



THE SCHOOL OF
TORONTO DANCE THEATRE

PROSPECTUS
2010

THE
SCHOOL OF
TORONTO
DANCE
THEATRE



Patricia Fraser, Artistic Director

WELCOME TO THE SCHOOL OF TORONTO DANCE THEATRE

For over 40 years, we have been training and educating contemporary dance artists, inspiring them with the passion and physical power of the human body in motion.

We have many things to offer you as a student in our Professional Training Program:

- *a conservatory-style education with a focus on the practical — you spend your day **dancing***
- *challenging, strong technical training*
- *highly regarded teachers*
- *workshops with national and international guest teachers*
- *technique classes accompanied by some of Toronto's finest dance musicians*
- *many performance opportunities*
- *support to create your own choreography*
- *a close relationship with Toronto Dance Theatre, and exposure to the vibrant Toronto dance community*
- *a performance series with admission to shows by top Canadian and international artists*
- *an on-site theatre that hosts performances by a variety of dance companies and independent artists*
- *a healthy learning environment*
- *an opportunity for transferable credits to York University's BFA program in dance*
- *a versatile education that prepares you to perform independently or with contemporary dance companies*

This is the place where you can train to be a **performer**, if you too are inspired by this passion.

We hope to see you in September 2010!



Patricia Fraser
Artistic Director



Andrea Vagianos
General Manager



CURRICULUM

Our three-year Professional Training Program (PTP) is a full-time, post-secondary program that provides education and training in contemporary dance.

The program provides a broad curriculum, a solid foundation of knowledge about contemporary dance, physical and intellectual instruction in the art form, and an environment for learning that prepares students for a professional career. We provide the tools necessary to help them develop as dancers:

"I love it here! I feel that I've improved technically, artistically more than I ever have before. I really enjoy the faculty; they're amazing. They're very intelligent and they know exactly when to say things at the right time — they push you. My classmates, we all get along so well! It's kind of strange, because we wonder, how did they put us together? It's such a nice atmosphere and community. It's really great."

— Sarah McQuestion, during first year of study

"How thankful I am for the amazingly high level of professionalism you maintain in your faculty, as well as the demands you make on your students and yourself. It is a school where the students feel cared about, and that is something that is hard to find."

— Jasmine Ellis, following graduation

The School of Toronto Dance Theatre's Professional Training Program is approved as a vocational program under the Private Career Colleges Act, 2005.

strong technique training, with reference to sound anatomical practices, in a variety of styles to encourage strength, flexibility, clarity, articulation, use of space, use of weight, dynamics, and phrasing;

repertory, to experience working as an ensemble, to become familiar with rehearsal and performance practices, to have the opportunity to work with professional choreographers, and to enhance performance and interpretive skills;

composition, with a focus on the creative process from the point of view of both choreographer and interpreter;

dance history, to help students understand the legacy of the art form and the context for their training;

musical training in rhythm, vocal production, and listening skills; and

related training in such areas as improvisation, contact improvisation, theatre, anatomy, and pedagogy.



PROGRAM OVERVIEW

FIRST-YEAR STUDENTS	SECOND-YEAR STUDENTS	THIRD-YEAR STUDENTS
Dance Techniques <i>Principal techniques: contemporary, Graham, Horton, ballet up to 450 hours</i>	Dance Techniques <i>Principal techniques: contemporary, Graham, Horton, ballet up to 450 hours</i>	Dance Techniques <i>Principal techniques: contemporary, Graham, Horton, ballet up to 450 hours</i>
Repertory <i>3 creations or remounts</i>	Repertory <i>4 creations or remounts</i>	Repertory <i>4 creations or remounts, and small cast work</i>
Body Work <i>cardio/conditioning, coaching, movement clinics, movement labs</i>	Body Work <i>cardio/conditioning, coaching, movement clinics, movement labs</i>	Body Work <i>cardio/conditioning, coaching, movement clinics, movement labs, neuromuscular training</i>
Improvisation	Improvisation	Improvisation
Bouffon	Bouffon	Bouffon
Contact Improvisation	Contact Improvisation	Contact Improvisation
Creative Process	Creative Process	Creative Process
Music	Music	Music
	Elements of Production	
		Theatre
Anatomy	Anatomy	Anatomy
Dance History	Dance History	Dance History
	Pedagogy	Pedagogy
Career Paths	Career Paths	Career Paths
Special Workshops, Master Classes	Special Workshops, Master Classes	Special Workshops, Master Classes
Dance Adventures	Dance Adventures	Dance Adventures

In order to best prepare dancers for a successful career in a highly competitive field, advancement each year is not automatic. Students must meet the School's high standards for artistic excellence, as demonstrated through both progress and potential, in order to continue through the program.

