

AF

ADELAIDE FESTIVAL

4 – 20 MAR 2022

DANCE / GERMANY, SENEGAL & UK

The Rite of Spring / common ground[s]

Pina Bausch / Germaine Acogny & Malou Airaud
A Pina Bausch Foundation,
École des Sables & Sadler's Wells production

EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

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LANG FOUNDATION



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The Rite of Spring / common ground[s]

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WARNINGS

Strong adult themes and partial nudity.

SYNOPSIS

This two-part programme, *The Rite of Spring* and *common ground[s]*, marks the first collaboration between the Pina Bausch Foundation (Germany), École des Sables (Senegal), the international centre for traditional and contemporary African dances and Sadler's Wells (UK).

Based on Bausch's original work, which premiered in 1975 in Wuppertal, Germany, *The Rite of Spring* will be danced by a specially assembled company of 38 dancers from African nations. Faithful to Stravinsky's composition, this seminal work examines unyielding ritual, with the sacrifice of a 'chosen one' changing the season from winter to spring.

On a stage covered in peat, dancers honour the advent of spring and engage in rituals of celebration and competition. A young woman is chosen as the sacrificial victim who must dance herself to death. Bausch's staging of *The Rite of Spring* can also be read as a battle of the sexes. Men and women gather in bands, sometimes antagonistic, sometimes tender, until the necessary choosing - by fate - of the one to be sacrificed.

For the second work, *common ground[s]*, Germaine Acogny, the 'mother of contemporary African dance' and founder of École des Sables, unites with

Malou Airaudo. Malou, as an icon of early Tanztheater Wuppertal Pina Bausch, performed central roles in many of Bausch's pieces. Both choreographers, professors and mothers, this work, created and performed by these women, reflects their histories, emotional experiences and common ground.

THEMES

- Advent of Spring
- Rituals
- Battle of the sexes
- Shared stories

PRODUCTION

Style and Conventions:

- Contemporary Dance.
- *The Rite of Spring* brings together contemporary European dance with the dance practice of African performers.
- *common ground[s]* is a duet with elements of the specific dance languages of the two women. For Germaine Acogny, it's part of her Modern African Dance Technique.

Music and Sound:

The Rite of Spring
A recording of Igor Stravinsky's *The Rite of Spring* written for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company.

common ground[s]
Recordings live-mixed side of stage by Composer Fabrice Bouillon LaForest.

Set and Costume Design:

The Rite of Spring

The stage is covered with peat. For the costumes, the men are in trousers, bare chested. The women in simple dresses of a neutral colour. All dancers perform barefooted. The movements spread the peat everywhere on the faces, the bodies, and the costumes of the dancers.

common ground[s]

Since the creation is strongly related to the lives and past creations of the two women they have chosen some elements / props which had an importance within past creations. For Germaine, it was the sticks; for Malou, it was stones and their specific energy.

Australian Curriculum Links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.



Literacy



Numeracy



Critical and creative thinking



Ethical understanding



Personal and social capability



Intercultural understanding

YEARS 10 BAND DESCRIPTION

In Dance, students:

- Extend the combinations of fundamental movement skills to include dance style-specific movement skills.
- Reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography.
- Explore meaning and

interpretation, forms and elements, and social, cultural, and historical contexts of dance as they make and respond to dance.

- Evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances, they view and perform.

Content Description

- Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent. [ACADAM021](#)
- Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent. [ACADAM024](#)
- Evaluate their own choreography and performance, and that of others to inform and refine future work. [ACADAR025](#)

SACE STAGE 1 AND STAGE 2 – DANCE

Subject Description

Dance students develop aesthetic and kinaesthetic intelligence, using the body as an instrument for the expression and communication of ideas. Through the development of practical movement skills and choreographic and performance skills as an artist and experiencing performance as part of an audience, students explore and celebrate the human condition.

Stage 1 and Stage 2 Learning Requirements

1. Apply technical and expressive dance skills in performance.
2. Communicate choreographic intent to an audience through composition and performance.
3. Reflect on their own creative works as an artist and that of others as an audience member.
4. Investigate dance in diverse contexts.

Performance Literacy



As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there are a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

Example of Glossary of Dramatic Terms

https://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf

Five broad groups of children whose responses as audience are characterised as:

Technicians – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators – children who talk through the performance, asking questions, commenting on actions.

Dramatists – children who immediately imitate what they see, participating through their own actions.

Mystics – children who are completely engrossed in the sensory aspects of the experience.

