

C A S
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9.2

Teacher's guide



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TEACHER'S GUIDE

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This teacher's guide provides the information and tools you and your students need to get the most out of the performance 9.2.

Perception, embodiment, ordeal, empathy. Working hand in hand, Hélène Blackburn and Cai Glover embrace the vastness of one of the greatest masterpieces of the classical repertoire: Beethoven's Ninth Symphony. In this new co-directed version, the choreography transcends the senses, allowing the pure magic of dance to fill the spaces that our limitations—great or small—carve between us and our realities. Rigor continues to guide the beauty of the virtuosic gesture, the company's signature, and invites us into a bold exploration of human emotions, intensified by Cai's quest to embody the dancing spirit of a hard-of-hearing choreographer. 9.2 is a work to be experienced across generations, pushing back the boundaries of silence so that difference may fall quiet and the body become language.

ABOUT CAS PUBLIC

Founded in 1989 by choreographer Hélène Blackburn, Cas Public pursues a choreographic research practice rooted in the renewal of contemporary dance approaches. In 2001, with the aim of introducing audiences to dance and contributing to its development, the company successfully ventured into the field of young audience performances. Cas Public thus defines itself as a contemporary dance company that addresses all audiences. Renowned for its bold, powerful, and highly physical dance style, Cas Public has built its reputation through the exceptional quality of its creations and a strong, sustained presence on national and international stages.



CAS PUBLIC

BEETHOVEN' S BIOGRAPHY

Ludwig van Beethoven was a complex individual, difficult at first glance, consumed by a genius of extraordinary power—made all the more remarkable by the fact that he was afflicted with deafness—and driven by an insatiable need to make music. He left us a body of work that continues to enchant, stimulate, and move us. Born in Bonn, Germany, on December 17, 1770, Beethoven endured a miserable childhood. Ludwig adored his gentle mother, Maria, but lived in great fear of his father, Johann, who was an alcoholic and relentlessly strict. Despite rather limited talent, Johann gave music lessons to children of the nobility. From a very young age, Ludwig developed the habit of turning the iron handles of window shutters just to hear them screech, and from then on he became obsessed with sound. His father quickly recognized the boy's abilities and began to cultivate them, no doubt in the hope of profiting from them. In 1787, at the age of seventeen, Beethoven made his first trip to Vienna, which would later become his adopted city. He was soon swept up by the artistic life of Europe's cultural capital and even played the piano for Mozart, who predicted: "You will make your mark on the world." At twenty-eight, on the eve of composing his First Symphony, Beethoven began to experience the first symptoms of the deafness that would eventually overtake him. He tried every treatment available at the time, with little success. At first, he would occasionally regain his hearing for a while; but during the last ten years of his life, he was completely deaf. Nevertheless, he continued to conduct rehearsals and play the piano until 1814. It is believed that he "heard" music by feeling its vibrations.

Over the years, Beethoven immersed himself more and more deeply in his music. He began to neglect his personal hygiene, contenting himself with pouring basins of water over his head instead of washing. He owned four pianos, all without legs, so that he could feel their vibrations. He often worked in his underwear, sometimes completely naked, and ignored his friends if they visited while he was composing. In November 1826, after a stay at his brother's estate, Beethoven returned to Vienna in an open carriage. Along the way, he contracted pneumonia, from which he would never fully recover. Toward the end of the afternoon on March 26, 1827, the sky darkened. Suddenly, a flash of lightning lit up Beethoven's room, immediately followed by the sinister crack of a massive thunderclap. Beethoven opened his eyes, sat up and raised his fist toward the sky, then collapsed, dead. He was 57 years old. The funeral of Ludwig van Beethoven was the ultimate demonstration of the high esteem in which he was held by his contemporaries. On March 29, 1827, no fewer than twenty thousand people attended his funeral, forming a true guard of honor along the streets, while soldiers struggled to contain the grieving crowd. Nine priests blessed the composer's mortal remains. He was buried in a grave marked by a simple truncated pyramid engraved with a single name: Beethoven. His remains still rest beside those of the Austrian composer Franz Schubert at the Central Cemetery of Vienna. "In Heaven, I shall hear" were Beethoven's last words.