CLASS DESCRIPTIONS

Dance Techniques

Classes in contemporary technique focus on integrating use of torso and limbs; articulation of different body parts; alignment; and use of energy, weight, and space. Dancers work on physicality, centering, musicality, and clarity of movement. Different sources of movement are explored, with a strong focus on internal/external motivation. The class begins with barre or centre work, followed by movement across the floor and jump combinations.

Graham technique is derived from the work of American modern dance pioneer, Martha Graham. These classes provide dancers with an understanding and an experience of the use of the basic movement principles of contraction/release and spiral, beginning in the body's centre and radiating into its extremities. Class begins with breath-related exercises seated on the floor, and it progresses through codified floorwork to standing work and complex movement phrases travelling through space.

As part of the dance techniques course, students also receive classes in Limón, Horton, and ballet for contemporary dancers. In recent years, special workshops have been held to introduce students to such techniques as Cunningham and Skinner Releasing Technique. All dance technique classes feature live music provided by an experienced dance accompanist using percussion or piano.

"I love my classmates. They're so supportive and so talented and inspiring. The classes are hard...and lots of fun... It's a really friendly and positive atmosphere. There's never a day that I don't want to come to School."
— Krista Posyoniak, during second year of study

Repertory

Repertory is an exciting, challenging, and very tangible way for dancers to prepare for the profession, and gives them the chance to apply a multitude of technical improvements to their performance skills. The course provides an opportunity for students to work with a variety of gifted choreographers and rehearsal directors, both learning existing

repertoire and having new work created for them. Third-year dancers also work on intimate, small-cast repertory in addition to their ensemble work. Repertory classes build towards public performances at the end of the fall and spring terms.

"I'm thankful for the meaningful parts I got, and for the challenges I had to face in these difficult pieces. We had a perfect amount of rehearsals, which were well spread over the year. Performing was a surprising journey each time. We got a lot of great feedback, and I feel very fulfilled!"
— Irit Amichai, during third year of study

Body Work

A key component of the body work course is the cardio/conditioning class, which establishes the fitness level required for students to participate in rigorous dance training. Movement clinics, movement labs, and coaching classes are designed as an adjunct to technique classes and provide personal practice material in a number of important areas. A hands-on experience for the dancer, these classes are taught in private, small group, or full-class settings. Body work classes address issues including flexibility, strength, and injury prevention.

"I feel I have grown tremendously in technique since September. I consider myself a 'dancer' now, and I only have the teachers to thank for that. I come to class with self-motivation, but it's the teachers that push me."
— Peter Hessel, during first year of study



CLASS DESCRIPTIONS continued

Improvisation

This course provides opportunities for the dancer to participate in the creative process and to bring form to the instincts of the body and spirit. The class provides a non-judgmental atmosphere for dancers to discover movement that comes from their own impulses. Dancers can begin to find building blocks to forming their own style as they develop sensitivity, tools for expression, performance abilities, and choreographic skills. They are encouraged to take creative risks, and to provoke themselves to explore beyond their own movement vocabulary in order to discover new ways of moving.

Bouffon

Bouffon is a physical theatre style that uses parodies of different human characteristics, revealing the dualistic nature of each person and his or her ridiculous aspect. It is developed through the exploration of four families: the dwarves, the big bums and bellies, the hunchbacks, and the heretic priest. Characteristically, the bouffon will deliver commonplace statements in a tone of high seriousness and serious declarations as if they were humorous. The bouffon embodies ironic awareness. The physical approach to bouffon forces students to break through boundaries of self-consciousness and empowers them with a sense of boldness in performance presence.

Contact Improvisation

This course explores the style and technique, based on improvisation, in which dancers support and utilize each others' body weight while in motion. Developed by dance artist Steve Paxton in the 1970s, contact improvisation is traditionally performed as a duet. The emphasis is on touching, falling, lifting, leaning, sliding, counter-balancing, and supporting the weight of another person. Characteristics of sharing, co-operation, egalitarianism, and informality define the atmosphere among participants. This technique is a valuable tool for dancers approaching partnering work in choreography.