Spectators – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

Theatre Etiquette



The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th Century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION:

What makes going to a live performance different to going to the cinema?

Many students have been to the movies but might not have experienced a theatre performance. Emphasise with them that the BIG difference is that the actors are live and in the moment.

Students to discuss and share accepted ways of showing appreciation. Reinforce with them that if it's funny, it's okay to laugh, if the actors invite responses, then it's okay to respond. Sometimes it can also be sad and many times challenging. Assure them there is no right or wrong response to a live performance.

Why does it matter?

- Students talk about sharing the space and respecting other audience members attending the performance.
- As a group, students discuss the shared role of audience and performer, each being dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!

As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When in the foyer they should:

- Go to the toilet before going into the auditorium.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

And then, most important:

- Close your eyes and breathe deeply.
- Forget everything else.
- Watch the performance and observe what happens to you: What touches you? What frightens you? What can't you get enough of? Are you excited? Or tired? What do the movements tell you? Or the music? Or the images that are created on stage?

- For Pina Bausch, it was important: there is no right or wrong. All thoughts, associations and feelings are allowed. Every person experiences the performance differently, for everyone it means something else. And that is exciting!

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.

MORE INFO ON:

Student Pathways in Creative Industries

[Download here](#)

Before the Show



GETTING TO KNOW PINA BAUSCH

***"Dance, dance otherwise we are lost."* – Pina Bausch**

Bausch's personal style was in stark contrast to the classical forms that dominated the world of choreography in the 1970's. Initially her work was not well received.

Pina Bausch went on to earn world renown for her avant-garde performances, mixing dance, sound and narrative.

"The first years were very difficult. Again and again spectators would leave the auditorium slamming doors, while others whistled or booed. Sometimes we had telephone calls in the rehearsal room with bad wishes... But all of this couldn't stop me trying something which was important to me, to express as well as possible I never wanted to provoke. Actually, I only tried to speak about us."

- Pina Bausch, Speech for the Kyoto Prize Award Ceremony, 2007

WHAT WAS IMPORTANT FOR PINA BAUSCH'S WORK?

***"I'm not interested in how people move, but in what moves them."* – Pina Bausch**

During the early stages of a production, Pina Bausch asked questions to her dancers, and set them challenges: What are the different ways of sitting down? How can one dance love? Or suffering? She would then let her dancers propose movements, observing them in silence and choosing various elements for her choreography.

"New was also the way of working with 'questions.' ... Later in the Macbeth piece He Takes Her by the Hand and Leads Her into the Castle, the Others Follow, in Bochum; I then developed this way of working further. There were four dancers, four actors, one singer...and a confectioner. Here of course I couldn't come up with a movement phrase but had to start somewhere else. So I asked them the questions, which I had asked myself. That way, a way of working originated from a necessity. The "questions" are there for approaching a topic quite carefully. It's a very open way of working but again a very precise one. It leads me to many things, which alone, I wouldn't have thought about."

- Pina Bausch, Speech for the Kyoto Prize Award Ceremony, 2007

PINA BAUSCH – BIOGRAPHY

*Phillippine 'Pina' Bausch
Born in Solingen, Germany,
1940*

*Died in Wuppertal,
Germany, 2009*

A world-renowned German dancer and choreographer. When Pina Bausch passed away on 30 June 2009, she left behind a series of choreographic works exploring the various human emotions, and the social and romantic relations within.

More info: <https://www.pinabausch.org/en/post/biography>

"I loved this phase; we were truly free to do whatever we wanted. There were lots of clothes and objects at our disposal... At certain moments, we were like children, having fun and laughing like mad."

- Cristiana Morganti, dancer, choreographer, and member of the Tanztheater Wuppertal Pina Bausch from 1993 to 2014

Before the Show

ACTIVITIES

As a whole class:

Watch the documentary *Pina* (duration: 1:39:09), available to view on ABC iView for free: <https://iview.abc.net.au/video/ZX9582A001S00>

Pina is a 2011 German 3D documentary film about the contemporary dance choreographer Pina Bausch. Dancers talk about Pina and perform some of her best-known pieces inside a theatre and in various outdoor locations in Wuppertal.

In small groups, students discuss:

- What stood out for students when watching the documentary? What did it make them wonder?
- Why do they think the director film the dancers performing in everyday settings?
- What did they learn about Pina Bausch?
- What was the impact of Pina Bausch's works on the dancers of her company?
- Why was Pina Bausch important to the dancers?



Following are shorter documentaries and performance pieces with a focus on Pina Bausch's work.

