ordination, and musical nuances.

Professional musicians, pianists and percussionists provide live music for all technique classes.

Somatic Work

*Year 1 – Term 1, SOM 110: 45 hours + 30 hours (Pilates and Yoga);
Term 2, SOM 120: 45 hours + 30 hours (Pilates and Yoga);
Year 2 – Term 1, SOM 210: 45 hours + 30 hours (Pilates and Yoga);
Term 2, SOM 220: 45 hours + 30 hours (Pilates and Yoga);
Year 3 – Term 1, SOM 310: 45 hours + 30 hours (Pilates and Yoga);
Term 2, SOM 320: 45 hours + 30 hours (Pilates and Yoga);*

Students study movement analysis and conditioning techniques to develop strength, flexibility and co-ordination of the body. Modules are centered on the torso, the shoulder, arm and neck, the foot and ankle and the hip and knee. Each module explores the specificity of a variety of approaches.

The second year and third year modules explore these topics through more advanced exercise studies. This course teaches the students about preparing the body for dance, noticing strain and hyper mobility of the body and warming-up consequentially. They learn to identify and work with minor injuries and body fatigue using a variety of massage techniques including the use of ball work. The goal of the course is self-analysis of the body's performance and identification of personal physical practices. Included in this course are Pilates and Yoga studies:

- **Pilates**

Pilates is a form of exercise designed to achieve long, lean muscle tone combined with strength and flexibility. With an emphasis on breathing, co-ordination and control, Pilates has wide reaching benefits for anyone in search of healthier muscles, improved posture and a greater sense of body awareness and physical wellbeing. In third year, some of the advanced Pilates work is practiced on the Pilates-specific equipment (e.g. the reformer). The students also learn the Ron Fletcher towel-work.

- **Yoga**

Yoga Tune Up® and The Roll Model® Method, developed and created by internationally renowned movement educator, Jill Miller, are specialized conscious fitness formats integrating elements of Corrective Exercise, Body Therapy, Yoga and Self-Massage. The poses, routines, and myofascial self-care work found in these formats are deeply rooted in discovering the biomechanics and physiology of each individual.



Photo: Gilles Vézina | Choreographer: Heidi Strauss
Performers: Katherine Ng, Charles Cardin-Bourbeau | 2013

Interpretation and Performance

Year 1 – Term 1, INT 110: 155 hours; Term 2, INT 120: 155 hours

Year 2 – Term 1, INT 210: 155 hours; Term 2, INT 220: 155 hours

Year 3 – Term 1, INT 310: 155 hours; Term 2, INT 320: 155 hours

Students will learn through a series of task-oriented workshops how to efficiently work with a choreographer. Dancers develop their perception, understanding and execution of body shapes, movement dynamics, spatial awareness, rhythm and choreographic details. They learn to concentrate, analyze, think and be “in the moment”. They develop their abilities to externalize inner feelings, understand the contrast between losing inhibitions and gaining control, express emotional content with integrity, use proper motivation, understand the focus and embrace the plurality of movement. Exercises in learning professional repertoire allow the students to analyze and experience professional expectations. This course also includes Bouffon workshops.

Each year, for each level, one to four guest choreographers and resident choreographers are invited to either create a new work or remount an existing work with the students. These choreographic residencies span 2 to 4 weeks. Through these creations, the students learn about each of the choreographers’ creative processes. They experience the demands that are made on dancers. They also learn to move in a variety of ways, physically understanding each of the choreographers’ dance vocabularies. Our guest artists represent a very rich diversity of Canadian choreographers. A wide range of working styles and dance aesthetics are presented to the students. The students work to achieve accuracy and fullness of movements through coaching. With constant feedback on their intent, interpretation and physical approach to the work, the students discover their full potential. The students work in a variety of group sizes including smaller (2 to 7) groups and larger groups (8 to 12).



Photo: Gilles Vézina | Choreographer: Mélanie Demers
Performers: Jessie Lhôte, Marc-André Boyer | 2014

These dance works are presented in a series of performances at the Art Court Theatre or La Nouvelle Scène at least twice a year. Excerpts of these works are chosen and presented, mainly by the second and third year students, in schools and community outreach performances. This component of the curriculum has allowed for the students to perform at the Museum of Nature, on a series of high school tours with our DanceONTour® programme, and at the National Gallery of Canada. The School of Dance is also contracted by the National Arts Centre to perform for events such as the Canada Day celebrations and Culture Days. The students also perform in the NAC Theatre for special events featuring the Professional Training Programmes of The School.

Composition/Improvisation

Year 1 – Term 1, COM 110: 45 hours; Term 2, COM 120: 45 hours

Year 2 – Term 1, COM 210: 45 hours; Term 2, COM 220: 45 hours

Year 3 – Term 1, COM 310: 45 hours; Term 2, COM 320: 45 hours

In first year, the dancers participate in a series of task-oriented workshops. The first series uses improvisation as a means of gaining creative fluidity and as a tool for the elaboration of dance vocabulary. Then through contact-improvisation, the students learn to use gravity, momentum, timing and inertia to move to and from the floor, in contact with others or freely through the space. A spontaneous movement art form, contact-improvisation uses body weight, timing and skeletal support in order to minimize muscular effort. These workshops develop skills for partnering, giving fluidity to the dancer and integrating strategic risk-taking as a dance factor. The second series explores the elements of dance (time, space, body, energy and interrelation) and choreography (tools and concepts). In this course, we also study the principal characteristics of creativity and situate them in a dance movement creative process. This course culminates in the creation of a collective work.