Creative Process

In this course, the dancer examines new and emerging areas of thought, investigates a wide range of choices about ways to choreograph, and explores the craft of choreography. Course instructors lead discussions on aesthetic choices, and on practical creative skills. The student delves into elements of choreography through structured improvisation and choreographic studies. Free improvisation is explored and solo, duet, and group choreography is created. Throughout the course, students develop their analytical and descriptive abilities to discuss work and give feedback to their peers; they begin to define their artistic point of view; they defend their values; they expand their critical thinking; and they cultivate the ability to take creative risks, and to be artistically vulnerable. Students develop practical skills in handling technical and production support for performances, and in third year, they are required to produce a work for public presentation. Even for dancers who have no choreographic aspirations themselves, the process of creating and producing their own work will significantly enhance their understanding of the realities of their professional obligations as performers, and contribute to the development of a rigorous creative practice.

"I'm learning so much! It's fun, but it's really challenging at the same time. I really love all the teachers; I learn so much from them. I feel I'm definitely changing and growing more; I can already feel myself getting better."

— Rhonda Baker, during first year of study

Music

This course is designed to help dancers acquire and/or sharpen basic musicianship skills in order to develop a fuller appreciation of music and how it relates to dance. Listening exercises concentrate on the manner in which music functions theatrically to encourage students to consider ways in which music can inspire or reflect movement. First-year students also learn to recognize, read, and respond to different rhythmic patterns; second- and third-year students study vocal production.



Elements of Production

Taught by a stage manager with many years' experience in dance, this course provides an overview of the fundamental elements of theatrical production for the stage, including an introduction to technical definitions and theatrical terminology. Students become familiar with stage management, sound production, and production management; they also participate in a workshop on lighting techniques. General theatrical safety principles are addressed, and students become familiar with job descriptions for a variety of positions in theatre.

Theatre

This course examines the performer's craft from the perspective of theatre and dance. It emphasizes character development, use of text, theatrical play, and the performer's presence in the shared space of the theatre. The goal is to provide students with a practical vocabulary of skills that will enable them to respond with confidence and individuality in any rehearsal context.

Anatomy

This course is designed by a physiotherapist with a parallel career as a dance artist. It gives the dancer a practical understanding of functional anatomy, including basic musculoskeletal physiology, the nervous system, and their application to the dance artist. Classes are interactive, and include exploration of functional anatomy — bony landmarks, locating muscle groups, and palpation on each other in a professionally facilitated manner. Basic taping principles and the purpose of taping for an injury are covered. Nutritional requirements for dancers are also addressed. Readings, assignments, and examinations are a mandatory part of the coursework.

Dance History

This course provides an overview of developments in western modern dance in the 20th century; it is designed to give dancers an understanding of the legacy of the art form and the context for their training. Classes include video examples of the work of various key choreographers, and may include presentations by visiting artists and workshop experiences

with different movement styles. Students are encouraged to look at dance in economic, social, political, and art-historical contexts. Second- and third-year students also explore concepts from visual art, theatre, literature, music, and architecture, in order to understand the impact of other art forms on western theatre dance. Readings and assignments are included in the coursework.

Pedagogy

This course assists dancers with skills needed to teach contemporary dance at beginner and elementary levels. Included are observations of various teaching strategies, sessions with visiting master teachers on their teaching philosophies, discussions with a teacher of creative movement for children, and sessions with an experienced dance accompanist on the use of music. Dancers learn how to create a phrase of movement, how to use their voice effectively when teaching, how to demonstrate for a senior teacher, and how to use a demonstrator in their own teaching. Third-year students participate in practicum teaching sessions in a variety of settings.



CLASS DESCRIPTIONS continued

Career Paths

Students acquire practical experience in writing resumes, cover letters, and both theoretical and actual grant applications, as well as developing budgets. The course provides information on legislation regarding the status of the artist, the Canadian Artist Code, and the Professional Standards for Dance. An introduction to financial management, including income tax preparation, is addressed, and parallel careers are examined. Information is provided regarding relevant granting bodies, service organizations, and artists' unions.