Understanding Pina: The Legacy of Pina Bausch – excerpts

<https://www.youtube.com/watch?v=AFfi-AwXres> (Duration 4:54)

Arts.21 Dance Theatre – Pina Bausch

<https://www.youtube.com/watch?v=3kZ8zui9x0c> (Duration 5:49)



Photo: Maarten Vanden Abeele
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EXPLORING, IMPROVISING AND CREATING

Working with a partner students choreograph a short work based on the style of Pina Bausch.

Students use the observation of an everyday event and develop 4-6 sequences of movements (16 - 32 beats) that:

- Use hand gestures.
- Includes repetitive movement.
- Considers spacing.
- Controls direction of gaze.

Suggested Ideas for students:

- An argument with a friend.
- A game of sport.
- Witnessing or participating in an event in Australia's history.
- Going on a road trip
- Something sad happens.
- Receiving an award.
- Learning to do something by yourself.
- Doing something risky.
- Becoming aware of a global event.
- Overcoming an obstacle.

Once pairs have developed their sequence of 4 – 6 movements they:

- Rehearse them until they are proficient at repeating them.
- Teach their sequence to another pair.



Photo: Maarten Vanden Abeele
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YEAR 10 DANCE

- Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent [ACADAM021](#)
- Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent [ACADAM024](#)

SACE DANCE STAGE 1 & 2

Learning Requirements

1. Apply technical and expressive dance skills in performance.
2. Communicate choreographic intent to an audience through composition and performance.

"In taking people's essential emotions as its starting point – their fears and needs, wishes and desires – the Tanztheater Wuppertal was not only able to be understood throughout the world, it sparked an international choreographic revolution. The secret of this success may lie in the fact that Pina Bausch's dance theatre risks taking an unflinching look at reality, yet at the same time invites us to dream."

Talking about People through Dance – [Pina Bausch Biography](#)

THE RITE OF SPRING

It has been 12 years since the death of Pina Bausch, and still this production is inspired by her pioneering spirit. It represents only the fourth time that any group of dancers outside her home company Tanztheater Wuppertal has danced her ground-breaking *The Rite of Spring* (*Le Sucre du Printemps*), the first occasion it has been performed by a specially-recruited ensemble, and the first time it has been performed by dancers from African nations.

Germaine Acogny, dubbed the 'mother of contemporary African dance', is less well known in Australia. Having met several times, the two women never directly worked together before Bausch's untimely death in 2009, but they are connected through one of the most seminal ballet scores of all times: Stravinsky's *The Rite of Spring*.

This version of *The Rite of Spring* is part of a project by the Pina Bausch Foundation. The Foundation is committed to keeping Bausch's work alive both by giving access to her legacy, for example by preserving a digital and physical archive, and by encouraging new companies to perform and explore the creations under the guidance of dancers who worked with the choreographer herself.

More than 200 dancers submitted video audition tapes to Josephine Ann Endicott, Jorge Puerta Armenta and Clémentine Deluy, former dancers with Tanztheater Wuppertal who were in charge of this staging. Of these dancers, 137 were invited to workshops in Burkina Faso, Senegal and the Ivory Coast where they were taught excerpts from the material and a final cast of 38 were chosen. Then the rehearsal process began in earnest.

ACTIVITIES

Step inside the rehearsal studio at École des Sables

As a whole class watch this rehearsal video (Duration 6:52) on YouTube https://youtu.be/hJWk1dzB_Mw OR Vimeo [Pina Bausch The Rite of Spring - Rehearsals at École des Sables](https://vimeo.com/123456789)

The video gives an insight into rehearsing Pina Bausch's masterpiece *The Rite of Spring* with Artistic Direction by Josephine Ann Endicott and Jorge Puerta Armenta.

As a whole class, students discuss:



- What did watching the video make them wonder?
- What questions they would like to ask the dancers.
- What questions they would like to ask Josephine Ann Endicott and Jorge Puerta Armenta?

In small groups, students watch the rehearsal studio video again and discuss:

- What did they hear or notice the second time they did not see before?
- What did the dancers talk about when they were interviewed?
- How could the information inform their own movements?

Dance Magazine:

"This Breathtaking Film Captures 38 African Dancers Performing Pina Bausch's *Rite of Spring*"
<https://www.dancemagazine.com/african-rite-of-spring-2646307353.html?rebelltitem=5#rebelltitem5>

YEAR 10 – DANCE

Content description

Evaluate their own choreography and performance, and that of others to inform and refine future work. [ACADAR025](#)

ÉCOLE DES SABLES

“The School of Sand”

École des Sables was created in 1998 by Germaine Acogny, considered as the ‘mother of contemporary African Dance’, and her husband Helmut Vogt. École des Sables is known as an international centre for traditional and contemporary African dances – a school for theoretical and practical teaching, a laboratory for research, and a space for meetings and exchanges, conferences and artistic residences.

