

MINUIT

Rotondes & Florence Kraus, Grégoire Terrier, Sophie Raynal
et Coline Grandpierre (LU & FR)

Live-Drawing Concert



photo © Eric Engel

EDUCATION PACK

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DEAR TEACHERS

If you are holding this document, it means you will be seeing the show *Minuit* with your pupils. In this education pack, we have gathered ideas and resources to help you prepare for your theatre visit and to follow it up afterwards.

We would love to hear your feedback on the show or the activities suggested here. Please do share any creations your pupils produce!

Wishing you an inspiring read and a memorable theatre experience, on behalf of the artistic team and the Rotondes team,

Amandine Moutier

Cultural Mediator and Drama Educator at Rotondes, Luxembourg

IN THIS EDUCATION PACK

The first part of this pack is more theoretical, providing background **information about the show**, including a description and the artists' biographies.

The second part is practical, offering **ideas to prepare your pupils for the theatre experience and to extend it afterwards**. Various activities are presented in a suggested order, but, of course, you can select and adapt them to suit your context. You'll also find a short reminder of the rules to follow during your theatre visit.

Finally, in the last pages you will find **links related to the show and the activities**. You will also find our contact details should you need further information or wish to share feedback or your pupils' creations.



ABOUT THE SHOW

MINUIT

Live–Drawing Concert

Recommended age 7+

Duration 50 minutes (+10 minutes discussion)

Language Non-verbal

Saxophones, keyboard, instrument building, compositions:

Florence Kraus

Compositions, electronics, guitar:

Grégoire Terrier

Drawings, object manipulation:

Sophie Raynal and Coline Grandpierre (alternating)

Studio drums:

Alexandre Bayle

Mixing:

Nicolas Robache

Dramaturgical support:

Fábio Godinho

Lighting design and stage management:

Léo Thiebaut (Rotondes)

Drama education:

Amandine Moutier (Rotondes)

Producer and distribution in France:

Du grain à moudre (FR)

Co-production:

Aalt Stadhaus, CAPE – Centre des Arts Pluriels Ettelbruck

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Created November 2023

Within each of us there is a battle of contrasts, where shadows and light collide. In this story, loosely inspired by Italo Calvino's *The Cloven Viscount*, two multi-instrumentalist musicians and a versatile illustrator break down genres, blending concert and drawing to explore the duality that shapes our inner lives. Live before the audience, they conjure a dreamlike universe in black and white, accompanied by a soundtrack infused with jazz and electronic elements. With a mix of poetry and humour, *Minuit* guides us through an inner journey of contrasts – a fantastical quest for beauty, even in the darkest corners of our minds.

THE TITLE

The title *Minuit* can be understood as both “midnight” and “mi-nuit,” meaning “half-night”. This duality reflects the central theme of the show. Each of us carries both a dark half (night) and a luminous half within.

There is also a play on words with the French verb *nuire* (“to harm”). When we feel torn, when we are only half of ourselves (“mi”), we can harm ourselves and others.

Sometimes, our light side can even cause as much harm as our shadow side. For instance, a person who wishes only to do good may become overbearing to those around them. Balance and mental wellbeing come from embracing both halves of ourselves. Only by acknowledging and integrating them can we achieve harmony.

THE ILLUSTRATIONS

On stage, Sophie Raynal and Coline Grandpierre bring the visual elements to life, exploring a wide range of styles and mixing traditional and digital techniques (see illustrations on the next page). The drawings are projected throughout the performance, creating a unique form of storytelling. In this text-free production, the illustrations – sometimes humorous, sharp, dreamlike, or darker – convey the story and the emotions experienced by the characters.

By intentionally limiting their use of colour, the artists focus on contrasts to express inner conflict and the dualities we encounter both within ourselves and in the world around us: good and evil, life and death, Yin and Yang, and more.

Black and white carry powerful symbolic weight, representing completeness, absolutes, duality, good and evil – symbols that echo through everyday life, the arts, and spirituality. White, associated with snow, purity, and perfection, expresses the unreal. It represents unity, as it is the only colour capable of reflecting all rays of light.

Black is absorbing and unsettling. It embodies mystery, sadness, mourning, despair, fear. It is the colour of the limitless darkness of night before dawn.