"I've had my eyes opened to the possibilities within the modern dance world. For me now, it seems as though my opportunities are almost endless for what I can do after this program."

— Christina Giannelia, during second year of study

Special Workshops, Master Classes

Workshops and intensive courses are given by guest artists and speakers. Topics have ranged from various dance techniques including African, Bharatanatyam, butoh, Cunningham, Horton, Limón, Mitzvah, and Skinner Releasing; to health and fitness subjects such as nutrition, performance psychology, Pilates mat work, and yoga. Third-year students may participate in an exchange program with LADMMI – L'École de danse contemporaine, in Montreal.

Dance Adventures

Dance Adventures are a series of presentations for the entire student body, in which visiting and resident artists are invited to speak informally about their background, work, philosophy, and career. Dance Adventures can include video presentations, demonstrations, and movement workshops to elaborate and illuminate the artists' talk.

All classes and curriculum details are subject to change.

PERFORMANCE OPPORTUNITIES

Mainstage performances – winter and spring programs involving the entire student body, and an additional program of small ensemble repertory for third-year students – provide opportunities to perform special commissions or remounts of work by acclaimed choreographers; works by Christopher House from the repertory of Toronto Dance Theatre; works by talented emerging contemporary creators; and classic dances by significant international choreographers. Dancers have the chance to learn different choreographic points of view, and are prepared to become the most versatile of instruments as professional dancers. Student-run choreographic workshops and more informal "coffee house" performances regularly present original student choreography. Recently, students have also appeared in performances at the Canada Dance Festival (Ottawa).

"We were given the tools necessary to capture the quality of the movement and to work as an ensemble. I feel what I was chosen to perform in was the perfect balance of hard work and discovery."

— Nichol Magagna, during third year of study

JOINT PROGRAM WITH YORK UNIVERSITY

The School of Toronto Dance Theatre has developed a joint program with York University's Faculty of Fine Arts. After successful completion of the three-year Professional Training Program at the School, students who meet the university's requirements and who wish to obtain a university degree may apply to be admitted to York's dance program. Upon acceptance, the university would recognize the training received in the PTP by awarding up to 58.5 credits; students would need to obtain an additional 61.5 credits in order to obtain an Honours Bachelor of Fine Arts degree. These credits could be obtained within two years or accumulated over a number of years of part-time study. In order to qualify for admission into this program at York University, students must maintain a B average while attending The School of Toronto Dance Theatre. The joint program does not involve concurrent enrollment at both the School and York University.

ARTISTIC STAFF/FACULTY

Patricia Fraser, Artistic Director

Patricia Fraser's training included York University (Hons BA Dance) and studies in London, England and New York City. She began her performance career with Dancemakers in 1975 (Co-Artistic Director 1980-85), and has taught and performed extensively across Canada and internationally. Fraser has been a juror for the Canada, Ontario, and Toronto Arts Councils, the Governor General's Performing Arts Awards, the Chalmers Training Awards, and the Dora Mavor Moore Awards. A recipient of many grants and awards herself, in 2009, with the support of a Metcalf Foundation grant, Fraser took a six-month sabbatical to study dance training in Europe.

Susan Macpherson, Artistic Associate

Susan Macpherson was a founding member of Toronto Dance Theatre, and she also performed with the Danny Grossman Dance Company, the Charles Weidman Company (New York), and the London Contemporary Dance Theatre (England). As a solo artist, she toured Canada and Europe, dancing work by Robert Cohan, David Earle, Paul-André Fortier, and James Kudelka. She has a degree in languages, has edited publications including *The Encyclopedia of Theatre Dance in Canada*, and has developed a parallel career in sculptural and functional ceramics.

Patricia Miner, Artistic Associate

Patricia Miner, recipient of the 2004 Dance Ontario Award, is one of Toronto's key modern dance teachers. Her ideas and methods are reflected in her work with Toronto Dance Theatre, The School of Toronto Dance Theatre, Canada's National Ballet School, and a myriad of independent dancers and small companies. Her performance career includes an apprenticeship with Toronto Dance Theatre, the early years of Dancemakers, an appearance with the José Limón Company, and innovative work with several New York choreographers.

Andrea Roberts, Professional Programs Co-ordinator

Andrea Roberts is a graduate of the PTP, and her formative experience spans several movement disciplines. In recent years, she has been increasingly interested in discovering her artistic voice through rehearsal direction, improvisation, and theatre training. She is currently completing a master's degree in dance at York University.

