DANSE DANSE

ÉDUCATION

EDUCATIONAL RESOURCE 2026-2027



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WHAT IS THE PURPOSE OF DANCE?

10 SHOWS
A MULTITUDE OF REASONS TO GO SEE DANCE

We marvel at the beauty of dance… and sometimes certain works leave us perplexed. But quite often, whether we enjoyed a performance or not, the experience of dance remains in the audience's mind; it lingers within us for several hours, a few days, or even a lifetime. Have you ever wondered **what dance is really for? Is it a language? Or pure entertainment?**

Through this educational resource, which covers Danse Danse's 2026–2027 season, we invite you to discover a program that offers a multifaceted perspective on dance and what it can offer each and every one of us—whether we're **newcomers, enthusiasts, or even skeptics**—because we believe there's one thing dance certainly cannot do: leave us indifferent.

The various shows are explored from **different angles through a post-show worksheet and a series of activities** designed to help students express different audience perspectives, view the dance experience as one rich with questions and wonder, as well as draw on their own judgment and feelings.

ENJOY YOUR DISCOVERIES!

DANCE AS A FORM OF CULTURAL EXPRESSION

Teać Damsa
Danza Contemporánea de Cuba

Teać Damsa

From the very first moments, MÁM sweeps us away to another place—an Ireland of rugged hills and tight-knit communities bound by music and dance. The work is deeply grounded in the landscapes of the Dingle Peninsula, home territory of choreographer Michael Keegan-Dolan, where the Irish language and its legends remain vibrantly alive.

Inspired by the image of a mountain pass—a threshold to the unknown and the wondrous—the work blends the raw power of traditional **Irish dance with the fluidity of contemporary movement**. Through the gaze of a young girl, a vibrant ceremony unfolds, bringing together a dozen performers, seven musicians and concertina virtuoso Cormac Begley. Youth and age, past and future collide. As the music takes hold, the dance intensifies, pulsing with visceral energy.

EN SAVOIR +

Danza Contemporánea de Cuba

Founded in 1959, Danza Contemporánea de Cuba is known for its unique style, a skillful blend of **mambo, Afro-Caribbean traditions, classical ballet and contemporary influences**. For their Quebec debut, two of the company's choreographers infuse the dancers' bodies with their signature vision.

Annabelle Lopez Ochoa (Reversible) and George Céspedes (Katharsis Morphé + Mambo 3 XXI) explore notions of **identity, creative effervescence, and the social climate** of their island. With total commitment, an impressive cohort of dancers of impeccable agility deliver this choreographic and musical journey full of contrasts and sensuality. A captivating adventure where the myths of the past illuminate the present; an invigorating cultural and artistic encounter!

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ACTIVITY
DANCE AS A FORM OF CULTURAL EXPRESSION

Every culture has developed its own ways of moving, celebrating, resisting, or telling its story through the body. Dance crosses borders without needing translation, while remaining deeply rooted in a place, a memory, and a collective identity.

Teaċ Damsa and Danza Contemporánea de Cuba are two striking examples: dances born of distinct cultural heritages, performed on stage with a pride and vitality that resonate with us on a universal level.

PART 1

Form teams of four students. Have each team draw a dance associated with a country from the following list:

- Samba, Brazil
- Rumba, Cuba
- Flamenco, Spain
- Krump, United States
- Kompa, Haiti
- Bollywood dance, India
- Irish dance
- Butoh, Japan
- Haka, New Zealand
- The jig, Quebec

Give each team five minutes to research the dance they drew.
Once the teams are familiar with their dances, give each group ten minutes to select two dancers and two presenters and prepare a presentation for the class. The dancers will have to get the rest of the class to guess the dance they drew, while the presenters will have to get the rest of the class to guess the country of origin by giving the following clues:

- If this dance were a color, it would be _____ because _____
- If this dance were a piece of music, it would be _____ because _____
- If this dance were a fabric, it would be _____ because _____
- If this dance were a food, it would be _____ because _____
- **If this dance were a question asked to the rest of the world, it would be:** _____

PART 2

Discuss the question ‘asked to the rest of the world’.

Examples of questions to keep the discussion going:

- Is dance a language?
- Is dance necessarily festive?
- Does dance allow us to be free?
- Is dance political?
- Is dance useful?
- Can a dance belong to everyone, or do certain dances belong to a specific group?
- Can we dance a culture without knowing it?