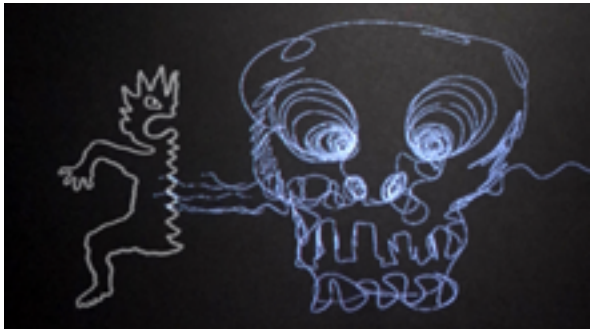
In *Minuit*, the artists aim to reveal and make us feel the beauty of this duality through both music and drawing.



Live installation by Sophie Raynal with a camera above her drawing table



Digital image projected onto crumpled tissue paper



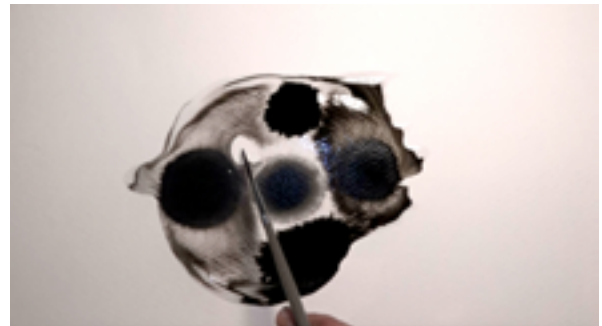
Combination of white felt-tip on black paper and projected digital image



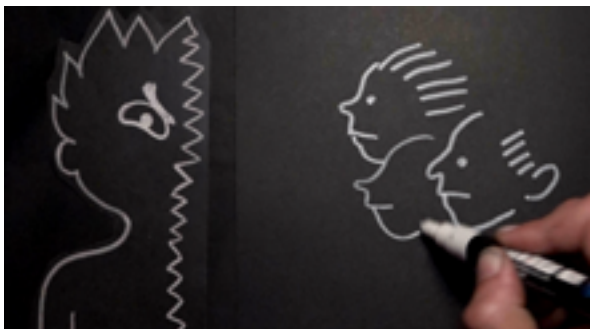
Coloured pencil on black paper and projected digital image



Patterns traced on a plexiglass plate coated with greasy ink and placed on a light table



Indian ink and water on watercolour paper



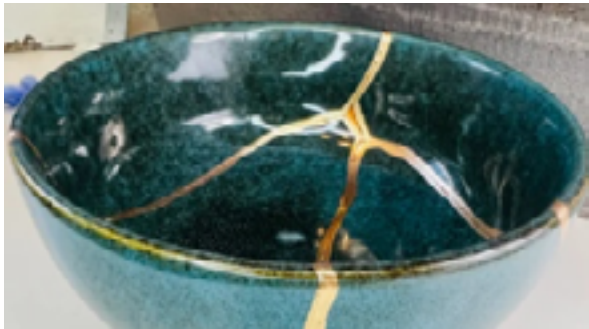
White felt-tip on black paper



Digital image projected onto white paper with filmed hand

THE ART OF KINTSUGI

In the show, the fractured halves are finally reassembled using golden tape, a reference to the Japanese art of Kintsugi. This artistic practice celebrates the fracture rather than trying to conceal it, repairing objects with a preparation of gold powder. As a powerful metaphor for resilience, Kintsugi perfectly illustrates *Minuit*'s message: everyone can find the resources within themselves to rebuild after a traumatic event. There is no need to hide our wounds – they are an integral part of who we are.



Bowl repaired using the Kintsugi technique

THE INSPIRATION

The show is freely inspired by *The Cloven Viscount* by Italian author Italo Calvino. Published in 1952, the story explores themes of identity, the duality of human nature, the search for self, and the acceptance of contradictions.

The tale follows Viscount Medardo di Terralba, a young 12th-century Italian nobleman. During a battle, he is struck in the chest by a cannonball. Miraculously, he survives, but his body is literally split in two. One half is good, generous, and charitable, while the other is cruel, selfish, and ruthless.

The novel recounts the paradoxical adventures of the Viscount, who travels the world in two distinct entities, each representing a different side of his personality. His journey leads him through a series of experiences and encounters as he attempts to understand his inner duality.

Along the way, he meets fascinating characters including a troupe of travelling actors, an alchemist doctor, and a beautiful young woman named Pamela. Through these adventures, he learns to embrace both his halves and to find harmony within himself.

(The above text was adapted from a version originally drafted by ChatGPT.)