Christopher House, Artistic Advisor to Professional Training Program, Artistic Director of Toronto Dance Theatre

Christopher House has developed an international reputation as choreographer, performer, teacher, and director. Resident choreographer of Toronto Dance Theatre since 1981, he has also fulfilled commissions for Les Grands Ballets Canadiens, Dancemakers, Peggy Baker Dance Projects, Ballet British Columbia, The National Ballet of Canada, and Lisbon's Ballet Gulbenkian. His honours and awards include the Jean A. Chalmers Award in choreography, three Dora Mavor Moore Awards, the Toronto International Festival Music/Dance Award, and the Choo San Goh Award for Choreography.

Rosemary James has served as Rehearsal Director for Toronto Dance Theatre since 1992. James is a senior faculty member and also serves as a member of the artistic staff of The School of Toronto Dance Theatre. She holds a Bachelor and Master of Arts in dance from York University.



Wendy Chiles has a dance degree from York University. She danced with Toronto Dance Theatre and as a guest with Canadian companies and independent artists. She teaches at Unionville High School for the Arts and directs their dance company, Dance Access. She taught in South Korea (2002) and at the 2006 World Dance Alliance.

Helen Jones teaches at The School of Toronto Dance Theatre, the Department of Dance at York University, and Ballet Creole. During her performance career she worked with companies and choreographers in Canada, the United States, and Europe, including the Martha Graham Dance Company and Toronto Dance Theatre.

Robert McCollum is adult ballet coordinator at Canada's National Ballet School, and also works with actors at the George Brown Theatre School. He has been a guest ballet teacher for both the Canadian Children's Dance Theatre and Toronto Dance Theatre.

Julia Sasso is a choreographer, performer, master teacher, and the Artistic Director of Julia Sasso dances. She performed internationally with Toronto's Dancemakers for sixteen seasons. Sasso's choreography and master classes have been commissioned and presented throughout Canada, in the United States, and in Europe.

Darryl Tracy is an independent dance artist, choreographer, teacher, and physiotherapist (neuro-specialization). Co-founder, with Heidi Strauss, of Four Chambers dance projects, Tracy was recently a company member of Sylvain Émard Danse.

ADJUNCT FACULTY

Massimo Agostinelli
Johanna Bergfelt
Kaeja d'Dance
Fiona Griffiths

Susanna Hood
Pam Johnson
Sean Ling
Sharon Moore

Jeff Morris
Michelle Silagy
Debbie Wilson
Jeannie Wyse

RECENT GUEST ARTISTS/FACULTY

Conrad Alexandrowicz
Elizabeth Auclair
Peggy Baker
Patricia Beatty
Heather Berry
Marc Boivin
Rachel Browne
Ginelle Chagnon
Peter Chin
Irene Dowd

Paul-André Fortier
Denise Fujiwara
Margie Gillis
Danny Grossman
Dance Company
Deborah Hay
Kate Hays
D.A. Hoskins
Karen Jamieson
Susie Langley

Brianna Lombardo
Coralee McLaren
Tedd Robinson
Roger Sinha
Risa Steinberg
Erika-Leigh Stirton
Michael Trent
Adam White
Christine Wright

STUDENTS HAVE RECENTLY PERFORMED WORKS BY:

Massimo Agostinelli
Conrad Alexandrowicz
Peggy Baker
Patricia Beatty
Marc Boivin
Rachel Browne
Peter Chin
Allison Cummings

Sylvain Émard
Paul-André Fortier
Margie Gillis
Danny Grossman
D.A. Hoskins
Christopher House
Sasha Ivanochko
Karen Jamieson
Allen Kaeja
James Kudelka
Louis Laberge-Côté

Ginette Laurin
José Limón
Coralee McLaren
Sharon Moore
Tedd Robinson
Julia Sasso
Roger Sinha
Heidi Strauss
Darryl Tracy
Charles Weidman
William Yong

All faculty and staff are subject to change.

STUDENT BODY AND GRADUATES

The Professional Training Program at The School of Toronto Dance Theatre is a full-time, three-year program with approximately 60 students. Students come to the School from every province in Canada, and, internationally, the School has welcomed students from Austria, Barbados, Bermuda, Brazil, China, Colombia, Cyprus, the Czech Republic, England, France, Hong Kong, India, Israel, Italy, Jamaica, Japan, Korea, Mexico, Morocco, Mozambique, New Zealand, Poland, Russia, Serbia, South Africa, Switzerland, Taiwan, Trinidad, and the United States.

