



ADELAIDE FESTIVAL

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Resource developed by Deanne Bullen 2020.

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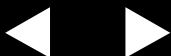


Dimanche

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Image: Alice Pieme



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THEMES, PRODUCTION
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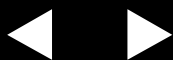
AFTER THE SHOW

MEET THE COMPANY

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Show rundown

Australian Premiere

1hr 20mins, including interval

The story of *Dimanche* is told in three acts, each act dealing with a different natural disaster and its direct consequences on the life of a family: the rise in global temperatures, the violence of hurricanes and the devastating impact of Tsunamis. *Dimanche* paints a portrait of humanity, totally out of step with its time, gripped by the chaos of climate change.

Sometime in the near future... Humanity has failed to adapt to the new ecological reality. It is officially the end of the world as we know it.

Dimanche means Sunday in French, a day that symbolically is dedicated to rest and family activities. A family is preparing to spend a Sunday at home. Despite the trembling walls, the wind and the deluge outside, which only seems to be warming up, life goes on. Around them everything turns and collapses. We see the surprising inventiveness of the human being in an attempt to preserve daily life to the point of absurdity. At the same time, on the roads, travelling the world, a team of animal reporters are preparing a documentary testifying to the life of the last living species on Earth.

Dimanche bears witness to the cataclysms in progress and to come, and the nascent and inevitable apocalypse. Like a ping-pong game, we follow two different points of view - the intimate one of a family unit and the more universal point of view of reporters - which show a community of people in total discrepancy; with their time and what is happening to them.

WARNINGS

Smoking on stage



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Themes

Dimanche looks at how we as a global community are totally out of sync with the current time and crisis of climate change.

They highlight the discrepancy between:

- action and inaction on climate change
- inability to make political decisions
- the need for change in our daily lives.

Production

Style and Conventions

Dimanche is a combination of gestural theatre (without words), object theatre, puppet, actor and video game.

Together, the two companies Chaliwaté and Focus, have created visual, metaphorical and poetic language with materials: the actor, his body jostled and constrained and his metaphorical and suggestive gestures, objects diverted and transformed, hyper realistic and human-scale puppets, video, and a highly engaging theme.

The writing of the show is very poetic. Even if the subject is serious, *Dimanche* is not at a tragic spectacle. Humor is ever-present and dreamlike writing provides the audience with distance that provides the viewer the ability to detach themselves from realism.

In *Dimanche*, the video occupies an important place. Julie Tenret, Sandrine Heyraud and Sicaire Durieux play with different scales and different points of view which create surprise: from tiny to gigantic. Close-ups, wide shots, travelling shots, zooms, transpositions of spaces, models... a large part of the cinematographic language are used.



Australian Psychological Society guidelines on talking to children about climate change

What to say to very young children

- Talk about the environmentally-friendly things you do every day.
- "We put food scraps in the compost bin, so the worms and other little creatures can make good soil for growing veggies and flowers."
- "Let's buy these apples and pop them in our own bag, not those ones which have all that plastic around them."

For primary school-aged children

Keep to simple but honest answers. "The Earth is getting hotter because we have used too much stuff like petrol, gas and plastic."
"We have to save water because we haven't had as much rain as usual this year because the climate is changing."

No matter what age be sure to:

- Point out people who are working to stop the climate changing too much.
- Explain that there are things that everyone can do to help like recycling or writing letters.
- Point out that big problems have been solved in the past through many people working together.

Discuss what you and your child can do to make a difference.

[*Source: Australian Psychological Society BBC Woman's Hour How do you talk to children and young people about climate change?](#)

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Curriculum links and activities

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. 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.

Australian Curriculum The Arts – Drama

Year 5 and 6

Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations. **ACADRM035**

Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action. **ACADRM036**

Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience. **ACADRM037**



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Theatre Etiquette

The French word etiquette, and it's second meaning, was adopted by English speakers in the middle of the 18th Century – "requirements for proper behaviour."

This can sound a bit formal but having an understanding of "theatre etiquette" helps an audience know what to expect and how to get the most out of their theatre experience.

Why does it matter?