DANCE AS A SENSORY EXPERIENCE

Christos Papadopoulos
Company Wayne McGregor

Christos Papadopoulos

Exploring the unison and cohesion of the group, Greek choreographer Christos Papadopoulos captivates audiences with works where bodies move as one, vibrating with intensity. A rising presence on the European scene, he fascinates with the precision of his choral compositions. My Fierce Ignorant Step draws its initial spark from the sonic **memories of his childhood in Greece**. How do we recapture that youthful sense of invincibility?

The dancers pulse with fearless joy, guided by collective memories of a time when everything felt possible. Despite the group's unstoppable drive, individualities surface. **Echoes, voices, and bodies intertwine like instruments.** Gradually, the choreography and score—composed by Kornilios Selamsis—gain momentum, propelled by the breath and vocal impulses of the performers. Until they reach collective euphoria. Exhilarating!

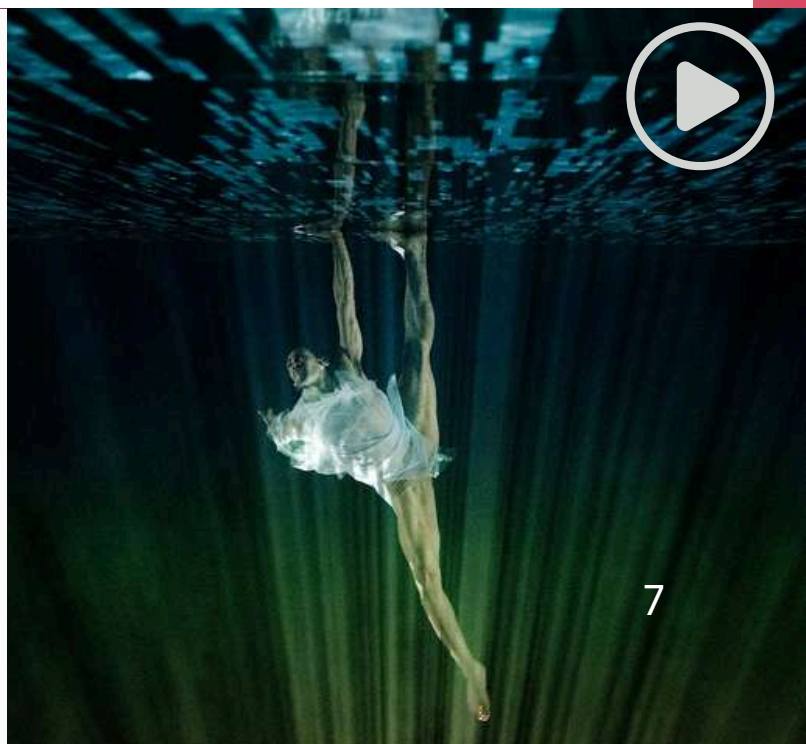
EN SAVOIR +

Company Wayne McGregor

Visionary choreographer Wayne McGregor explores the intersections of the **body, technology, and artificial intelligence** to expand the boundaries of movement. A vertiginous journey that awakens every sense.
Since the beginning of time, humankind has had a fascination with the void. From deep sea to deep space, these dark, mysterious zones ignite both our imagination and our desire to explore our world to its limits. Deepstaria — a title inspired by an enigmatic species of jellyfish with a stellar-sounding name — is a **highly sensory, meditative pure dance** and sound experience which reflects on our profound relationship with the void and our own mortality.

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ACTIVITY
DANCE AS A SENSORY EXPERIENCE

We are immersed in the world, and our bodies are constantly interacting with it through the senses of sight, smell, hearing, taste, and touch. The senses allow us to understand the world around us, to be-in-the-world—that is, to be in relationship with it.
In My Fierce Ignorant Step, childhood memories become collective movement. In Deepstaria, mysterious and profound sensations become an experience that overwhelms the senses.

Now it's your turn to explore your sensations and memories through movement!

PART 1: I FEEL

Group Discussion

- Can we understand dance?
- Should we understand dance?
- What is the difference between understanding and feeling?
- Can we feel a dance performance without understanding it?
- Can we understand a dance performance without feeling it?
- If we all have the same senses, why don't we all feel the same way?
- Do you have a favorite sense? Why?
- Do you have one sense that's more developed than the others?
- Can we train, develop, or improve our senses? How?
- Which sense helps you remember things most easily?
- Why does the same event affect people differently?