In second year, the students explore "themes and variations" which are the many ways to expand on a phrase of dance vocabulary. Through the creation of a small group piece, the students also explore the principles of composition (structure, harmony, contrast, etc.) using and creating relationships between the many components of choreography. The students identify the different steps and components of a production. They learn how to work in a theatre (orientation, organisation and etiquette). They develop the skills to communicate with the lighting designer, the sound and lighting technicians and the theatre crew.

In third year, the students begin a personal creative process that culminates in the performance of a self-choreographed solo. Analyzing the function of art and the artist, each student identifies and researches a personal topic and gains the ownership of physicality or specific aesthetic elements and preoccupation.

***The faculty monitors all creative work.
All pieces are presented in Ottawa
Dance Directive's ODD BOX at Arts Court.***



Photos: Lois Chan | 2020
Students in studio with Andrew de Lotbinière Harwood



Photo: Lisa Hebert | Dancer: Jessie Lhôte | In rehearsal | 2013

Anatomy

Year 1 – Term 1 and 2, ANA 110: 30 hours

This first year course is designed to give the dancers a clear understanding of the moving body, of functional anatomy. The students will learn basic kinesiology, musculoskeletal physiology, and the mechanics of breathing. This course provides the underlying theory to the Programme's practical somatic work courses. Students will also learn about the common injuries in dance, their causes and their treatments.

Dance History - Appreciation

Year 2 – Term 1 and 2, HIS 210: 30 hours

In Term 1 students learn about the pioneers of modern dance and the development of modern dance throughout the first half of the 20th century and into the 1960s. With a strong emphasis on the influences that the social and technological developments of the era have on the dance artists' work, the students learn to analyze the relationship between art and society.

In Term 2, during the first section of the course, the students learn about Canadian contemporary dance. The second part of the term profiles our present dance community and teaches about some worldwide leaders and influences of our time. The dancers will learn about the community in which they are entering and are asked to define their own interest in relationship to what is currently happening in the contemporary dance world.

Career Path and Management

*Year 3– Term 1 and 2, CAM 310: 30 hours
includes participation in the "On the Move" or "Danse Transit"*

In this course the students learn about the resources available to them in the professional world. They will discover the dance service organizations and their role in the community. They will prepare for their first year out of school: write their resume; learn where to find audition postings; and collect a portfolio of photos and videos. They will learn about the art funding agencies and their programs. Basic financial needs and management are examined. The dancers learn about goal setting and actively entering a community.

Performance Psychology

Year 1– Term 1 and 2, PSY 110: 35 hours

Year 2– Term 1 and 2, PSY 210: 35 hours

Year 3– Term 1 and 2, PSY 310: 35 hours

This course develops psychological skill for dancers and gives them performance enhancement techniques. It addresses issues and components of performance such as goal setting, self-awareness, self-acceptance, anxiety reduction techniques, biofeedback, imagery, visualization, concentration, focus, motivation, identity, and management of emotions.

Guest Artists - Special Workshops

The Programme enjoyed the support of Canada’s Le Groupe Dance Lab, until its closure in August 2009. Since then its former Artistic Director, Peter Boneham, member of the Order of Canada and recipient of the Governor General’s Performing Arts Award, has been a teacher and now is Artistic Advisor to the Contemporary Dance Programme. This privileged relationship, plus a strong collaboration with artists and choreographers from the region, and the national dance milieu, contributes to the richness of The School of Dance Contemporary Dance Programme through a well-rounded apprenticeship in the craft.

Throughout each dance season, the Programme includes workshops and master classes given by artists who are on tour in the region. These are often offered in collaboration Ottawa Dance Directive (ODD) and the National Arts Centre. In recent years, students have participated in workshops offered by Canadian artists such as Ralph Escamillan (Vancouver), Andrea Peña and artists (Montreal) and Tiffany Tregarthen (Vancouver), and international artists such as Honji Wang and Sebastien Ramirez (France), Akram Khan (UK), Tero Saarinen (Finland) and Yoan Bourgeois (France). The Programme also works in collaboration with other post-secondary dance conservatories in Canada such as the School of Toronto Dance Theatre, École de danse contemporaine de Montréal, the School of Contemporary Dancers (Winnipeg), and l'École de danse de Québec, to organize exchanges and to gather our graduates in creation projects and showcase performances.

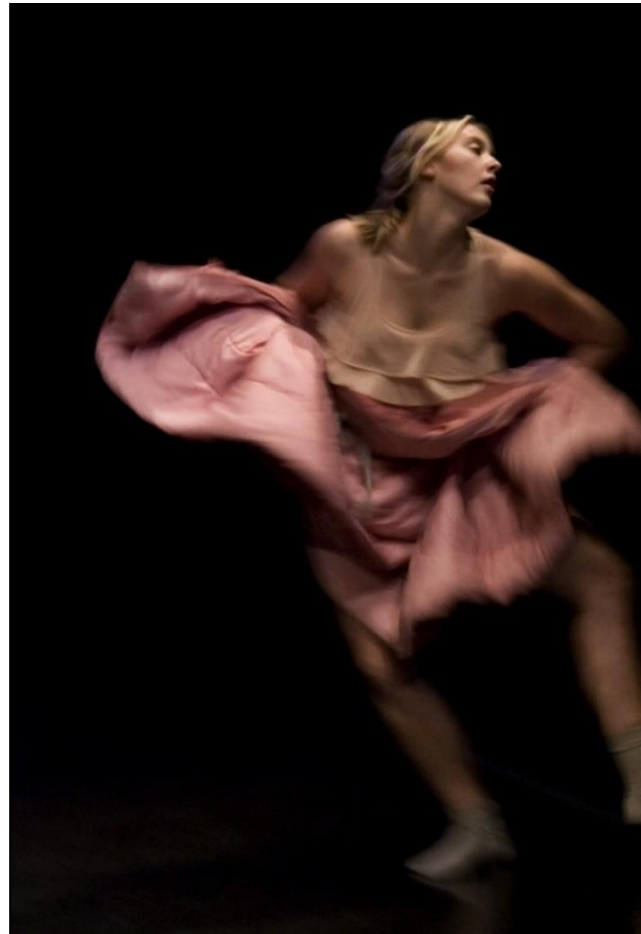


Photo: Sarah Schorlemer
Choreographer and performer: Marilou Lépine | 2010



Photo: D. Brian Campbell | Choreographer: Ginette Laurin
Performer: Rebecca McLane | 2010