CAS PUBLIC THE NINTH SYMPHONY

THE NINTH SYMPHONY

Beethoven's final symphony, the Ninth, is one of the most famous musical compositions ever written, in every respect. He began working on it in 1818 and took six years to complete it. The symphony sets to music the magnificent Ode to Joy by the German poet Friedrich von Schiller. It unfolds toward its climax in the sumptuous final movement, in which orchestra, soloists, and choir join together in an ecstatic celebration. When the Ninth was first performed in public, in Vienna in 1824, Beethoven was already almost completely deaf. Nevertheless, he insisted on conducting the orchestra himself. He continued beating time after the piece had ended, because he could not hear that the orchestra had stopped playing. One of the sopranos then came forward to turn him around.

ODE TO JOY

O friends, not these tones!
But let's strike up more agreeable ones,
And more joyful.
Joy! Joy!
Joy, beautiful spark of Divinity,
Daughter of Elysium,
We enter, drunk with fire,
Heavenly one, thy sanctuary!
Thy magic binds again
What custom strictly divided;
All people become brothers,
Where thy gentle wing abides.
Whoever has succeeded in the great attempt,
To be a friend's friend,
Whoever has won a lovely woman,
Add his to the jubilation!
Yes, and also whoever has just one soul
To call his own in this world!
And he who never managed it should slink
Weeping from this union!

All creatures drink of joy
At nature's breasts.
All the Just, all the Evil
Follow her trail of roses.
Kisses she gave us and grapevines,
A friend, proven in death.
Ecstasy was given to the worm
And the cherub stands before God.
Gladly, as His suns fly
through the heavens' grand plan
Go on, brothers, your way,
Joyful, like a hero to victory.
Be embraced, Millions!
This kiss to all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Are you collapsing, millions?
Do you sense the creator, world?
Seek him above the starry canopy!
Above stars must He dwell

CAS PUBLIC
CONTEMPORARY DANCE

DEFINITION

It is not a story with a beginning, a middle, and an end.

It is more a sequence of images and tableaux that convey an idea, an emotion, an impression, a world.

This is not a work one needs to understand.

It is an invitation to let oneself drift and be moved by images.

It is not a coded language, like classical ballet or English.

It is more of a world in which each choreographer invents their own movement vocabulary, their own language.

There is no single correct interpretation.

Rather, each audience member imagines their own story, shaped by what they feel and by their ability to let go of reality and allow their mind to wander.

PRESENTATION OF THE ACTIVITIES

These five activities will help your students fully engage with the performance 9.2. Drawing on a range of skills, they can be easily integrated into your teaching practice. Of course, you are welcome to adapt them to suit the specific needs of your students.

	Activity 1	Activity 2	Activity 3	Activity 4	Activity 5
Minimum age	9 years	9 years	9 years	6 years	14 years
Transversal Competencies					
Implement creative thinking		x		x	
Exercise critical judgment			x		x
Structure one's identity		x		x	x
Cooperate	x	x	x		x
Disciplinary Competencies – English					
Communicate orally	x	x	x		x
Write varied texts		x		x	x
Disciplinary Competencies - Dance					
Appreciate a choreographic work	x	x	x		x

CAS PUBLIC DEFINE DANCE



ACTIVITY 1 - FROM 9 YEARS OLD

Activity to be completed before the performance

Activity outline

- Invite students to research information related to eight criteria that can define dance: style, venue, costume, form, movement, time, image, and emotion.
- Compile the results into a comprehensive table.
- At the end of the activity, ask students to identify connections between all this information in order to formulate a general definition of dance. This table serves as an initial analytical framework and aims to show that dance is structured through codes.