PART 2: I REMEMBER

Each student individually completes the following prompts:
Examples of feelings: boredom, sadness, comfort, security, being loved...

1. When I touch snow, I remember …… and it gives me a pleasant/unpleasant feeling of …….
2. When I smell a cake baking, I remember …… and it gives me a pleasant/unpleasant feeling of ……..
3. When I see a movie theater, I remember …….. and it gives me a pleasant/unpleasant feeling of …….
4. When I drink milk, I remember …… and it gives me a pleasant/unpleasant feeling of …….
5. When I hear the piano, I remember …… and it gives me a pleasant/unpleasant feeling of ……..

PART 3: I TRANSLATE INTO MOVEMENTS

The students form groups of five.

Each group chooses one of its completed prompts and looks for a movement that matches the sensation (pleasant/unpleasant). Where is this sensation in the body, and how do we move from there?

One by one, each group presents its movement to the rest of the class, in unison, repeating the movement in a loop.

PART 4:I REFLECT

Give each student five minutes to fill out a worksheet with two columns:

How I felt while moving	What I would have had difficulty explaining in words

In groups, discuss the questions from Part 1 again to see if any answers have changed in light of the experience.



DANCE AS A CELEBRATION OF MEMORY

Ballets Jazz Montréal

Dance Me

After touring **109 cities** across 18 countries, *Dance Me – Music by Leonard Cohen* returns to Montreal one last time. A unique opportunity to experience — or rediscover — this powerful work that has moved audiences around the world.

Like no other, **Leonard Cohen**, who passed away ten years ago, was able to shed light on the human soul with such rare lucidity. His unmistakable voice echoes throughout *Dance Me*, BJM's stirring tribute performance. Sixteen songs — from the iconic *Suzanne, So Long, Marianne, Famous Blue Raincoat, Hallelujah*, and *Dance Me to the End of Love*, to more recent titles — weave a seamless journey through his body of work, unfolding in a spellbinding **dance concert**. The result of a creative collaboration between choreographers Andonis Foniadakis, Annabelle Lopez Ochoa, and Ihsan Rustem, and stage director Eric Jean, Dance Me is based on an original idea by Louis Robitaille. The show fluidly blends their artistic visions into a dance that is both physical and generous — beautifully brought to life by BJM's **14 performers**.

EN SAVOIR +



ACTIVITY
DANCE AS A CELEBRATION OF MEMORY

***Dance Me* is neither a documentary about Leonard Cohen nor a stage adaptation. It is a choreographic work—a way of exploring a musical work through the movement of the body. Three different choreographers, one shared subject. One shared goal: to pay tribute to the singer who passed away in 2016.**

PART 1

The teacher asks the students to think about the word "past." Each student must come up with a word: **"When someone says 'past' to me, I think of …"** Students must not repeat words that have already been mentioned. Each student must come up with a new word.

PART 2

Form teams of four students. Play the song *Dance Me to the End of Love* for the class, then give each team a quote from the song. Here are some possible quotes:

- ***Lift me like an olive branch and be my homeward dove***
- ***We're both of us beneath our love, we're both of us above***
- ***Dance me to the children who are asking to be born***
- ***Raise a tent of shelter now, though every thread is torn***

Give each team ten minutes to create a tribute piece based on the quote (drawing, poem, collage, choreography, etc.). The original quote must remain visible in the final piece.

PART 3

Discuss in a large group the concept of tribute and the past.

- Must we portray someone realistically in order to pay tribute to them?
- What, exactly, do we do when we pay tribute to someone? Do we reproduce? Do we interpret? Do we transform?
- Do you know of any tributes paid to Leonard Cohen, and if so, in which artistic disciplines (murals, dance performances, tribute concerts, museum exhibitions, etc.)?
- Is it important to commemorate?
- Why are we interested in the past?
- Should we choose memory over forgetting?
- Does the past shape our identity?

PART 4

To further the discussion, give students five minutes to come up with a question related to their artwork. This question can be existential, universal, timeless, or open to multiple answers. Students are encouraged to incorporate the question into their artwork, thereby adding a philosophical dimension to their creation.
Volunteers present their artwork to the rest of the group along with the question they have come up with.