The School of Dance



Merrilee Hodgins, A.R.A.D., Artistic Director

Merrilee Hodgins, the Co-founder and Artistic Director of The School of Dance, studied in Canada, England, Denmark, Germany and the United States. In 1971, Merrilee was awarded the prestigious Solo Seal of the Royal Academy of Dance. In 1973 she became principal dancer with the Alberta Ballet Company, later working in Denmark, Germany and the U.S. as a freelance artist. Miss Hodgins, a recipient of the YM-YWCA's 1997 *Women of Distinction Award*, was the 1997 Chair of the City of Ottawa's Cultural Leadership Committee, was a member of the board of directors for Dance Ontario, and has been awarded Canada Council grants to research and develop projects to introduce children to dance. Merrilee Hodgins is a Director of the Celia Franca Foundation and she regularly collaborates with a wide-range of organizations such as the Ontario Arts Council, the National Arts Centre, the National Gallery of Canada, Carleton University, the Cultural Human Resource Council and the Hnatyshyn Foundation. Miss Hodgins developed The School's suite of inclusive programmes including *Shall We Dance?* in the hospitals of Eastern Ontario, *DragonFly®* for learners with Down syndrome, the *Dance of Life* Health and Wellness programme and *Dancing in the Street* which takes place throughout the City of Ottawa each summer. Her recent artistic projects include choreographic commissions from the National Arts Centre Orchestra in Ottawa, a collaboration with Canadian poet Susan McMaster, and a commission to produce a concert version of Stravinsky's *Firebird* for the Brott Music Festival in Hamilton, Ontario. In 2013, Miss Hodgins received the Queen Elizabeth II Diamond Jubilee Medal for her dedicated service to her peers, her community, and to the world of dance. In 2017, Miss Hodgins was presented with the Senate of Canada Sesquicentennial Medal in recognition of her valuable service to the nation.

Photo: Simmy Ahluwalia

Resident Faculty of the Programme



Sylvie Desrosiers, B.V.A., C. Ed., Programme Director

It is under Peter Boneham's direction at Le Groupe Dance Lab that Sylvie Desrosiers trained and started her career as a choreographer and a teacher. She eventually directed Le Groupe's dance school from 1991 to 1993. In the fall of 1994 she joined The School of Dance to establish The School's Contemporary Dance Division. She is director of the division, teaches modern dance technique, composition, and is a resident choreographer. Ms. Desrosiers has extensive experience in the conception and the delivery of movement courses, dance classes and workshops in schools, colleges and universities and has been a guest choreographer in many performing arts schools. She has worked for the Ontario Ministry of Education on the development of the grade 9-12 dance curriculum and has been active in the development of dance education activities with the AFEAO. As a choreographer Sylvie Desrosiers has presented her work in several Canadian cities including Ottawa, Gatineau, Montreal, Toronto and Vancouver. In her career spanning over 30 years, with the support of the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, the Ontario Arts Council and the City of Ottawa, she has created works including *Submergé de pétales d'acier*, a new quintet presented in 2019, *douce tourmente* a duet for performers Marc Boivin and Heidi Strauss, *à tire d'aile, flots, glace, épaves, distance* and the trilogy *Vestibulaire*. With her company, DORSALE danse, she produced the performances of *Submergé, douce tourmente, TOUT danse, fougue* and project *Brut*. Sylvie Desrosiers is a founding member of Ottawa Dance Directive/ Centre de danse contemporaine (ODD), she is the 2011 award winner of the *Prix pour la création artistique du Conseil des arts et des lettres du Québec pour la région de l'Outaouais* and the 2017 recipient of the Ottawa Arts Council *Victor Tolgesy Award*.

Photo: Michael Slobodian



Peter Boneham, C.M.

In a career spanning over six decades, Peter Boneham has won international acclaim as the choreographer of over 40 works, inspired teacher of generations of dance artists, and Director of Le Groupe de la Place Royale, Canada's foremost modern experimental dance company. He is the visionary creator of Le Groupe Dance Lab, and is the longest-serving artistic director in Canadian contemporary dance. Boneham's awards and honours include the inaugural *Jean A. Chalmers Award for Creativity in Dance in Canada* (1991), the *Dance Ontario Award* (1992), the *Victor Tolgesy Award* (1996), the *Governor General's Performing Arts Award for Lifetime Achievement* (2005). He has also been honoured as *Chevalier des arts et des lettres* (2008), and member of *The Order of Canada* (2008).