Find out more about École des Sables in the following report from Showcase (TRT Studios Istanbul). Watch from 0:47 to 7:23:

<https://youtu.be/iyEDij9dSrQ>

GERMAINE ACOGNY

Germaine Acogny believes dance is the most powerful way to express oneself. A choreographer, dancer and teacher, she’s so successful she even has her own signature dance style – The Acogny Technique. The 76-year-old dancer believes in the ability of dance to change people’s lives and has always been committed to sharing her passion as an act of transformation and regeneration.

In 2021, Germaine Acogny received the Golden Lion for Lifetime Achievement in Dance at the [15th International Festival of Contemporary Dance Venice](#) – Biennale Danza 2021:

<https://www.youtube.com/watch?v=rkyRIIBpdUI>

- *AP News*: “Senegal artist a legend fusing West African, modern dance” <https://apnews.com/article/1a58249219414d2d9dda102c4ae03616>
- *Another Mag*: “Germaine Acogny, the Formidable Mother of Contemporary African Dance” <https://www.anothermag.com/design-living/10862/germaine-acogny-the-formidable-mother-of-contemporary-african-dance>
- *Medium* (Eline Versluys): “It’s up to us, African, to give ourselves the place we deserve: a conversation with Germaine Acogny, first lady of contemporary African dance” <https://elineversluys.medium.com/its-up-to-us-africans-to-give-ourselves-the-place-we-deserve-6dafd772ada9>
- Find out more about Germaine Acogny and École des Sables on their website: <https://ecoledessables.org/about-us/our-team/germaine-acogny>

WHAT IS THE ACOGNY TECHNIQUE?



The Acogny Technique is a dance practice and philosophy based on West African and Western dances. This practice focusses on embodiment, connection, the collective movement, and respecting the potential and natural strength of each body through rhythm and movement.

ACTIVITIES

Individually, students:

- Research The Acogny Technique to answer the following question: What is The Acogny Technique? (The Additional Resources section provides several links to support students to start their research.)
- Prepare a poster, video, or PowerPoint to present their research.

As a whole class, students explore The Acogny Technique:

Introduction to Germaine Acogny Technique with Alesandra Seutin
(Duration: 2 min 56 secs)

<https://www.youtube.com/watch?v=MqhDOGawjT0>

Company of Elders Workshop: Acogny Technique

(Duration: 30 min 53 secs)

<https://www.youtube.com/watch?v=BtAgibasPjs>

Germaine Acogny Technique Workshop with Alesandra Seutin

{The workshop with Alesandra Seutin breaks down the basic movements – without music to start with and then adds in the music

https://www.youtube.com/watch?v=Z4_mGNdfMMU

(Duration: 2 minutes 44 secs)

Germaine Acogny Summer Intensive, The March 2015 Presentation, École des Sables

https://www.youtube.com/watch?v=_cAedvEnnLc

(Duration: 18 minutes 47 secs)

“Sometimes even a small movement can be more impactful because of the intention behind it, more so than the expressive outside movements. The older I get, the more I am better.”

- Germaine Acogny

SACE – DANCE STAGE 1 & 2

Investigate dance in diverse contexts.

COMMON GROUND[S]

common ground[s] is a new work created and performed by Germaine Acogny and Malou Airaudou, both choreographers, professors and mothers. It is the duo's first collaboration.

For Salomon Bausch, the idea of exchange was particularly important. This is how the idea of the duet came about:

"It has been the meeting of two women to find out where they are in their lives, what they have been, what they have to say to each other," Acogny says. Airadou, who is 71 agrees. "What we do is what we are. We were together, sharing together and what came out is what we felt." She says creating the piece was quite straightforward. "We didn't speak about choreography. It just happened. She did a solo and I did my solo and they we were doing it together, it was very soft, very calm somehow. Maybe because of respect or love. It was very simple."

I was very nervous to meet her [Malou Airaudou] because she was so close to Pina, but it has meshed together very easily. It has been very profound. – Germaine Acogny

BUILDING ON THE MOVEMENT SEQUENCES



Working with their original partner, students:

Decide if they will:

- Devise further sequences of movements

OR

- Work with one or more pairs with similar story/theme and put together all their devised sequences of movements.