Graduates of The School of Toronto Dance Theatre are noted for their technical proficiency, their versatility, and their strength. They have achieved success as performers in company and independent settings (alumni include renowned solo artists Peggy Baker and Tedd Robinson), as artistic and rehearsal directors, as choreographers, as teachers, and as dance-related practitioners. In addition to Toronto Dance Theatre, which has drawn a majority of its current members from the School's graduates, the School has sent an impressive number of graduates to major Canadian and international companies, including:

Alberta Ballet
Alvin Ailey American Dance Theater
Astrid*
Atlas Moves Watching Dance Projects
Ballet Creole*
Ballet Linz
Batsheva Dance Company
battery opera
Bill T. Jones/Arnie Zane Dance Company
BLACK & BLUE dance projects*
Carbone 14
Cas Public
COBA*
Coleman Lemieux & Compagnie*
Compagnie C de la B
Compagnie De Brune
Compagnie FLAK

Compagnie Marie Chouinard
Company Blonde*
Conduit Dance Projects*
Corpus*
Dancers Dancing
Dancecops*
Dancemakers*
Dancers' Studio West*
Dancetheatre David Earle
Danny Grossman Dance Company
David Pressault Dance-Danse*
Desperate Figures Dance Theatre
Desrosiers Dance Theatre*
DIX Dance Initiative eXtreme*
DNA Theatre
DONALD BYRD/THE GROUP
Dusk Dances*
firstthingsfirst productions*
Fondation Jean-Pierre Perreault

Fortier Danse Création
Four Chambers dance projects*
Fujiwara Dance Inventions
Gallim Dance
Garth Fagan Dance
Groupe DansEncorps
Groupe Danse Partout
Henri Oguike Dance Company
hum*
Immortal Union Dance Theatre*
José Limón Dance Company
Judith Marcuse Projects
Julia Sasso dances
Kaeja d'Dance*
Karen Jamieson Dance Company
Kokoro Dance
La Compagnie de Danse
l'Astragale
Lar Lubovitch Dance Company
lbs/sq* performance
Le Groupe Dance Lab

Leine & Roebana
Les Ballets Jazz de Montréal
Lola Dance
Mannheim Ballet
Martha Graham Dance Company
Merce Cunningham Dance Company
Mocean Dance*
Montréal Danse
MOonhORse dance theatre*
Motus O
Nancy Hauser Dance Co.
Newton Moraes Dance*
Nibroll
OMO Dance Company
Overall Dance*
O Vertigo
Peggy Baker Dance Projects*
Philadanco
Ruth Cansfield Dance
Sarah Chase Dance Stories*

Sinha Danse*
Sylvain Emard Danse
Ten Gates Dancing*
The Chimera Project
the empty collective
The Holy Body Tattoo
TILT sound + motion
Trip Dance Company
Troubleyn / Jan Fabre
Van Grimde Corps Secrets
White Oak Dance Project
William Douglas Danse*
Winnipeg's Contemporary Dancers*

** companies in which alumni of the School are serving or have served as Artistic Directors*

FACILITIES

The School of Toronto Dance Theatre is housed at 80 Winchester Street in a renovated church in the historic downtown neighbourhood known as Cabbagetown. The building's facilities include four studios (one of which is a 115-seat theatre), dressing rooms, showers, sauna, wardrobe, and the administrative offices for the School and Toronto Dance Theatre. Sharing this Heritage-designated facility strengthens the important ties between TDT and the School. Some classes and rehearsals are held in the studios of Canadian Children's Dance Theatre or the National Ballet School, both of which are within walking distance of the School.



FINANCIAL INFORMATION

TUITION

Fees for the 2010/2011 school year are:

- **\$4,400.00** (Canadian funds), plus
- **\$200.00** (Canadian funds) for non-optional performance series,
- a non-optional book fee (first-year students only) of **\$125.00** (Canadian funds), and
- a non-optional photo/video shoot fee (third-year students only) of **\$250.00** (Canadian funds).