It respects other audience members attending the performance.

It shows respect to the performers. Don't forget – you can see them, and they can see you!

It acknowledges the hard work that it takes to bring a live performance together, by everyone.

It often includes a long list of people.

What are theatre etiquette expectations?

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences, think 2 to 8 year olds, will have different expectations. Often the theatre experience for younger audiences will invite and encourage participation. However, as the content becomes more complex and audiences mature, think 9 years and older, there is an expectation that students will have developed an understanding of enthusiastic participation and deliberate disruption.

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

Many audience members have probably been to see a movie but might not have been to a live theatre performance. The BIG difference is that the actors are live and are there with you in the moment. Don't forget to show your appreciation. If it's funny, it's okay to laugh. If the actors invite you to respond, then it's okay to respond. Sometimes it can also be sad so if you know it's going to be sad don't forget to bring a tissue or two.

What to expect:

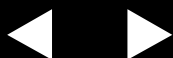
An usher will help you find your seat and you need to follow their directions. You will know the performance is about to start and that you need to settle and be quiet when the lights begin to dim or you hear a voice over or sounds.

Turn off your mobile phone. Avoid eating or rustling food packaging.

Try to cover coughs and sneezes. Go to the toilet before you go into the theatre.

Photographing and filming is not permitted and here are a couple of reasons why:

- It can disturb the actors on the stage and break their concentration
- Intellectual property is paramount. The production on stage is intellectual property of the theatre, therefore you are not allowed to take photos of it
- You will be missing out on the detail you can't see through the viewfinder



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Performance Literacy

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. There is some art, which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are a myriad of emotions that students can experience when they are viewing live theatre from happiness to anger, surprise, annoyance, just to name a few.

Students might ask – but how is live theatre different from watching films in a cinema?

The difference is that actors are real people telling stories on stage, the audience is with the actor in the moment. [Recent research from the University of Arkansas](#), published in Educational Researcher, which spanned two years and followed school groups who attended live theatre performance or a movie version of the same story revealed significant differences. Students attending live performances experienced an increase in tolerance as well as a greater understanding of the plot and vocabulary of stories.

[Live Theatre Improves Learning and Tolerance](#)

As students engage with and watch live theatre they develop a deeper understanding of the language of the theatre. They develop literacies allowing them to 'read' the gestures and movements of a performer, develop an understanding of the intention of the set, costume, or lighting designer, or reflect on what the playwright or directors intended meaning of a setting or character could be. The [Before the Show](#) activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

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.

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Before the show

So it's all about climate change...

As we all know Australia has been experiencing one of its worst bushfire seasons.

Children and young people from around Australia who had already been involved in taking strike action for climate change are now witnessing heartbreaking images of burning houses, dead and injured wildlife, and communities in distress on television and across social media for an extended period of time. As the fires spread, media coverage went from national to international and the debate about its impact, the causes and what needed to happen next escalated.

What is being recognised is the mental health impacts of this bushfire season is extending beyond those who have been directly affected by the fires themselves. Young people can see the relationship between the climate events and climate changes. The constant exposure to this level of traumatic news and thoughts of the future can be a source of anxiety and even depression for some as they experience a national crisis for the first time and are unsure how to process their emotions during a climate-induced disaster.

To support teaching and learning using this resource information and links have been provided to assist in addressing some of these issues including:

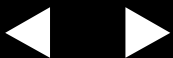
- Australian Psychological Society guidelines on talking to children about climate change [Link to Kids Climate Action Network \(Kids CAN\)](#)
- Behind the News BtN – what to do about upsetting news.
- [Mental Health and our Changing Climate: Impacts, Implications, and Guidance](#). March 2017 American Psychological Association, Climate for Health and ecoAmerica.
- [UNICEF Australia – How to talk to your children about Australia's bushfire emergency](#) - UNICEF's years of experience in providing counselling and emotional support to children impacted by disaster tells us that children and young people respond differently to disaster than adults.
- Great teaching resource from [Cool Australia](#) – written for Years 5 -10. Builds on the documentary movie 2040 that looks to the future, but is vitally important NOW!