Photo: Boneham Archives



Cathy Kyle Fenton

Cathy Kyle Fenton has performed extensively with Le Groupe de la Place Royale (Ottawa) and Dancemakers (Toronto), touring internationally. She has danced in works by Jean Pierre Perreault, Christopher House, James Kudelka, Carol Anderson, and Doug Varone, among others. Cathy studied at the Mudra school in Belgium and also studied with such luminaries as Peter Boneham, Peggy Baker, Maggie Black, Irene Dowd and Lar Lubovitch. Cathy has received numerous grants and awards including Canada Council grants, Ottawa Arts Council creation fund, The Floyd Chalmers Performing Arts Award and the Erik Bruhn Memorial Award. In 2010, Cathy premiered her choreography *Moon* in Series Danse 10; in 2011, she co-produced an evening of dance with Caroline Barrière; in 2013, she produced a full evening of her choreographies at the ODD BOX including *Outskirts of Town*, *Dominoes* and *Drink the Water*; in July 2015 her work was performed in Dark Horse Projects; in August 2015 she was awarded the summer residency at ODD and presented *Raw Footage*, an evening of her works. *Raw Footage* was performed again in the 2016 Ottawa Fringe Festival. In October 2017, she produced two evenings of her choreographies in *4X4 Dance*. Her latest work *Two Trust* was performed in Series Danse 10 and was made into a film (Steven Hunt, SD Video Productions). Cathy is a licensed Fletcher Pilates teacher, Hypopressives Canada instructor (neuro -myofascial movement), a BONE FIT instructor (Osteoporosis Canada), and Buff Bones instructor (a medically endorsed full body exercise system for bone and joint health).

Photo: Paul Fenton



Yvonne Coutts

Yvonne Coutts is the Artistic Director of Ottawa Dance Directive and resident choreographer of Compagnie ODD. Her new works for the company have been featured at numerous national festivals and for many local events and performances. As an independent, she received the Bonnie Bird Choreographic Award and the commissioned work toured Europe, Asia, and the USA. Yvonne was a company member of Le Groupe Dance Lab for a decade and associate director for several seasons. She has presented work nationally and received commissions from artists across Canada including Four Chambers Dance Project, Dancemakers, and BoucharDanse. She is a faculty member of The School of Dance Contemporary Dance Programme and has also guest taught at Grant MacEwan College, Decidedly Jazz Dance Company, Neighbourhood Danceworks, the University of Calgary, Winnipeg Contemporary Dancers et Les ateliers de danse moderne de Montréal. Yvonne Coutts is the 2015 recipient of the Ottawa Arts Council Mid-Career Artist Award. In 2021, Yvonne was nominated for the Eldred Family Dance Award through the Ontario Arts Foundation, administered by the Ontario Arts Council.

Photo: Anitta Martignago



Lana Morton

Lana Morton is associate director and production manager of Ottawa Dance Directive. She is the founder of SERIES DANCE 10. Lana holds a bachelor degree in dance from l'Université du Québec à Montréal. Since 1995, she has enlivened the Ottawa/Gatineau dance scene as a dancer, choreographer, artistic adviser, teacher and producer. *EN VIN*, her full-length work, was first presented in Ottawa in 2009 and in 2013 in Northern Quebec. In the fall of 2016, she premiered her solo *AUTRES FRÉQUENCES* with dance artists Jeffrey Hall and Katia Gagné at the opening of Montreal's Festival Quartiers Danses at Place des Arts. The work was also presented at La Nouvelle Scène Gilles Desjardins in Ottawa and at CD Spectacles in Gaspé. She has performed *GEORGIE*, a solo commissioned by ODD with choreographer Harold Rhéaume. The solo was presented with Compagnie ODD at la Nouvelle Scène Gilles Desjardins (2017), at Sudbury's La Nuit émergente, and at the XVII Sommet de la Francophonie in Armenia, in 2018. Lana has created numerous works for the Contemporary Dance Programme and has extensive experience in creating significant dance workshops for students and teachers in schools and in the professional dance communities.

Photo: Morton Archives



Pam Place, PT FCAMPT CAFCI

Pam Place is an insightful physiotherapist with a professional dance background, who uses her knowledge of the physical demands of performing arts careers to help musicians and dancers avoid injury and maximize their potential.

Pam has acquired experience assisting a broad range of clients since beginning her physiotherapy career in 2000. She began at The Ottawa Hospital Rehabilitation Centre, initially working in the areas of respiratory care, spinal cord injury rehab and complex orthopaedics. In 2004 she transitioned into private orthopaedic practice. She now divides her time between The School of Dance in Ottawa, Ontario and PhysioSport Chelsea in Chelsea, Québec.

Pam is a graduate of The National Ballet School in Toronto, and spent her performing career dancing with the National Ballet of Canada from 1983 to 1992. She remains active in Ballet, currently serving on the faculty of The School of Dance, where she teaches anatomy to contemporary dance students and ballet to senior full time students. Pam is the recipient of *the Erik Bruhn Memorial Award* (1997), *the Karen Kain Award* (1996, 1998) from the Dancer Transition Center and *the Mensa Canada Scholarship* (1998). In addition to her BSc. PT, Pam also holds the Advanced Diploma in Manual and Manipulative Therapy from the Orthopaedic Division of the *Canadian Physiotherapy Association* and is certified with *Acupuncture Canada* in the use of anatomical acupuncture. She has also completed "Principles of Dance Medicine", a program offered at Harkness Center for Dance Injuries in New York City.