THE MUSIC

Throughout their compositions, Florence Kraus and Grégoire Terrier create a world with saxophones, keyboard, guitar, and electronic music. They expand their sonic palette with a variety of sound objects and materials, enriching the landscape with countless discoveries.

Influenced equally by jazz and electronic music, the score of *Minuit* unfolds like a film soundtrack: sometimes cheerful and danceable, at other times dramatic, accompanying the story without a single word.

On stage, a wide range of sounds and visual elements merge to evoke the plurality of personalities within each of us.



ARTIST BIOGRAPHIES

Florence Kraus (LU) – Saxophones, keyboard, instrument building, composition

Florence Kraus is a multi-saxophonist and artist-creator. Alongside completing her postgraduate studies at ENSAD in Paris, the Luxembourg-born artist holds qualifications in both classical and jazz music. She is active internationally as a musician, creator, and teacher. With her saxophones, remarkable energy and multidisciplinary talents, Florence is a member of various musical groups and projects, including *Shantel & Bucovina Club Orkestar* (Balkan rock), *Grizz-Li* (brass band pop rock), *L'afro carnaval des animaux* (Afro young audience), *Cumbia Ya* (world music, Colombia) and *NEW – la comédie musicale improvisée*. Beyond her musical contributions, she also creates original shows featuring handmade instruments and repurposed objects. Notable productions include *Trioman Orchestri*, *Curieuse Nature* (live cinema), *Toystroy* (electro-concert-installation). florencekraus.com

Grégoire Terrier (FR) – Compositions, electronics, guitar

Grégoire Terrier is a composer, musician, and producer. He composes for dance, theatre, films and documentary series and has received several awards in experimental music (*Musique et recherche* in 2020, *Mixage Fou* in 2019, *Banc d'essai de l'INA GRM* in 2018), sound documentary (Gulliver Grant from SACD and SCAM in 2018, UNESCO prize at the 60s Chrono radio competition in 2017), and film music (audience and jury prize at the *Musique en court* film music festival in 2011). As a musician, he has notably collaborated with Florence Kraus on *Orkestronika*, an ensemble led by Patrick Fradet. gregoireterrier.com

Sophie Raynal (FR) – Drawings, Object manipulation

Born in 1982 and a graduate of ENSAD Paris, Sophie Raynal has a penchant for breaking free from conventional confines. Following a trip to Lebanon, she illustrated Caroline Bourgeret's book, *Il pleut aussi sur Beyrouth*, bringing the journalist's experiences and memories to life. Sophie did the same for Nadine Naous' documentary *Home Sweet Home*. In 2014, she embarked on a year-long journey around the world, creating the *Prête-moi tes yeux* website, chronicling daily "sound drawings" online. After her travels, she drew and wrote numerous notebooks and reports, including *Debout Népal* and *Idéaliste et réaliste*. In France, she specialises in live drawing: creating sets in real time for theatre or concerts and illustrated reporting for events. She notably collaborates with Florence Kraus on *NEW – la comédie musicale improvisée* conceived by Florian Bartsch. pretemoitiesyeux.fr