Please note that tuition payments cover approximately 30% of the costs of studying in the Professional Training Program at The School of Toronto Dance Theatre. All other costs are funded by various government agencies; donations from individuals, foundations, and corporations; and performance revenue. All students, therefore, are subsidized by both the public and private sectors.

FINANCIAL ASSISTANCE

The School of Toronto Dance Theatre recognizes that financing your education can be a challenge. Select financial assistance programs are available to students in the Professional Training Program.

- A small number of bursaries are available to both Canadian and international students who have successfully completed one full year of the Professional Training Program.
- The recently launched “Kathryn Ash Scholarship” is designed to provide financial assistance to worthy students and is awarded by a panel of senior staff and faculty.

- The School gives a special award to honour the third-year student who has displayed exceptional leadership qualities and made a significant contribution to school life. “The School of Toronto Dance Theatre’s Kathryn Ash Leadership Award” is given at the end of the school year; nominations for this prize are received from students and faculty.
- In any given year, the School may be invited to nominate one or more students for prestigious scholarships awarded by private charities and agencies. The Hnatyshyn Foundation’s Developing Artists Grant for Contemporary Dance has twice been awarded to a student from the Professional Training Program.
- A limited number of opportunities exist for PTP students to obtain a small income through paid employment at the School. In prior years, positions have been available as receptionist for evening and weekend classes, in building maintenance, and as front-of-house staff at Winchester Street Theatre.
- Several additional national, provincial, and international awards and resources are available to PTP students; please contact the School to receive more information on financial aid specific to a province or country of residence.

Students enrolled in the PTP may also be eligible, if qualified, for assistance under one or more of the following components of the Ontario Student Assistance Program (OSAP):

- the Canada Student Loans Program (CSL),
- the Ontario Student Loans Plan (OSL).

Students should contact the Student Services Co-ordinator at the School for more information.



APPLICATION INFORMATION

In order to be eligible for the Professional Training Program at The School of Toronto Dance Theatre, applicants must:

- be at least 17 years of age;
- be a high school graduate (or equivalent); and
- have a minimum of one year of serious dance training.

Applicants who do not possess the minimum academic admission requirements (Ontario Secondary School Diploma or equivalent), but who will be 18 or older by the first official day of classes, may apply as a mature student. An additional \$10.00 fee is required for the administration of supplemental testing.

AUDITION DATES to begin the program in September 2010
February 28, 2010; 10:00 am (application deadline February 19, 2010)
July 17, 2010; 10:00 am (application deadline July 9, 2010)

Application forms can be received by contacting The School of Toronto Dance Theatre; they can also be downloaded from our website, www.schooloftdt.org.

In addition to the application form, a complete application must include:

- a transcript of most recent academic year;
- proof of completion of high school (such as a diploma, final transcript);
- a doctor's certificate stating that the applicant is in good health and detailing any specific medical concerns that could affect the applicant's dance training;
- a résumé of dance training, teaching, and performance experience;

- a sealed or e-mailed letter of recommendation from a recent dance teacher, which must be forwarded directly to the School;
- contact information for three references, at least one of whom must be a dance reference and one of whom must be a personal reference;
- two current photographs, one of the applicant in dance clothing and one headshot; and
- a non-refundable application fee of \$75.00 (Canadian funds).

Dancers applying to the Professional Training Program will take part in an audition that consists of a 90-minute class; selected candidates will then continue in improvisation and repertory sessions, followed by an individual interview. The class will consist of floor work, centre standing work, and movement across the floor (including jumps). Auditionees should wear dance clothes with clean lines and have bare feet. The interviews, which can be conducted in English or French, will take place after the classes. Since it can be a long process, all dancers are asked to make the entire day available.

While in-person auditions are preferred, video or DVD submissions are accepted. Please contact the School for more details.

All fees are subject to change.



RELATED INFORMATION

LIVING IN TORONTO

The city of Toronto is one of Canada's leading cultural centres and offers an endless variety of artistic events. While living in Toronto, students can experience theatre productions, dance events, and international cultural festivals. Toronto also has many diverse communities in which students can reside, establish new friendships, and involve themselves socially. Overall, Toronto is a wonderful place for students to develop personally and artistically.

The neighbourhood surrounding the School is an eclectic mix, both economically and socially, which helps create a community of interesting and distinctive character. Other important dance studios are found in close proximity to the School, and, together with our home at 80 Winchester Street, these facilities contribute to a vibrant array of dance activity ranging from training and rehearsal to performance, both professional and recreational, for people of all ages.