Example table

STYLE	PLACE	COSTUME	TYPE	MOVEMENT	TEMPO	IMAGE	EMOTION
Contemporary	Danse school	Colorful	Solo	Rythmic	Fast	Poetic	Joy
Classical	Theater	Sporty	Duo	Robotic	Slow	Chaotic	Empathy
Street Dance	Television	Urban	Group form	Fast	Repetitive	Romantic	Passion
Salsa	Street	Form-fitting	Improvised	Souple	Acceleration	Dramatic	Admiration
Tango	Club	Appealing	Challenge	Strong	Slowdown	Burlesque	Curiosity
Capoeira	Celebration	Folkloric	Competitive	Virtuoso	Dynamic	Comic	Reject
Jazz	Park	Chic	Creation	Acrobatic	Powered	Calm	Acceptation



CAS PUBLIC EXPLORING MUSIC

ACTIVITY 2 - FROM 9 YEARS OLD

Activity to be completed before the performance

Music plays a key role in films; it often creates the atmosphere that draws us into the story. In a horror movie, for example, we hear tense, unsettling sounds, while an action film relies on fast-paced, rhythmic music. This activity introduces young people to an example of the preparatory work involved in a choreographer's creative process.

Activity outline

- The activity can be done in small groups or individually.
- Explain to students that they will listen to an excerpt from 9.2. They will choose one excerpt to work with and create a scenario inspired by the music.
- What emotion does this music evoke for them? Surprise, anger, stress, mystery...
- Then, ask them to draft a scenario including characters, a setting, and a time period.
- Ask students to present their scenario to the rest of the group and encourage discussion.
- After attending the performance of 9.2: compare the students' scenarios with the choreographer's vision.

Musical link : <https://soundcloud.com/caspublic/beethoven>

OBSERVATION GUIDE

ACTIVITY 3 - FROM 9 YEARS OLD

Activity to be completed before and after the performance

The exercise, both descriptive and analytical, enables the class to give a clear and accurate account of the essential elements of the performance they have seen. To encourage active observation during the show, students are asked to focus on several aspects and take notes. The class can be divided into groups, each responsible for examining a specific aspect and reporting back to the class.

THE SHOW

Identify all artistic collaborations and their specific contributions. Describe the costumes, lighting, set design, music, and other creative elements.

THE DANCE

Is there a lot of different movements — many or only a few? Are there connections with what they already know about dance (group choreographies, types of movement)? Does it use a contemporary movement language? Identify two or three characteristic movements.

THE THEME

Is the announced theme addressed? If so, how?

THE NARRATIVE

Is there a narrative unfolding? If not, something is nonetheless taking place: the dramaturgy moves forward. One only needs to observe the dancers' state at the beginning of the performance and compare it to where they are by the end.

CAS PUBLIC PERCEPTION



ACTIVITY 5 - FROM 14 YEARS OLD

Activity to be completed before and after the performance

Activity outline

Divide the class into two groups and ask students to search online for information about perception and sensation. Then invite each group to define these concepts.

What is the difference between perception and sensation?

By sensation, we mean the passive ability to receive impressions through one of the five senses. Sensation is therefore a purely physical phenomenon and does not require the involvement of intelligence. Perception, on the other hand, refers to the awareness we gain of our sensations when we direct our attention toward them. It allows us to identify an object, distinguish it from others, and attribute various properties to it. Not every sensation becomes a perception, since not all sensations reach consciousness. The concept of the perceptual threshold helps clarify this process by which a simple sensation becomes a perception: the perceptual threshold is the limit below which a sensation—either because it is not intense enough or because we do not pay attention to it—is not perceived, meaning that we are not conscious of experiencing it. The discrimination threshold is the point below which perception is too weak for us to identify it and distinguish it from another sensation, such as when two distant objects are too blurred to be told apart.

Inform students that the performance does not tell a story. 9.2 is made up of atmospheres, images, and fully embodied performers. After the performance, ask students whether their definition of perception has evolved.

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Recreation 2024
Duration : 55 minutes
On stage : 6 danseurs
For all from 9 years old

Contacts

Artistic and executive director | **HÉLÈNE BLACKBURN**
artistique@caspublic.com

Booking agent and production manager | **DAPHNÉE LAURENDEAU**
daphnee@capas.ca

1107 -5333 av Casgrain
Montréal (Québec) H2T 1X3 -
Canada
+1 514 390 1110



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