The sequence of movements should communicate a story/message/theme to the audience.

Next steps:

- Rehearse devised pieces.
- Buddy up with another group to perform and provide feedback.

A feedback template is provided to guide students in provide targeted and clear feedback.

Adding the music/sound

Groups select music or soundscapes to accompany their sequence of movements.

- Think about how it enhances and works with telling the story.
- Think about how others will react to the choice of music.

Each group:

- Discusses feedback making decisions and working on any changes.
- Includes the music score to the movement.
- Rehearses and prepares to perform.

YEAR 10 - DANCE

Content Description:

Evaluate their own choreography and performance, and that of others to inform and refine future work. [ACADAR025](#)

PEER FEEDBACK



When completing peer feedback - think about the story, how the interviews were used, energy, style, dynamics, expressive skills, and the work completed by the creative team.

1. I liked the way the devised piece started with

because

2. An interesting part of the movement sequence was when

because

3. The dance made me feel

4. What I liked about the way the movement sequence ended was

5. A question for the dancers:.....

6. If I were the choreographer, something I would like to change is.....

After the Show

WHAT DID YOU THINK?



Individually, students reflect and write about their initial thoughts after seeing *The Rite of Spring* and *common ground[s]* using the following thoughts, questions, and ideas.

- Write three sentences summarising what they saw, making sure to include details of the choreography.
- If Pina Bausch were still alive today a question, I would like to ask her is...
- How did they feel at the end of watching *The Rite of Spring*?
- How did they feel at the end of watching *common ground[s]*?
- What happened in the dance that helped them understand the work?
- How was the music part of the narrative of the dance?
- How was the lighting and staging part of the narrative of the dance?
- What movements did they find interesting?
- What did they wonder about when they watched *The Rite of Spring* and *common ground[s]* and why did they wonder this?
- Did the dancers connect with each other? Provide information about how they did this. How did they see this as an audience?
- Did the costumes add to the dance? Provide information about how they did this.
- If they were the choreographer, what changes would they make and why?
- Were there any culturally symbolic movements they could identify?
- Look at the pieces and think: What themes did they also see in the choreography? What does the dance tell them?

Individually, students think about the performance and their own group work and respond to the following questions.

- How did the movement sequences in *The Rite of Spring* communicate meaning?
- Were there recurring movements in *The Rite of Spring*?
- How can these reflections support your group to refine the devised work?

REFINING & PERFORMING

Working in their original groups' students:

- Discuss changes they would like to make to the work they have choreographed together before seeing *The Rite of Spring*.
- Decide on any changes – regarding their movement sequences and accompanying music.
- Integrate, refine and rehearse changes.

As a whole class, discuss and consider:

- How the whole class could curate what each group has devised to present to an audience.

Meet the Creative Team

THE RITE OF SPRING

Choreography: Pina Bausch

Pina Bausch was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after the director of Wuppertal's theatres, Arno Wüstenhöfer, engaged her as choreographer, from autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance decisively. Awarded some of the greatest prizes and honours worldwide, Pina Bausch is one of the most significant choreographers of our time.

Music: Igor Stravinsky

Igor Fyodorovich Stravinsky ComSE was a Russian composer, pianist and conductor, later of French and American citizenship. He is widely considered one of the most important and influential composers of the 20th century. Stravinsky's compositional career was notable for its stylistic diversity.

Set and Costumes: Rolf Borzik

Rolf Borzik developed the sets and costumes for Pina Bausch's pieces from 1973-1979. He has a decisive influence on the way Tanztheater Wuppertal is seen. In 1980 he dies at the age of only 35.

https://www.pinabausch.org/person/rolf_borzik

COMMON GROUND[S]

Co-choreographers and Dancers:

Germaine Acogny

Senegalese French dancer, teacher and choreographer Germaine Acogny is known as the 'mother of contemporary African dance'. She studied at the École Simon Siegel in Paris and established her first dance studio in Dakar in 1968. There, she developed her own technique for Modern African dance, combining the influence of dances she had inherited from her grandmother, a Yoruba priestess, with her knowledge of traditional African and occidental dance.

Between 1977 and 1982, Acogny was the artistic director of Mudra Afrique (Dakar), before moving to Toulouse in 1985, where she and her husband, Helmut Vogt, founded the 'Studio-École-Ballet-Théâtre du 3è Monde'. In 1995, she returned to Senegal and established an international education centre for traditional and contemporary African dances, L'Ecole des Sables.