Photo: Andrew Muir



Nicola Fridgen

A graduate of The School of Dance Contemporary Dance Programme, Nicola resides in Ottawa where she continues training, performing, creating and teaching, and works at The School of Dance as Assistant to the Artistic Director. Since 2008 Nicola has performed works by various Ottawa choreographers, along with dancing in her own creations. In recent years she had the pleasure of performing in the Dance: Made in Canada Festival in Toronto, at the French Embassy in Ottawa, with the NAC Orchestra, and at the Brott Music Festival in Hamilton. As a choreographer, Nicola has created numerous works for the students in the Contemporary Dance Programme and Canterbury High School. She was mentored

by Peter Boneham in 2013 to create her first work on professional dancers. Nicola currently works as a dancer for Sylvie Desrosiers/DORSALE danse and Cathy Kyle Fenton. In June 2016, she performed a solo work in *Raw Footage* by Cathy Kyle Fenton and in June 2019, she performed in Sylvie Desrosiers' latest work, *Submergé*, at La Nouvelle Scène. Nicola is the Project Leader of Dark Horse Dance Projects, an arts platform designed to create performance opportunities for contemporary dancers and choreographers from the Ottawa region. She coaches Ottawa Special Olympics athlete Kimana Mar, who was awarded 7 gold medals in the 2019 Special Olympics World Games in Abu Dhabi.

Photo: Gilles Vézina



Lisa Hebert

A passionate, lifelong student of the body, Lisa has studied extensively in many forms of dance, yoga and strength training. She is a Yoga Alliance® Certified Yoga Education Provider, a senior Teacher Trainer for Tune Up Fitness®, a Personal Trainer & Strength Coach and Brain Health Trainer®. She travels across North America to lead training intensives in anatomy and biomechanics for movement professionals and health practitioners.

As a graduate of the Contemporary Dance Programme at The School of Dance, Lisa gained invaluable insights while studying under Sylvie Desrosiers, Peter Boneham and Merrilee Hodgins, and performing with a diverse range of choreographers. She thrives on tailoring her classes to meet the students' needs at each stage of their journey towards becoming professional dancers. Her experience in over 25 years in dance training and performance, studies in Yoga, Anatomy, Acro Yoga, Animal Flow®, Nutritious Movement®, Fighting Monkey®, MovNat®, and more, give her a unique understanding of the body in motion. Lisa was also honoured to be the Roll Model for Rolling Along the Anatomy Trains, an intensive anatomy & fascia education program, by Tom Myers and Jill Miller. These various experiences inform and infuse a sense of innovation and athleticism into her teaching and coaching.

Photo: Darren Brown



Jacqueline Ethier, NCPT

Jacqueline has been a leader in the Health and Wellness community in Ottawa for two decades. She has touched the lives of many through her compassionate teaching style which focuses on the somatic experience, is inspired by curiosity and informed by current science. Jacqueline is a graduate of the Contemporary Dance Programme at The School of Dance (1999) and holds the title of Nationally Certified Pilates Teacher (2006). She is a recipient of the prestigious 40 under forty Ottawa Business Journal Award.

In 2002, Jacqueline founded Pilates Space in a small basement studio. She had the honour of studying with first-generation teacher Ron Fletcher for nearly a decade, an experience that had a profound effect on her teaching. With vision and dedication, Pilates Space has evolved to be Ottawa's premier Fletcher Pilates movement studio and Teacher Training Educational Centre. Jacqueline is also a dance artist; she is a collaborator on various independent dance projects in Ottawa and is company member with Tara Luz danse, DORSALE danse (Sylvie Desrosiers) and Compagnie ODD (Yvonne Coutts).

Photo: Bill Juillette



Chisato Horikawa LCSC-CICB, MA (in Dance Education)

Chisato began her ballet training in her hometown of Nara, Japan. At the age of eighteen, she was accepted into the professional ballet training program with the Showa School for Performing Arts in Tokyo. While at the Showa School, she participated in an exchange program with the Royal Ballet in England where she received intensive training. After graduating from the Showa School, she began to teach ballet at Showa Women's University and Company Bona Terra. Chisato moved to Canada in order to continue her professional development as a ballet teacher through the Royal Winnipeg Ballet School Teacher Training Program, where she graduated with distinction. After moving to Ottawa and joining The School of Dance faculty, Chisato successfully pursued her Licentiate teacher qualification with Cecchetti Canada, as well as a Master of Arts degree in Dance Education through the University of Bath, England, in partnership with the Royal Academy of Dance. Chisato also holds the Enrico Cecchetti Diploma.

Photo: Patrick McNeill



Anna Abraham, MA, MHK, RP

As a Registered Psychotherapist (CRPO) with a person-centered, strength-based approach, Anna has the rewarding opportunity of supporting clients through a variety of issues related to mental well-being and performance. With a passion for mental health advocacy in sport, she holds a Master of Arts in Counselling and Spirituality (individual counselling) and a Master of Human Kinetics in Intervention and Consultation (health and performance psychology). She is also currently the Varsity Mental Health Coordinator and Counsellor for the University of Ottawa. As a life-long athlete who achieved her Black Belt in Tae Kwon Do and endured several recoveries from sport-related injuries, she can personally attest to the immense value of mental health and skills towards athletic performance.

Photo: Abraham Archives

"The Contemporary Dance Programme at The School of Dance is why I have a career in dance. Under the instruction, openness and care of Sylvie Desrosiers and the faculty, I started to grow into the performer I am today. Throughout my training I was challenged when I needed to be pushed and nurtured with patience when that was necessary. I completed the Programme feeling well prepared for the professional world. It is through the Programme that I first worked with Yvonne Coutts, now the Artistic Director of ODD, one of the two companies I currently work for. The Programme also provided room for our own creativity allowing me to explore my artistic voice while still in training. I would highly recommend the Programme to any aspiring contemporary dancer."