For more information on living and working in Toronto, visit www.toronto.ca.

HOUSING INFORMATION

The School of Toronto Dance Theatre does not have residence facilities, and the current housing situation in Toronto is such that most students find sharing accommodations more financially viable than renting their own apartment. An inexpensive one-bedroom apartment in Toronto costs approximately \$900.00 monthly; in addition, students should expect local transit costs of approximately \$100.00 monthly.

The School is able to provide information about a number of facilities that are available for either summer or temporary accommodation, though most are only appropriate for individuals while they look for another living situation. In addition, the School sometimes receives notices of available sublets and shared accommodations. Please contact the School to receive detailed listings.

SPECIAL REQUIREMENTS FOR INTERNATIONAL STUDENTS

International students accepted into The School of Toronto Dance Theatre will need to obtain a study permit from Citizenship and Immigration Canada. In order to obtain this permit, prospective students will need:

- a letter of acceptance from the School;
- proof that they have enough money to pay the School fees and to live in Toronto;
- to establish that they will return home at the end of their studies;
- to pass a medical exam, if needed; and
- to qualify as temporary residents in Canada and to obtain a temporary resident visa, if needed.

Full details are available at Citizenship and Immigration Canada's website, www.cic.gc.ca.

The School strongly advises international students to obtain coverage under a health insurance plan for the duration of their time at the School. They must provide the School with photocopies of their passport and immigration documentation for their student files.

WORKING WHILE ATTENDING THE SCHOOL OF TORONTO DANCE THEATRE

Occasionally, students at The School of Toronto Dance Theatre will elect to hold part-time jobs in addition to their studies at the School. Dancers must, however, arrange outside work commitments to allow attendance at all scheduled classes. Students in second and third years should expect to be in class until 6:15 pm each weekday; students in first year are generally finished by 4:00 pm. In addition, all dancers should be prepared for an extended weekday schedule (minimum 6:15 pm finish) and technique/warm-up classes on Saturdays during performance weeks and in the week immediately prior to production. Performances are scheduled on weekday evenings and Saturdays. Students are required to book time off work for all performances and class commitments.

OTHER PROGRAMS AT THE SCHOOL OF TORONTO DANCE THEATRE

The School of Toronto Dance Theatre offers three programs of study in addition to our three-year Professional Training Program:

Summer School

- four-week intensive program with classes in contemporary dance, Graham technique, body work, and new creation/reperory
- designed for individuals, age 16 or over, pursuing or considering a career in contemporary dance; often used by applicants to Professional Training Program to familiarize themselves with the School and our faculty
- scheduled July 5 – 30, 2010 (note that the July audition for the Professional Training Program occurs at the end of the second week of the Summer School)

General School

- recreational evening and weekend classes in contemporary dance techniques open to individuals over the age of 16

Young Dancers' Program

- Saturday morning classes in creative movement and contemporary dance designed for children and youth between the ages of 3 and 16

For more information about these programs, contact the School or visit us online at www.schooloftdt.org.

The School of Toronto Dance Theatre was originally formed as part of Toronto Dance Theatre (TDT); it incorporated separately in 1978. It has been under the direction of Patricia Fraser since 1993, and continues to maintain close ties with TDT.

Toronto Dance Theatre, under the artistic direction of Christopher House, is internationally recognized for its passionate, intelligent contemporary dance. For more information about Toronto Dance Theatre, visit www.tdt.org.

The School aims to provide a safe, positive, and welcoming learning environment. The School reserves the right to refuse admittance to any person who jeopardizes our ability to provide such an atmosphere.



CONTACT INFORMATION

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Patricia Miner, Artistic Associate
Andrea Roberts, Professional Programs Co-ordinator
Christopher House, Artistic Advisor to Professional Training Program
Artistic Director of Toronto Dance Theatre

Administrative Staff

Andrea Vagianos, General Manager
Alison Hughes, Student Services Co-ordinator
Jana Rees, Marketing and Outreach Co-ordinator

design by Randal Boutiller at 12thirteen
photography by Cylla von Tiedemann

Pour obtenir des renseignements en français,
veuillez nous visiter au www.schooloftd.org/fr.



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