DANCE AS A SOURCE OF FREEDOM

Compagnie Marie Chouinard
Morin/Leroux · Arts vivants

Compagnie Marie Chouinard

A total artist, **vibrant and radically alive**, Marie Chouinard brings the intimate into dialogue with the monumental. Bodies laid bare, tension on pointe, laughter and cries intermingled. The choreographer presents a curated selection of emblematic solos and duets from her repertoire. In the second half, the stage becomes a blank page. The book *Mouvements* (1951) by poet and painter Henri Michaux - comprising a long poem and 64 India ink drawings inspired by Asian art -becomes a score for the creator. Ink blots, multiform, nervous figures: a true choreographic substance to which she gives life, driven by the **exhilaration** of inventing form. Supple bodies, coursing with the relentless music of Louis Dufort, echo the projected drawings.

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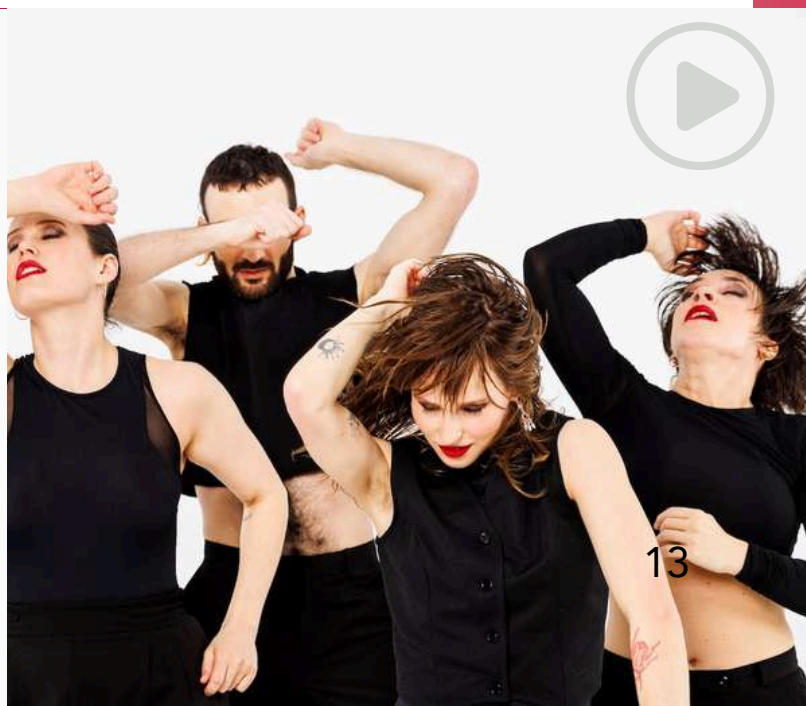
Morin/Leroux · Arts vivants

Raw energy, spatial geometries, and electronic pulses. In the intimate setting of Agora de la danse, the Morin/Leroux duo delivers a **physical performance** in which five dancers search for the tipping point between exhilaration and transcendence.

The duo formed by dancer and choreographer Alexandre Morin, and author, dramaturg, and stage director Mathieu Leroux has cultivated a language where **movement and dramaturgy are closely intertwined**. Rooted in contemporary dance, their practice reaches across disciplines and reflects a strong penchant for experimentation. *Euphoric Thresholds*, their eighth collaboration—the first under the Morin/Leroux · Arts vivants banner—explores group momentum and the thresholds of euphoria. Five bodies seek ecstasy in a constantly redefined space. Set to an electronic score, they navigate shifting states—tension, fatigue, elation—each one a limit to expand beyond. Blending athletic figures, popular references, and formal abstraction, the performers evolve in a stylized, deliberately offbeat universe, where endurance fuels intensity and transforms energy into shared matter.

EN SAVOIR +





ACTIVITY
DANCE AS A SOURCE OF FREEDOM

The Morin/Leroux duo and the Compagnie Marie Chouinard each explore, in their own way, these spaces of freedom where the body takes over from the mind, where movement expresses emotions we don't always know how to show: one through collective exhilaration and the thresholds of euphoria, the other through solos and duets where the intimate becomes a spectacle, where cries and laughter coexist without apology.

PART 1: GUIDED MOVEMENTS

Form several teams of four students and pair the teams up.