*Jasmin Inns, 2001 Graduate
Dancer with Compagnie ODD and Compagnie de danse Sursaut (Sherbrooke)*

Guest Artists Through the Years

Every year, our guest choreographers and resident choreographers create new works with the contemporary dance students. Over the past 27 years our guest choreographers have included:

- Rob Abubo (Ottawa)
- Massimo Agostinelli (Montréal)
- Julia Aplin (Toronto)
- Marie-Julie Asselin (Montréal)
- Peggy Baker (Toronto)
- Louise Bédard (Montréal)
- Martin Bélanger (Montréal)
- Sarah Bild (Montréal)
- Anik Bouvrette (Ottawa)
- Serge Bennathan (Vancouver)
- Susie Burpee (Toronto)
- Marc Boivin (Montréal)
- Charles Cardin-Bourbeau (Montréal)
- Marie-Josée Chartier (Toronto)
- Mélanie Demers (Montréal)
- Danièle Desnoyers (Montréal)
- Lesandra Dodson (Winnipeg)
- Paul-André Fortier (Montréal)
- Dana Gingras (Montréal)
- Alya Graham (Gatineau)
- Karen Guttman (Montréal)
- Kate Hilliard (Toronto)
- Sasha Ivanochko (Toronto)
- Bill James (Toronto)
- Emmanuel Jouthe (Montréal)
- Allen Kaeja (Toronto)
- Kay Kenney (Kingston)
- Karen Kuzak (Winnipeg)
- Louis Laberge-Côté (Toronto)
- Alexandra “Spicey” Landé (Montréal)
- Emmanuelle Lê Phan (Montréal)
- Ginette Laurin (Montréal)
- La fondation Jean-Pierre Perreault (Montréal)
- Jane Mappin (Montréal)
- Dominique Porte (Montréal)
- Simon Renaud (Montréal)
- Harold Rhéaume (Québec)
- Tedd Robinson (Ottawa)
- Julia Sasso (Toronto)
- Riley Sims (Toronto)
- Yvon Soglo (Gatineau)
- Heidi Strauss (Toronto)
- David Albert Toth and Emily Gualtieri, PARTS+LABOUR_DANSE (Montréal)
- Darryl Tracy (Toronto)
- Michael Trent (Toronto)
- Jocelyn Todd (Ottawa)
- Apolonia Velasquez (Toronto)
- Brian Webb (Edmonton)
- Calder White (Vancouver)
- Dan Wild (Toronto)
- Sarah Williams (Montréal)

The Programme also includes week long intensives, workshops and master classes given by a variety of artists. Over the past 27 years our guest teachers have included:

- Kirsten Andersen (Ottawa)
- Peggy Baker (Toronto)
- Eric Beauchesne (Montréal)
- Marion Ballester (Belgium)
- Marc Boivin (Montréal)
- Yoan Bourgeois (France)
- Susie Burpee (Toronto)
- Ginelle Chagnon (Montréal)
- Lee Ching-Chun (Cloud Gate Dance, Taiwan)
- Sara Coffin, Mocean Dance (Halifax)
- Ernesta Corvino, Maître de ballet de la Pina Bausch Wuppertal Tanztheater (Germany)
- Ana Eulate (Spain)
- Ralph Escamillan (Vancouver)
- Frey Faust (France)
- Noam Gagnon and Dana Gingras (Vancouver)
- André Gingras (Netherlands)
- Sylvie Gribaudo (Italy)
- Andrew de Lotbinière Harwood (Montréal)
- Akram Khan (England)
- Allen and Karen Kaeja (Toronto)
- Alanna Kraaijeveld (Montréal)
- Sylvain Lafortune (Montréal)
- Vincent Mantsoe (France)
- Owen Montague (Toronto)
- Dylan Newcomb (Netherlands)
- Meagan O’Shea (Toronto)
- Andrea Peña and artists (Montréal)
- Victor Quijada (Montréal)
- Julia Sasso (Toronto)
- Lola Ryan (Ottawa)
- Tero Saarinen (Finland)
- Risa Steinberg (New York)
- Robert Swinston, Merce Cunningham (New York)
- Frédéric Tavernini (Montréal)
- Tiffany Tregarthen (Vancouver)
- Michael Trent (Toronto)
- Honji Wang and Sebastien Ramirez (France)
- Sioned Watkins (Ottawa)
- Paul White (Australia)
- Brian Webb (Edmonton)
- Sarah Williams (Montréal)

The Contemporary Dance Programme in Performance



Photo: Gilles Vézina | Choreographer : Sylvie Desrosiers
Performer: Simon Renaud | 2009



Photo: Hai Imagery | Dancer: Kay Kenney
Dance Photography Workshop, Culture Days, National Arts Centre | 2012



Photo: Gilles Vézina
Choreographer: Marie-Julie Asselin
Performer: Alya Graham | 2013



Photo: Gilles Vézina
Choreographer: Sylvie Desrosiers
Performers: Gabrielle Rousseau, Mélanie Suarez-Sussoni | 2018



Photo: Gilles Vézina | Choreographer: Apolonia Velasquez
Performers: 2019-20 students



Photo: Gilles Vézina | Choreographer: Darryl Tracy
Performers: Elissa Minich, Shania Leblanc | 2019



Photo: Gilles Vézina | Choreographer: Cathy Kyle Fenton
Performers: Naomi Gervais, Meghan Mainville | 2019