In 1998, she started her own dance company, Jant-Bi, whose productions include *Les écaillies de la mémoire – Scales of memory* (2008), a collaboration with Urban Bush Women, and notably, *Fagaala*, based on the genocide in Rwanda and winner of a Bessie Award (2007). Acogny's other prominent works and credits include *Sahel* (1987), *YE'OU* (1988 – winner of the London Contemporary Dance and Performance Award 1991), *Tchourai* (2001), *Bintou Were - a Sahel Opera* (2007), *Songook Yaakaar* (2010), *Mon élue noire – Sacre no.2*, choreography Olivier Dubois, (2014, based on the original music of *The Rite of Spring*, winner of a Bessie Award 2018) and

A un endroit du début (2015).

Acogny is a respected emissary of African Dance and Culture and continues to collaborate with schools, dance centres and teach masterclasses worldwide.

Malou Airaudo

Born in Marseille in 1948, Malou Airaudo began dancing at the age of eight, at the Opéra de Marseille. At seventeen, she joined the Ballet Russe de Monte-Carlo, where she became a soloist working with Léonide Massine, before joining Françoise Adret and her Ballet-Théâtre-Contemporain in 1968.

Early 1970s, she moved to New York to work with Paul Sanasardo and Manuel Alum, the latter choreographing the solo *Woman of a Mystic Body* for Airaudo. It is there that she meets Pina Bausch for the first time.

In 1973, Pina Bausch invited her to join her in Wuppertal, Germany where the director of the city's theatres Arno Wüstenhöfer had just appointed her at the head of the Wuppertal Ballet, which she soon renamed the Tanztheater Wuppertal. Airaudo became one of the key figures of the ensemble, creating major roles in various productions, such as *Iphigenie auf Tauris*, *Orpheus und Eurydike*, *Café Müller* and dancing *The Rite of Spring* as well as in many other pieces.

She was also a founding member of the Parisian dance company, La Main, along with Jacques Patarozzi, Dominique Mercy, Helena Pikon and Dana Sapiro, and worked with choreographer Carolyn Carlson at the Teatrodanza La Fenice in Venice.

From 1984 until 2018, she taught dance at the Folkwang University of the Arts in EssenWerden, and

in 2012, she became the Director of the university's Institute of Contemporary Dance.

Her choreographic accomplishments include *Le Jardin des Souvenirs*, *Jane*, *Je Voudrais Tant*, *Schwarze Katze* and *If You Knew*, created from the mid-90s onward for companies such as the Folkwang Tanz Studio, the Ballet de Nancy, the Ballet de Geneva, the Ballet du Nord and the Venice Biennale. In the last decade, she has also worked with Pottporus Renegade Theatre creating work with break-dancers like Irgendwo and Verlorene Drachen.

Composer: Fabrice Bouillon LaForest

Musician, writer and composer, Fabrice is the Artistic Director of French FAUN(es) Collectif, alongside dancer Sébastien Cormier. He's a long-time collaborator of Germaine Acogny (*Fagaala*, *Songook Yaakaar*, *A un Endroit du Début*) and *École des Sables*. Familiar to the world of dance (original scores for Nora Chipaumire, Urban BushWomen, Pittsburgh's Dance Alloy Theatre, Kota Yamazaki, *Don't Hit Mama*, Patrick Acogny, *Cie Virevolt*), he's the co-founder of circus company *Hors Surface* with performer Damien Droin. He has created and performed several shows including *Tetraktys*, *Boat* and *Fabulomania*. His work spans videogames to pop and rock. Under the alias *LaForest* he has released two albums, co-written the documentary film *Rimanere* (Alexandre Lopez), and created and led many art projects designed for rural/remote environments. With Sébastien Cormier and musician Tristan Assant he is touring *LaForest* as a singer and frontman of a multidisciplinary music/dance project.

Lighting Designer: Zeynep Kepekli

Istanbul born Zeynep Kepekli is a London-based designer who predominantly works with light. She has a long-standing collaboration with the Richard Alston Dance

Company and Yorke Dance Project. Some of her design credits include: *Sea of Troubles* (The Royal Ballet); *Playground*, *Between and Within*, *Imprint* (Yorke Dance Project); *Dance Journeys* (English National Ballet); *Collapse* (New Movement Collective); *Lie of the Land*, *Unfinished Business*, *Darkness Visible*, *Madcap*, *Burning*, *Rejoice in the Lamb*, *Buzzing around the Hunisucle*, *Carnival*, *Cut and Run*, *Detour*, *Brahms Hungarian*, *A Far Cry*, *Shine On* (RADC). Mainly working in dance, her work focuses on architecture and the movement of body and light.