Kids Climate Action Network (Kids CAN)

is a coalition of Oxford-based organisations and individuals working to create safe, fact-based and empowering climate change resources and information for children, and to support the adults around them.

Sir David Attenborough urges Australian leaders to act on climate change | 7:30

ABC – Behind the News (BtN) Important things to remember about upsetting news.



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Before the show

Humour is also increasingly being accepted as a strategy for coping with stress and *Dimanche* paints a witty and tender portrait of humanity surprised by the uncontrollable forces of nature.

The creators of *Dimanche* employ a number of theatrical elements to stage the performance including:

The actor – driving the narrative, sometimes a storyteller, another time a character or technician manipulating objects on the stage.

The body – actors are confronted with demanding scenes which require them to move in various expressive ways. The movement – evocative, suggestive, metaphorical images

The object – symbolic, subjective and metaphorical force. Used as a linking element, creating singular theatrical settings, playing with scale. The object technique allows for writing for the stage as one would write for the cinema, using close-ups, wide shots, tracking shots etc.

The puppets – hyper realistic and life-size – creating the illusion of the living; an old lady, a pink flamingo, a polar bear and its cub.

The video – a prop for the reporting team, reporting images of the outside world, live reporting.

The scenography – unusual, old and used objects that are found have inspired the stories.

Students will focus on one element used in *Dimanche*, "The Object", to create their own climate change story.

Working in small groups:

- students investigate and research Object Theatre

Object Theatre - A definition and description

- Union Internationale de la Marionette [World Encyclopedia of Puppetry Arts](http://www.worldencyclopediaofpuppetryarts.com/)
- Videos that provide performance and ideas for object theatre

The next step:

- Students will need to identify the climate change story they want to tell
- Start collecting objects they will use to tell the story
- Write their script

It could be a story about:

- What a world with no planes would be like? Re-writing history?
- A cloth bag saves the world
- Super heroes save the world – what would they do?

The actor and the object

A practitioner, Paul Zaloom describes his approach to object theatre



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After the show

Working in their small groups:

Students discuss their experience and memories of *Dimanche*.

- What did they notice
- What did they remember about the story
- What impressed them
- What would they like to try and have a go at doing
- Did anything confuse them
- What questions would they ask the creatives of the show?

Building on the *Object Theatre* performance devised – groups:

- Build on their previous performance by exploring a theme or idea from *Dimanche*
- Incorporate some multimedia aspect into their narrative
- Ensure that their multimedia choice supports the communication of their story

Aspects of the narrative to consider:

- Students include a viewpoint of denial as part of their narrative

OR

- Half of the groups develop their narratives with a focus on climate change and the other groups in denial of climate change

Also in small groups

- create a performance exploring a theme or idea from the show and incorporate media as part of the narrative to communicate the story.
- OR in two groups - one performance in support of global warming and one opposed

Individually students:

- Spend time writing notes from their group discussion
- The notes from their group discussions will be used to write their review of *Dimanche*

Students discuss any changes they want to make to their story before their final rehearsals and performances.

- What ideas did they see when watching *Dimanche* that they would like to try out

As a whole class:

Share the discussions they had about *Dimanche*.

Writing the review to *Dimanche*

Drawing on the group and class conversations students write a review of *Dimanche*. The framework provided, Guide for Writing a Theatre Response, will support students to plan and develop their critical responses and organise their information.

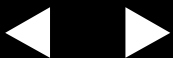
Australian Curriculum – The Arts – Drama

Year 7 and 8

Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes. ACADRM040

Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions. ACADRM041

Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect. ACADRM042



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Meet the company

Chaliwaté Company

Founded in 2005 by Sicaire Durieux and Sandrine Heyraud, the Chaliwaté Company draws on the many different approaches to the art of mime to create physical and visual performances. Since the creation of their first show *Joséphina* in 2009, they have constantly sought to enrich this language by continuing their training in new disciplines. They created *Îlo*, a show for young audiences, in 2011, and collaborated with Loïc Faure of Cie Jongloic for the creation of *Jetlag* in 2015. They are now partnering with the Focus Company of Julie Tenret for the creation of *Backup* (short form) and *Dimanche* (long form whose release is scheduled for November 2019). SACD Belgium Prize

Sicaire and Sandrine received the 2018 SACD Prize in Gestural Theater for all of their shows.