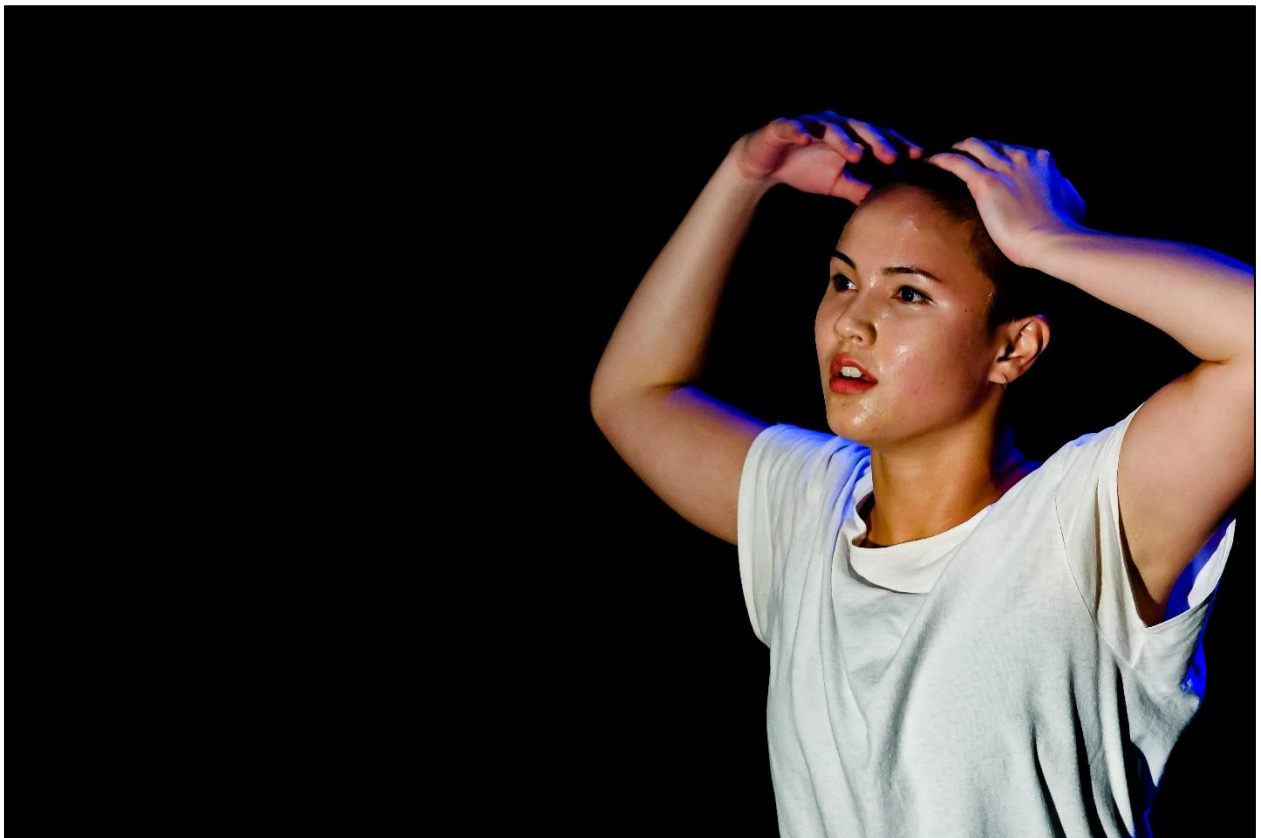
Photo: Gilles Vézina | Choreographer: Sylvie Desrosiers
Performers: 2019-20 students



Photo: Bill Juillette | Choreographers and performers: 2019-20 students



Photo: Bill Juillette | Frédérique Pelletier with lighting designer Fraser MacKinnon | 2019



Photos: Bill Juillette | Choreographer and performer: Maggie Shew | 2019



Photo: Bill Juillette
Choreographer and performer:
Frédérique Pelletier | 2019



Photo: Gilles Vézina | Choreographer: Apolonia Velasquez
Performers: Laurianne Forget, Shania Leblanc, Meghan Mainville | 2019