Coline Grandpierre (FR) – Drawings, Object manipulation

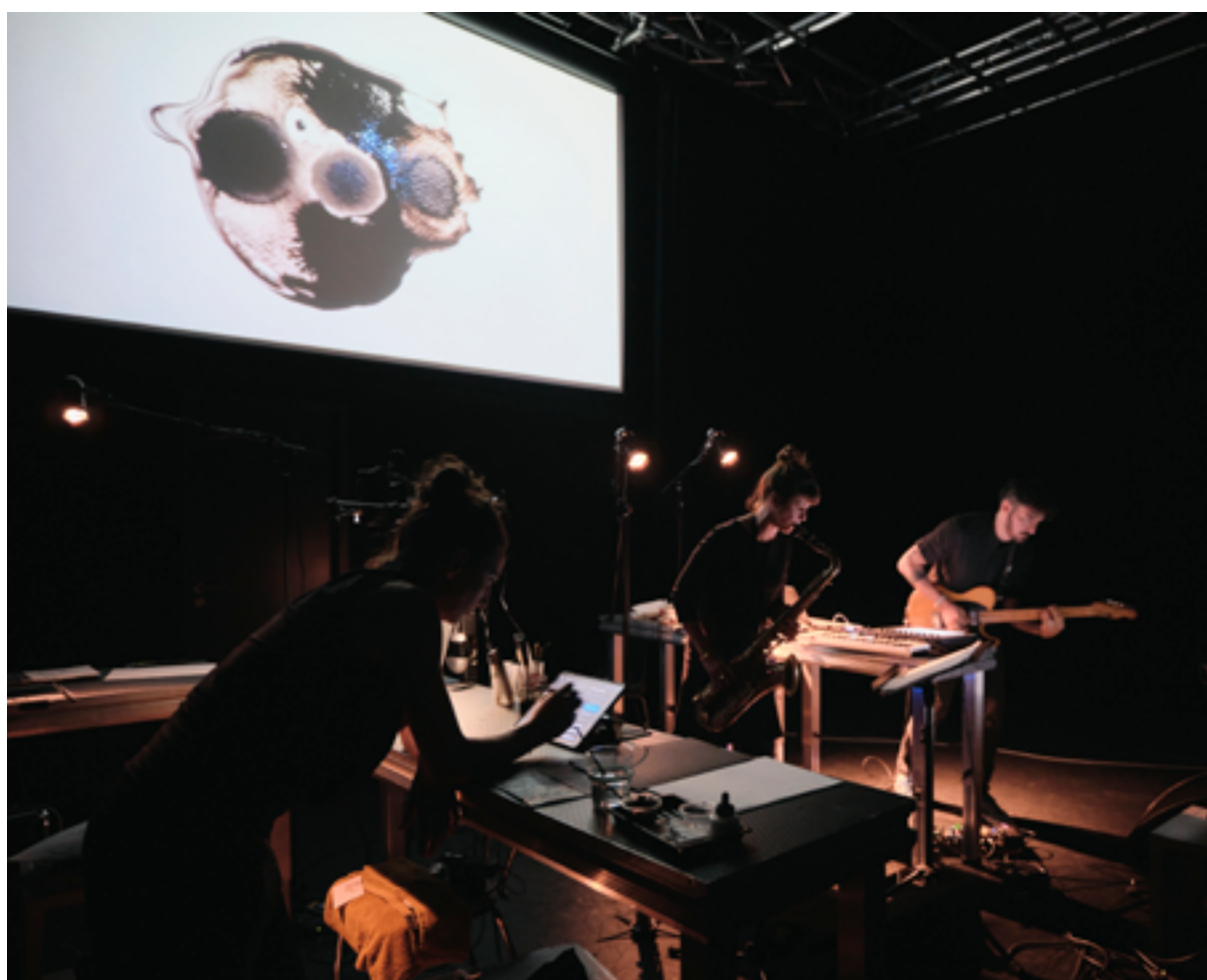
A graduate of the Boule school in 2004, Coline Grandpierre is fascinated by the link between music, materials, and sound. After working with wood, metal and papier-mâché, she spent four years as a glass engraver before venturing into sound effects. Coline gained experience as a live sound effects artist on the show *Dernier thé à Baden Baden* by Plonk & Replonk, directed by Andrea Novicov. In 2013, she shifted her focus mainly to drawing, creating landscapes, candid portraits, imaginary stones, playful explorations of materials and engravings, as well as quirky compositions and repurposed objects – all in the spirit of enjoyment. Alongside her creative pursuits, Coline has run numerous art workshops for children and adults. Currently, she is expanding her practice in "live drawing" (conferences, sketch reporting, etc.), and in 2022 she joined *NEW – la comédie musicale improvisée* created by Florian Bartsch, Sophie Raynal, and Florence Kraus, among others. colinegrandpierre.fr

IN PRACTICE

After the theory, it's time for practice!







In this second part, you'll find **concrete activity ideas** to carry out with your pupils **before and after the performance**. Each activity sheet indicates the approximate duration, the recommended setup for carrying it out, the materials needed, and the objective of the activity. This is followed by a detailed explanation of how to run it. Within these descriptions, you will also find examples of possible pupil responses, shown in *italics*. Finally, for each activity we have provided suggestions for adapting or varying the activity according to your needs.

The show-related material needed for the activities to run smoothly is also provided in this pack, either as **photocopiable sheets** labelled as such, or as **a link or QR code leading to digital content** (videos).









PREPARING FOR THE SHOW

Preparation exercises should spark pupils' interest in the show without revealing too much. They aim to introduce a theme or type of performance, help understanding, or stimulate imagination and reflection.