Focus Company

In 2017, Julie Tenret created Focus Company and launched the writing of a new show in collaboration with Chaliwaté Company. *Backup*, the short form of *Dimanche*, was born at the XS festival of the National Theatre in Brussels.

Dimanche premiered November 2019. Focus Company worked on the creation of shows mixing the object, the puppet, the actor and the video. The scenic language that it proposes is essentially visual, metaphorical, poetic, close to a cinematographic writing.

Writer and Director

Julie Tenret

Focus Company

Julie Tenret is from IINSAS' (Brussels Drama Institute in dramatic interpretation.) In 2009 she created "Fragile" with Isabelle Darras, within the Poetic Squattings of the Central Station Company of Agnes Limbos.

Sicaire Durieux

Chaliwaté Company

Sandrine Heyraud

Chaliwaté Company

Dramaturgy

Alana Osbourne

Lighting

Guillaume Toussaint Fromentin

Guillaume Toussaint Fromentin is lighting and graphic designer, as well as theatre creator; he has been based in Brussels since 2009. Guillaume offers a vision of the scenic arts which is free of barriers.

Sound

Brice Cannavo

Brice Cannavo graduated from the National Superior Institute of Performing Arts in Brussels; he embarked on sound creation in live performance. His work is on the border between sound architecture, sound scenography and musical composition.

Scenography

Zoe Tenret

Puppets

Joachim Jannin

Waw Studios

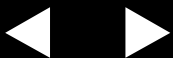
Video

Tristan Galand

Tristan Galand. is director of photography. Formed at IINSAS in image, he now works as much on fiction than in documentary movies.

Costumes

Fanny Boizard



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Additional resources

Reviews of *Backup* – the prelude to *Dimanche*

- [Fest-mag Review: *Backup* by Chaliwaté Company](#)
- [Fringe Review – Edinburgh Fringe 2018](#)
- [The Scotsman – Dance, physical theatre and circus review: *Backup*, Summerhall.](#) Wednesday 15 August 2018
- [Trailer of *Backup*](#) by the partnership of Focus and Chaliwaté companies

OBJECT THEATER & PUPPETS

The Chaliwaté company, led by Sandrine Heyraud and Sicaire Durieux, specializes in gestural theater where the body, gesture, mime and movement are masters. Only the images and the situations evoked "speak". Everything goes through the work of images and at the center of the story is the actor. Sandrine Heyraud and Sicaire Durieux also use many objects in their shows, especially for the evocations they offer.

GESTUEL THEATER

The Chaliwaté company, led by Sandrine Heyraud and Sicaire Durieux, specializes in gestural theater where the body, gesture, mime and movement are masters. Only the images and the situations evoked "speak". Everything goes through the work of images and at the center of the story is the actor. Sandrine Heyraud and Sicaire Durieux also use many objects in their shows, especially for the evocations they offer.



Guide for Writing a critical response

Opening Paragraph

When	
What	
Where	
Plot Overview of the production and the intent of the playwright... The artistic contributors – director, set designer, lighting, costume	

Language Features:

- Usually in past tense
- Uses subject-specific language
- Descriptive language
- Third person voice
- Analytical language
- Modality (how certain we are about something)
- Cast and crew referred to by their full names or last name
- In text references (quotes or specific moments)

1st Paragraph - Who

How theatrical elements are communicated through the actors...	
Actor's name	
Character they played	
Discuss how they engage the audience - movement, voice	
Give examples	

2nd Paragraph - What else

Describe a key moment or scene from the production	
How were the theatrical elements combined to communicate meaning to the audience?	

3rd Paragraph - Technical aspects

Describe a key moment or scene from the production.	
How were sets, lights, props and costumes used to communicate meaning to the audience?	

Concluding Paragraph - Summarises the viewers opinion

Your overall thoughts about the production. Note: This is not a rating of the production.	
What made it stand out?	
What did it make you think?	