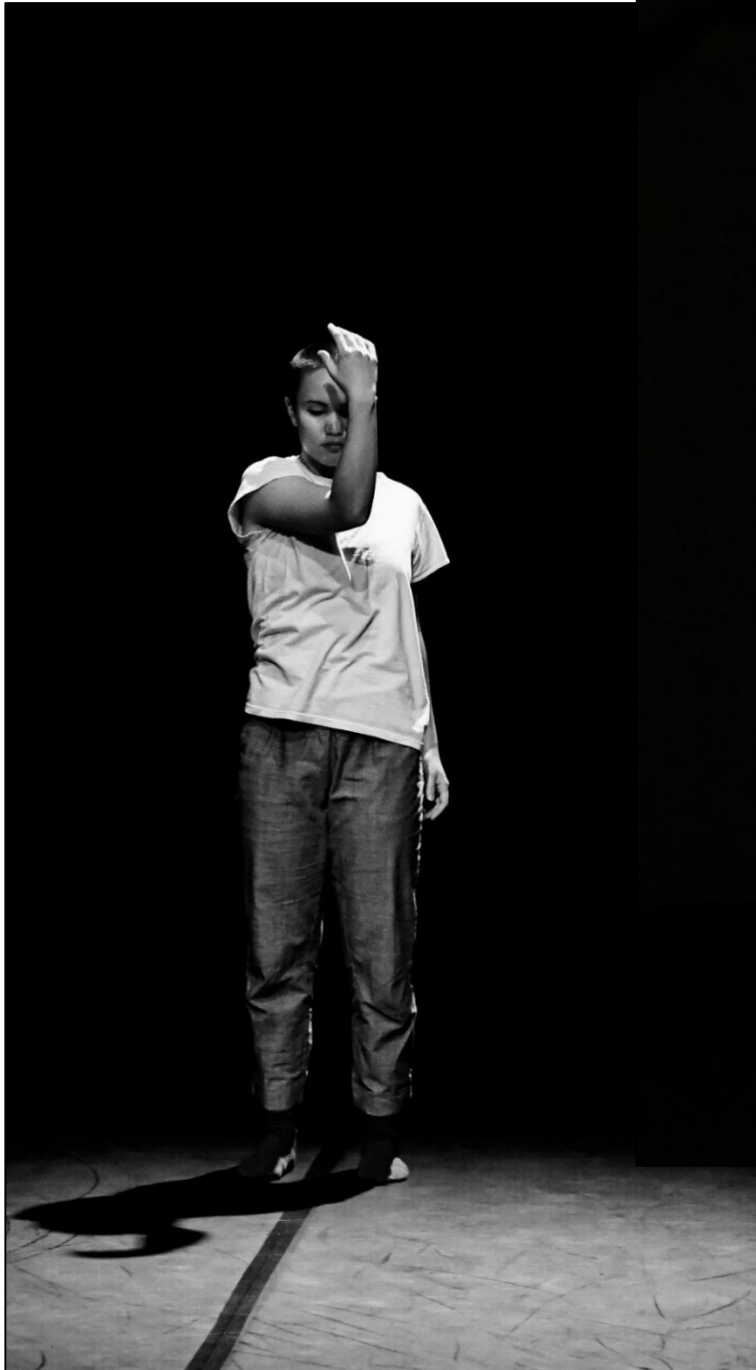


Photo: Bill Juillette
Choreographer and performer: Maggie Shew | 2019



Photo: Bill Juillette
Choreographer and performer: Laurianne Forget | 2019



Photo: Bill Juillette | Choreographer and performer: Laurianne Forget | 2019



Photo: Bill Juillette | Choreographer and performer: Miriam Benoy | 2022



Photo: Gilles Vézina | Choreographer: Marie-Julie Asselin
Performer: Frédérique Pelletier | 2018



Photo: Gilles Vézina | Choreographer: Mélanie Demers
Performers: 2015-16 students



Photo: Gilles Vézina | Choreographer: Sylvie Desrosiers
Performer: Frédérique Pelletier | 2018



Photo: Gilles Vézina | Choreographer: Sylvie Desrosiers
Performers: Alix Latour, Haley Ticknor | 2018



Photo: Gilles Vézina | Choreographer: Lana Morton
Performers: 2018-19 students



Photo: Gilles Vézina | Choreographer: Lana Morton
Performer: Héloïse Dupont | 2018



Photos: Gilles Vézina
Choreographers: David Albert Toth and Emily Gualtieri, PARTS+LABOUR_DANSE
Performers: 2018-19 students



Photos: Gilles Vézina
Choreographers: David Albert Toth and Emily Gualtieri, PARTS+LABOUR_DANSE
Performers: 2018-19 students



Photo: Gilles Vézina
Choreographer: Tedd Robinson
Performer: Alix Latour | 2018



Photo: Gilles Vézina | Choreographers: Mélissa Roy and Anik Bouvrette
Performer : Naomi Gervais | 2019



Photo: Gilles Vézina | Choreographer: Yvonne Coutts
Performers: Alix Latour, Gabrielle Rousseau, Haley Ticknor | 2019

The School of Dance Professional Division

Artistic Director

Merrilee Hodgins A.R.A.D.

Director of Contemporary Dance Studies

Sylvie Desrosiers B.V.A., C. Ed.

Director of Ballet Studies

Mary Ross, Chair, Fellow and Examiner, CC, CICB

Administrative Staff

Fern Villeneuve, Director of Client Services

Nicola Fridgen, Assistant to the Artistic Director

Lisa Brooks, Assistant to the Artistic Director

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The Government of Canada

The Government of Ontario

The Ontario Arts Council

The City of Ottawa

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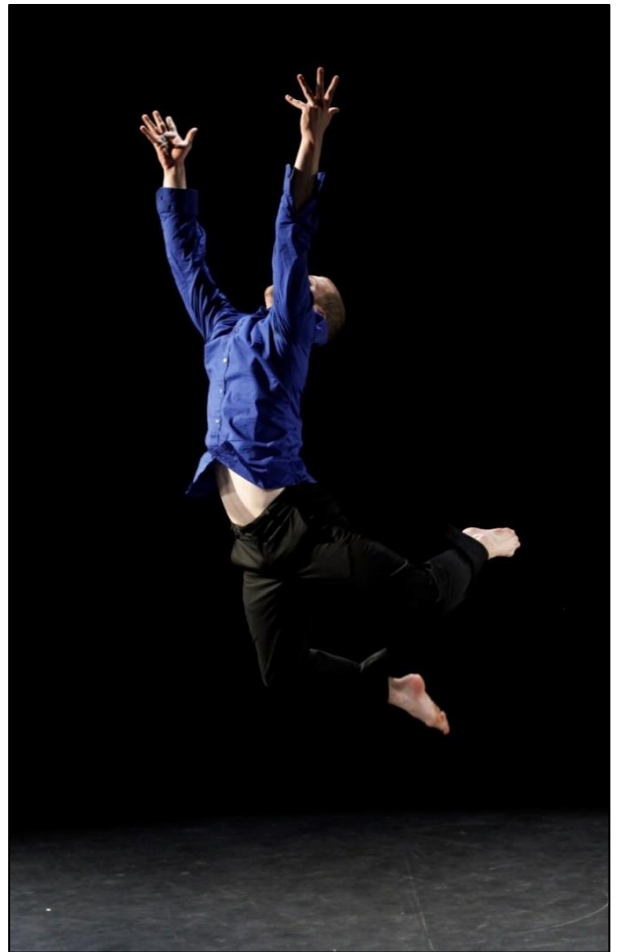


Photo: Lisa Hebert | Choreographer: Peggy Baker
Performer: Charles Cardin-Bourbeau | 2013



Photo: Lisa Hebert | Performer: Jessica Hotte | In rehearsal | 2017