Dramaturg: Sophiatou Kossoko

Sophiatou studied modern dance and ballet at the Doug Crutchfield Dance School in Copenhagen. She completed her training by doing workshops with teachers, artists, and choreographers from various dance backgrounds. She obtained her bachelor's degree 'Performing Arts – Dance Path' and continued her studies at the University of Paris 8ème in France.

Sophiatou founded the company IGI, its focus being to create, produce and present artistic projects that combine dance with other disciplines such as singing, music, theatre, and visual arts, to explore the relationships between the world's cultural differences. IGI offers a range of educational activities on a regular basis in collaboration with institutions and artists. Sophiatou choreographed *Tchourai*, a solo for Germaine Acogny.

The choreographer Olivier Dubois also invited her to create a piece, *Allégorie*, for *Danswindow*. One of her poems is being published in *présences* by *le printemps des poètes*.

Costume Designer: Petra Leidner

Petra Leidner has been Costume Director at Wuppertaler Bühnen und Sinfonieorchester GmbH since 2011. She has also been the Costume Director for *Burgfestspiele Jagsthausen* for

over 6 seasons.

Since 1992, Petra has been Costume Director at Tanztheater Wuppertal Pina Bausch and has worked on all premieres and revivals of the company's productions, in close collaboration with Marion Cito. In recent years she has supervised and been responsible for costume design and consultation for various productions by Pina Bausch, for the Pina Bausch Foundation. Petra opened her own costume studio in 2013.

ABOUT THE PRODUCERS

The Pina Bausch Foundation, Germany <https://www.pinabausch.org/en/home>

The Pina Bausch Foundation was established in 2009 shortly after the death of Pina Bausch by her son Salomon Bausch. The charitable foundation based in Wuppertal owns the rights to the works and choreographies of Pina Bausch along with the set and costume designs of Rolf Borzik and the extensive Pina Bausch archive. The foundation's role is to carry Pina Bausch's oeuvre forward into the future, to disseminate it and enable its performance. Preserving a work of choreographic art requires much more ongoing work than most other forms, as no sooner is it realised, it is gone again, and must be brought back to life on stage again with each performance.

The Pina Bausch Archive, which consists of first and foremost of production details and documentation, serves as a knowledge resource. This resource, combined with the unique knowledge of the Tanztheater Wuppertal ensemble, is the basis for the continued performance of the pieces. For this process, it is not only important to pass on the knowledge continually to new dancers, but also to train people to pass this knowledge on.

In recent years, dancers took on the role of staggers, transmitting choreographies directly to dancers

within and outside the Tanztheater Wuppertal. Thus, pieces have been rehearsed with companies such as the Bavarian State Ballet, the English National Ballet, the Opera Ballet Vlaanderen and the Paris Opera. The positive experiences from these transmission projects encouraged the Pina Bausch Foundation to mark its 10th anniversary by looking to the future and searching for new forms and objectives for the transferal of Pina Bausch's works, thus widening access to them, under the heading 'Reimagining Transmission'.

École Des Sables, Senegal <https://ecoledessables.org/>

École des Sables is an international centre for traditional and contemporary African dances, a school for theoretical and practical teaching, a laboratory for research, and a space for meetings and exchanges, conferences and artistic residences.

The school is dedicated to professional training for dancers from all over Africa in traditional and contemporary African dances. Its objectives are to professionalise African dancers, allowing them to be able to live from their art, and to encourage communication and collaboration between dancers, choreographers and companies from Africa and with the rest of the world; in short, to develop and promote contemporary African dance. Since 1998, the school has regularly organised professional training workshops gathering dancers and choreographers from Africa, the African diaspora and all over the world.

École des Sables was created in 1998 by Germaine Acogny, considered as 'the mother of contemporary African Dance', and her husband Helmut Vogt. Germaine Acogny is the former director of Mudra Afrique (1977-1982), a pan-African school founded by Leopold Sedar Senghor and Maurice Bejart, which has the objective of giving a professional education to African dancers and citizens to make them become responsible and autonomous through the art.

Sadler's Wells, London <https://www.sadlerswells.com/touring>

Sadler's Wells is a world-leading creative organisation based in London committed to the making of dance, with over three centuries of theatrical heritage. Since 2005, Sadler's Wells has created award-winning dance productions, co-productions and touring projects in collaboration with its portfolio of Associate Artists, as well as international dance companies and partners.