In each pair of teams, designate one team as the "viewers" and the other as the "performers."

The "viewers" team secretly chooses an illustration from Henri Michaux's collection Mouvements (a central work in Marie Chouinard's performance): https://www.artnet.fr/artistes/henri-michaux/mouvements-I-kM3jqxe1fHInPOBXnyUgsg2

The "viewers" team describes the chosen illustration in detail to the performers' team.
The performers do not see the illustration and dance for 5 minutes based on the instructions given to them by the "viewers."

Repeat the activity by switching the roles of "viewers" and performers.

PART 2: FREE SOLO

Each participant has two minutes to move without any instructions. No required style, no image to interpret, no audience to please. The teacher plays an instrumental piece of music, ideally an abstract electronic composition that doesn't lean toward any recognizable genre.
There is only one rule: do not stop before the two minutes are up.

Afterward, the instructor asks the group the following questions:

- What was different this time compared to when you were interpreting an illustration?
- What were you seeking?
- What did you avoid?

PART 3: DEBATE

- Is it other people who guide our movements?
- What guides our movements?
- Can we think while dancing?
- What's the difference between dancing alone and dancing in a group?
- Does our body help us feel free, or does it prevent us from being free?
- Is being free in body and mind the same thing?



DANCE AS A FORM OF PROTEST

Charles Brecard x 7Starr

Charles Brecard x 7Starr

With *SKLTR*, **krump** steps out of the streets and bursts onto the stage, merging two singular voices shaped by radically different paths. The result is a striking, cathartic aesthetic collision.

Born in the ghettos of Los Angeles in the early 2000s, krump is a dance form **rooted in raw, unfiltered expression**. Its sharp, explosive vocabulary channels power, tension, and collective momentum through the body. Vladimir "7Starr" Laurore, a driving force within the discipline, and Charles "Brøken" Brecard bring together their respective practices - 7Skopez and FLUIDIFY - to create *SKLTR*, grounded in a world inspired by dark fantasy. The stage becomes an arena where legendary warriors confront their inner demons, fall, rise again, and persist.

Five performers, leading figures in krump, unleash a dense, surging energy carried by continuous currents of movement. Their bodies shift between intensity and release, precision and abandon. Set to an original score by Tomas Furey, a hypnotic choreographic texture takes shape - one where fury is forged into a transformative force.

EN SAVOIR +



ACTIVITY
DANCE AS A FORM OF PROTEST

Krump means "Kingdom Radically Uplifted Mighty Praise". Krump originated in the poor neighborhoods of Los Angeles, among people who had no other space in which to fully express themselves. Before becoming a recognized performing art, it was a language of survival and channeled anger. Those who practice it free themselves from the violence that surrounds them through dance. A true way of life and form of expression, this dance has a rich history.

PART 1: KRUMP ON THE STREETS

Watch a clip from the documentary film *Rize* in class: 1:15:55 to 1:18:18.

About the film: Krump emerged in Los Angeles in the 1990s, in neighborhoods marked by poverty and racial tensions, in the wake of the 1992 riots following the acquittal of the police officers who beat Rodney King. Rize documents the birth of this dance style directly through the eyes of its creators.

1. What do the bodies seem to want to express? After the screening, hold a quick roundtable discussion, with each person offering one word to describe what they saw (not an analysis, just a raw, spontaneous word). Ex: Rage, liberation, control, chaos…

2. Form teams of five. Each team receives a piece of paper with one of the basic moves listed below. The names are also written on the board so that everyone can familiarize themselves with the vocabulary.

- **The arm swing** (an arm movement mimicking the throwing of a projectile or a punch with open hands)
- **Gimmicks** (the facial expressions of krumpers. For example, a furrowed brow, an open mouth, sticking out the tongue, or a menacing glare, etc.)
- **The stomp** (feet striking the ground heavily)
- **The chest pop** (the chest appearing to convulse upward)

Each team has 5 minutes to prepare a short demonstration of its move—without naming it—and present it to the rest of the group, who must guess what it is.

PART 2: KRUMP ON STAGE

The teacher presents the show description and the trailer to the class (see previous page).

We've seen different versions of krump: on the street, as documented in Rize; on stage, as adapted by SKLTR; and through your own bodies in the classroom.

- What changes depending on the context?
- Does the initial anger survive the transition to a documentary or a stage production?
- In your opinion, can dance bring about change, or is its power limited to expressing what cannot be said in any other way?



