

FLUID FORMS

Study Guide

Watching a dance performance is often a physical, emotional, conceptual, and/or visceral experience for the audience. While you witness and take in each dance piece your own associations, reactions, and logic will bubble up. Unlike theatre, there is no script, so as an audience member you are free to follow your attention wherever the piece may take you.

1. Describe an image or moment from each of the three pieces that captured your imagination or drew your attention in. Why did this image or moment stand out to you?
2. Sound, Costumes, and Lighting bring another important element and dimension to each of the three dance works and helps to bring another layer of meaning to the movement.
 - 2a. Share a moment from one of the three pieces in which the sound stood out to you. "How did the sound add to or affect the movement?"
 - 2b. Share a moment from one of the three pieces in which the costumes stood out to you. Do you think the piece would be the same without it?
 - 2c. Share a moment from one of the three pieces in which the lighting stood out to you. Do you think the piece would be the same without it?
3. The three dance works each use various props. Describe how one of the three pieces used a prop in a fascinating way.
4. Contemporary Dance can sometimes be described as moving poetry. Write a personal response to one of the pieces in the form of a poem. Thinking back on the dance work, draw inspiration to write a short poem about the piece or the feelings you may have experienced while watching the piece.

MOCEAN DANCE

Generating Courageous Conversations through the Arts

As a group reflective process, take inspiration from each of the three pieces in **Fluid Forms** to reflect and converse on personal and world events.

From the Top - *is an exploration about how we all came to connect to the land of Eastern Canada. It is an investigation about what is carried on within our blood memories, and what we hope is within the marrow of our future. (Syreeta Hector)*

In the progression of *From the Top* we witnessed the dancers rising from the shadows, forming and shaping, individuals emerging, to a community moving in synchronicity. Can you describe or share a similar progression from your own personal journey or in regional or world events?



Photo Credit: Kevin MacCormack, Dancers: Susanne Chui and I'thandi Munro

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Mercurials - *The element mercury is deadly toxic, and extremely liquid. Describing an individual as mercurial means that they change their mind quickly and have unpredictable moods. With the merging of these ideas Mercurials casts a spell of dangerous yet beautiful delusions. (Lydia Zimmer)*

What is a safe, indulgent activity that you turn to as a form of relief in order to gain comfort and mental space? Do you find an escape in poetry, reading, running, confiding in friends, etc. Do you have a quirky ritual or passion that helps support your mental, physical, and emotional health?

What are some communication strategies you can use when you are feeling moody? Or alternatively what are communication strategies and support tools you could use when someone around you is having a moody day?



Photo Credit: Kevin MacCormack, Dancers: Sarah Murphy, Anastasia Wiebe, Juile Robert

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Utawtiwow Kijinaq - Our Mother's Road - takes inspiration from the physical, emotional, and spiritual qualities of water. The history of water lives within a timeline of life, death, and patterns. The sacredness and giver of the 4 waters; rain, fresh, body, and sea waters. Our Mother's Road Utawtiwow Kijinaq, the life giver and our honoured protector guides us in our journey that takes us back from filtration to balance. (Sarah Prosper and Sara Coffin)

How do you think of water in your daily life? How does water nourish you, replenish, and sustain you physically, emotionally, spiritually and mentally?

From the Mi'kmaq lens, an inspiration for creating *Utawtiwow Kijinaq - Our Mother's Road* is the four bodies of water: rain, fresh, sea, and body. Do you relate personally to one of these waters more strongly than the others? How do these bodies of water serve you and your community?

Utawtiwow Kijinaq is an intercultural and intergenerational duet. What is the importance of cultivating intercultural and intergenerational relationships? Can you share an example of such a relationship in your own life or the potential to interact with elders or new cultures?



Photo Credit: Kevin MacCormack, Dancers: Sarah Prosper and Sara Coffin

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Dance 11 Activities

Writing Activity or Personal Response

Describe how the elements of time, space, energy were visible or used specifically throughout **FLUID FORMS**, or in each of the pieces.

For example: How did the timing change? How was time used specifically to evoke tension? How was the space designed or scenography used to evoke place? How did the space between the dancers expand and contract? Was there a homogenous use of space? How did the movement or the music serve to change the energy of the piece? When was soft energy used to represent memory? When was frantic energy used to represent chaos? When was strong energy used to represent perseverance?

Composition Activity

1. With a partner, compose a series of 4-6 movements. Experiment with the element of time by repeating the sequence at different speeds (ie. slowly, as quick as you can). Try having each partner use a different speed at the same time.
2. Write down two significant moments in your life. Make four to five movements for each memory. Now you will have two miniature dances. Try putting them together, how do they relate or contrast with each other?

ABOUT MOCEAN DANCE

Mocean Dance is an award-winning contemporary dance company based in Halifax, Nova Scotia. Led by Co-Artistic Directors Susanne Chui and Sara Coffin, Mocean commissions Canadian and international choreographers to create dance that is highly physical, collaborative, and technically and emotionally rich. Recognized nationally as a leading dance company from the Atlantic Region, the company was honoured with The Lieutenant Governor of Nova Scotia Masterworks Art Award in 2016 for Canvas 5 x 5, which was the first time this esteemed provincial award was given to a Nova Scotia dance work. Founded in 2001 by Carolle Crooks Fernando, Sarah Rozee, Sara Harrigan, Alicia Orr MacDonald, and Lisa Phinney Langley, and a resident company of Halifax Dance since 2002, Mocean is committed to its home base in Nova Scotia, contributing to the province's dance and arts community by providing opportunities for creation, performance, collaboration, development and education. www.moceandance.com