These include Russell Maliphant's multi award-winning production *PUSH* with Sylvie Guillem; *Crystal Pite's Polaris* with Thomas Adès; *Gravity Fatigue*, directed by fashion designer Hussein Chalayan; *Sutra* by Sidi Larbi Cherkaoui and sculptor Antony Gormley; Michael Keegan-Dolan's *Swan Lake/Loch na hEala*; productions by Carlos Acosta's company Acosta Danza; Natalia Osipova's *Pure Dance*; Botis Seva's Olivier Award winning *BLKDOG* and William Forsythe's *A Quiet Evening of Dance*.

Sadler's Wells plays a significant role in the development of dance, bringing innovative and inspiring works to worldwide audiences. In the last 15 years, it has created 56 productions that have been enjoyed by 2.2 million people, with over 2,500 performances given at 388 venues in 48 countries. Sadler's Wells productions have toured to some of the most prestigious theatres and festivals around the world, such as the Sydney Opera House, the Lincoln Center's White Light Festival in New York, the National Centre for Performing Arts in Beijing, Chekhov International Theatre Festival in Moscow and Santiago a mil Festival in Chile.

2020 saw the world premiere of two new major productions: *Message In A Bottle*, a Sadler's Wells and Universal Music UK production by Kate Prince, based on the songs of Sting and *Enter Achilles* by Lloyd Newson, co-produced with Rambert; and in development to premiere in 2021 is *The Rite of Spring/common ground[s]* in partnership with the Pina Bausch Foundation and École des Sables, Senegal.

"If you could pick up a dance piece, turn it inside out and look at the label, the words 'Made at Sadler's Wells' would be a guarantee of quality. Since 2005, the north London theatre has been a hotbed of dance creativity, commissioning and supporting some of the world's finest choreographers to make work." - The Scotsman.

Additional Resources

REVIEWS

Redux Review: Pina Bausch's *The Rite of Spring* – Exeunt - 29 July 2020 by Ka Bradley –

<http://exeuntmagazine.com/reviews/redux-review-pina-bauschs-rite-spring/>

PINA BAUSCH'S LEGACY

Keeping her artistic legacy alive and carrying it on into the future is the task of the Pina Bausch Foundation.

About the Pina Bausch Foundation - <https://www.pinabausch.org/en/page/about>

What moves me – Speech by Pina Bausch at the award ceremony for the Kyoto Prize 2007:

<https://www.pinabausch.org/post/what-moves-me>

Talking about People through Dance - Pina Bausch Biography:

<https://www.pinabausch.org/post/biography>

Palermo Palermo - A film of a piece by Pina Bausch:

<https://www.pinabausch.org/de/post/palermo-film>

The Pina Bausch Sourcebook: The Making of Tanztheater, Royd Climenhaga

Preview and read sections of the book online.

https://books.google.com.au/books?id=2nFdrMwsBIUC&source=gbs_similarbooks

German choreographer whose bleak vision changed the face of European dance

The Guardian July 2009 - <https://www.theguardian.com/stage/2009/jul/01/pina-bausch-obituary-dance>

Guarding a Bright Flame's Afterglow – The New York Times <https://www.nytimes.com/2010/09/19/arts/dance/19bausch.html>

Dance legacy: Keeping Pina Bausch's genius alive is to balance respect and renewal – Ottawa Citizen November 2014

<https://ottawacitizen.com/entertainment/local-arts/dance-legacy-keeping-pina-bauschs-genius-alive-is-to-balance-respect-and-renewal>

Acolytes of Pina Bausch keep her dance legacy alive – Global Times November 2016

<https://www.globaltimes.cn/content/1023057.shtml>

WHAT IS THE ACOGNY TECHNIQUE?

The Magic of Dance in Senegal – Acogny Technique – An account from a participant who attended the first international workshop at École des Sables <https://tiamoniqueuzor.wordpress.com/2016/08/01/the-magic-of-dance-in-senegal/>

Germaine Acogny Technique - <https://www.lanlamove.com/technique-acogny>

Traversing a Life Through Movement, Text, and Film: Germaine Acogny Interview by Nicole Loeffler-Gladstone – 24 September 2019 - <https://bombmagazine.org/articles/traversing-a-life-through-movement-text-and-film-germaine-acogny-interviewed/>

Germaine Acogny Biography - <https://biography.jrank.org/pages/2893/Acogny-Germaine.html>

Muscle/Memories: How Germaine Acogny and Diane McIntyre Put Their Feet Down – Susan Leigh Foster https://www.jstor.org/stable/j.ctvc5pf5f.9?seq=1#metadata_info_tab_contents