DANCE AS A CELEBRATION

Gauthier Dance//Dance Company Theaterhaus Stuttgart
Balé da Cidade de São Paulo

Gauthier Dance//Dance Company Theaterhaus Stuttgart

Dynamic and impressively versatile, Gauthier Dance brings a fresh spark to the **European dance scene**. To mark the 40th anniversary of its German home base, Eric Gauthier has invited a **dozen renowned international choreographers** to take on a bold challenge: create a work inspired by music that reflects the artistic identity of Theaterhaus Stuttgart, a venue with deep jazz roots. Here, music acts as a powerful driving force. The evening bursts to life with Barak Marshall and culminates in a breathtaking finale: Andonis Foniadakis' trampoline-powered Bolero +.

In between, a dazzling parade of irresistible creations by Hofesh Shechter, Benjamin Millepied, Virginie Brunelle, Johan Inger, Marco Goecke, Stijn Celis, Dominique Dumais, Mauro Bigonzetti, Sofia Nappi and Eric Gauthier himself.

EN SAVOIR +

Balé da Cidade de São Paulo

Electro-Brazilian rhythms, infectious energy, and the sheer pleasure of movement: this double bill by Balé da Cidade de São Paulo celebrates dance that is explosive, visceral, and boldly collective. An electrifying **sensory journey**.

With more than 200 creations to its name, the company stands as one of Brazil's leading cultural forces. In *Fôlego* (breath), pulsation becomes the driving force, coursing through every gesture. Bodies ripple in continuous flow, multiplied by a vast mirror that transforms the stage into a **shimmering kaleidoscope**. Breath itself becomes the spark for connection, resonance, and transformation. In counterpoint, *BOCA ABISSAL* immerses the group in sweeping circular trajectories, releasing a regenerative energy in the face of exhaustion. The **18 performers** trace a radiant passage set to an electro score infused with Brazilian accents, where the fearless joy of dancing together bursts forth.

EN SAVOIR +





ACTIVITY
DANCE AS A CELEBRATION

***Fireworks* rassemble plusieurs chorégraphies joyeuses et festives créées par différents chorégraphes de renommée mondiale. Le spectacle ressemble à une grande fête dansée.**

PART 1: DEBATE

Why do people throw parties? Write the answers on the board.

Possible answers:

- to celebrate
- to get together
- to forget one's worries
- to break away from social conventions and daily life (people shout, dance, scream, and climb on tables during parties, even though that's normally considered inappropriate)
- to mark an event
- to express gratitude
- to commemorate
- to welcome something new
- to say goodbye to something (e.g., turning 18 = the end of adolescence; bachelorette party = the end of single life, etc.)

Questions for the group:

- Name a holiday you like. Why that one?
- Are there any holidays you refuse to celebrate? Why?
- Is Easter Monday a holiday?
- Is Labor Day a holiday?
- Is Valentine's Day a holiday?
- Is a celebration that never ends still a celebration?
- What would a society without celebrations be like?
- Is dancing a way to celebrate? Why?

PART 2: COLLECTIVE CREATION OF A CELEBRATION

Step 1: Brainstorming

Each student writes on a piece of paper: "I'd like us to celebrate _____ because _____."
Possible examples: the end of the school year, being together in this class, a birthday, someone leaving, a new season, an exam…

Step 2: Voting

A show of hands to vote on the proposals.

Step 3: Planning the Celebration

Once the reason has been chosen, the class collectively answers three questions:

1. What will we set aside for the duration of this celebration? (a habit, a way of behaving, a classroom rule)
2. What will we do with our bodies? (an improvised dance, a choreographed routine, a relaxed posture, something we allow ourselves—whether it's an outfit, makeup, decorations, etc.)
3. How will it end? (Every celebration comes to an end—how will we mark the return to everyday life?)

Step 4: Shall we throw this party?

The group finds the perfect time to plan the party, even if it's just for a short, scheduled period.



POST-PERFORMANCE OBSERVATIONS AND IMPRESSIONS WORKSHEET

What part of the show did you like best? Why?

Which part did you like the least? Why?

Name one or more elements of the performance (lighting, music, multimedia projections, choreography, etc.) that particularly stood out to you, and explain why.

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ÉDUCATION

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