ANALYSING THE VISUALS	
 DURATION	20 minutes
 SPACE / CONFIGURATION	Seated in a semi-circle
 MATERIALS	Projector and projection surface, or Print of the visual in large format and a surface to hang it on, or Individual A4 photocopies of the image Photocopiable worksheet No. 1, page 16
 OBJECTIVE	To introduce the theme and the format of the show.
 DESCRIPTION	<ul style="list-style-type: none"> First, ask pupils to objectively describe the elements in the image: <ul style="list-style-type: none"> > <i>There is text and an image on the poster.</i> > <i>We can see the title of the show, the name of the company/artists, and the type of performance.</i> > <i>In the picture, there are two people with musical instruments and one person drawing.</i> > <i>There is a screen showing a video projection.</i> > <i>There is a character split in two parts, one black and one white.</i> Then, pupils can move on to formulating hypotheses based on their observations: <ul style="list-style-type: none"> > <i>During the performance, we will see the drawings projected on a screen alongside a concert with two musicians.</i> > <i>The story will take place at midnight, so at night.</i> > <i>A character will have to get home before midnight.</i> > <i>A character will undergo a transformation at midnight.</i> > <i>A character will be torn in two.</i> > <i>We will see the story of a bad person and a good person.</i> After the hypotheses, give the pupils the opportunity to ask questions raised by their observations.
 NOTES / ADVICE	The hypotheses or questions raised can be written on the board or a sheet of paper and serve as a support for discussion after the performance. You may also assign hypotheses and questions among pupils, turning them into "observation missions" for the performance. If some questions remain unanswered, feel free to contact us so we can help!

MY TWO HALVES

 DURATION	50 minutes (including philosophical discussion)
 SPACE / CONFIGURATION	For the first part, each child should be able to isolate themselves to make their drawing. For the discussion: sitting in a circle
 MATERIALS	Pencils Stopwatch Photocopiable worksheets No. 2 and No. 3, pages 17-18
 OBJECTIVE	To launch reflection and discussion with the pupils on the show's themes. Note: It is recommended to carry out the image analysis before this exercise.
 DESCRIPTION	<ul style="list-style-type: none"> Following the observations made about the show's visuals, explain to pupils that in the performance the narrative will revolve around a character confronted with the duality of their being, that is, both their dark side and their light side. Then hand out photocopiable worksheet No. 2 with the following instructions: > "On the dark side of the character, write down or draw unkind thoughts you sometimes have. On the light side of the character, write down or draw kind thoughts." After the exercise, invite pupils to sit in a circle with their drawing for a philosophical discussion. For this, you can use photocopiable worksheet No. 3, which contains philosophical questions related to the show's themes. To begin the discussion, you can select questions either by drawing lots or by voting. Pupils can, if they wish, use examples from their drawing during the discussion. It is important to recall the criteria of a philosophical question in order to lead an open discussion: <ul style="list-style-type: none"> * A philosophical question has universal scope; it can speak to everyone. * It does not have a single, definitive answer. * It is concerned with the meaning of things. * It minimises presuppositions as much as possible. * It encourages discussion and debate. Dedicate about 10 minutes of discussion per question. Here are some follow-up prompts that can help moderate the discussion: <ul style="list-style-type: none"> * Why do you say that...? * What do you mean by...? * Can you give an example? Who has a counterexample? * What are the similarities/differences between...? * Does this apply to everyone? * What will happen if...? You can then keep a record of the discussion in the form of a collective drawing or diagram that captures the words or phrases that struck the pupils.
 NOTES / ADVICE	For the "thoughts" exercise, it is important not to censor pupils according to a "right or wrong" principle. This exercise can also be carried out after the performance as a follow-up. Depending on the age of your pupils, you may wish to pre-select the philosophical questions to be addressed.

THE THEATRE VISIT

The performance you have chosen may be your group's first live performance experience, especially for younger children. It is important to explain **the main steps and some basic codes of behaviour** to help them understand what to expect and to reassure the more sensitive ones. Introduce them to the idea of visiting a cultural venue, and prepare them for the quiet and darkness of the auditorium.

It is always worth reminding everyone of a few key points: **finding seats calmly, respecting assigned seating, keeping silent during the performance**. Older pupils – as well as adults – must keep **mobile phones switched off throughout the performance**. All this helps concentration and attentive listening and enables the artists to give their best.







Live performance is above all **a moment of sharing**. Attending a theatrical performance with a class or a group of young people offers them an opportunity for discovery and enjoyment. While certain rules must be respected, it is equally important to allow natural expression: laughing, being surprised, marvelling, and applauding at the end of the show are all reactions the performers expect. Do not prevent your pupils or group from showing their emotions! Adults should guide them in distinguishing between normal, desirable reactions and genuinely inappropriate behaviour.

Enjoy the show!







OVER TO YOU!

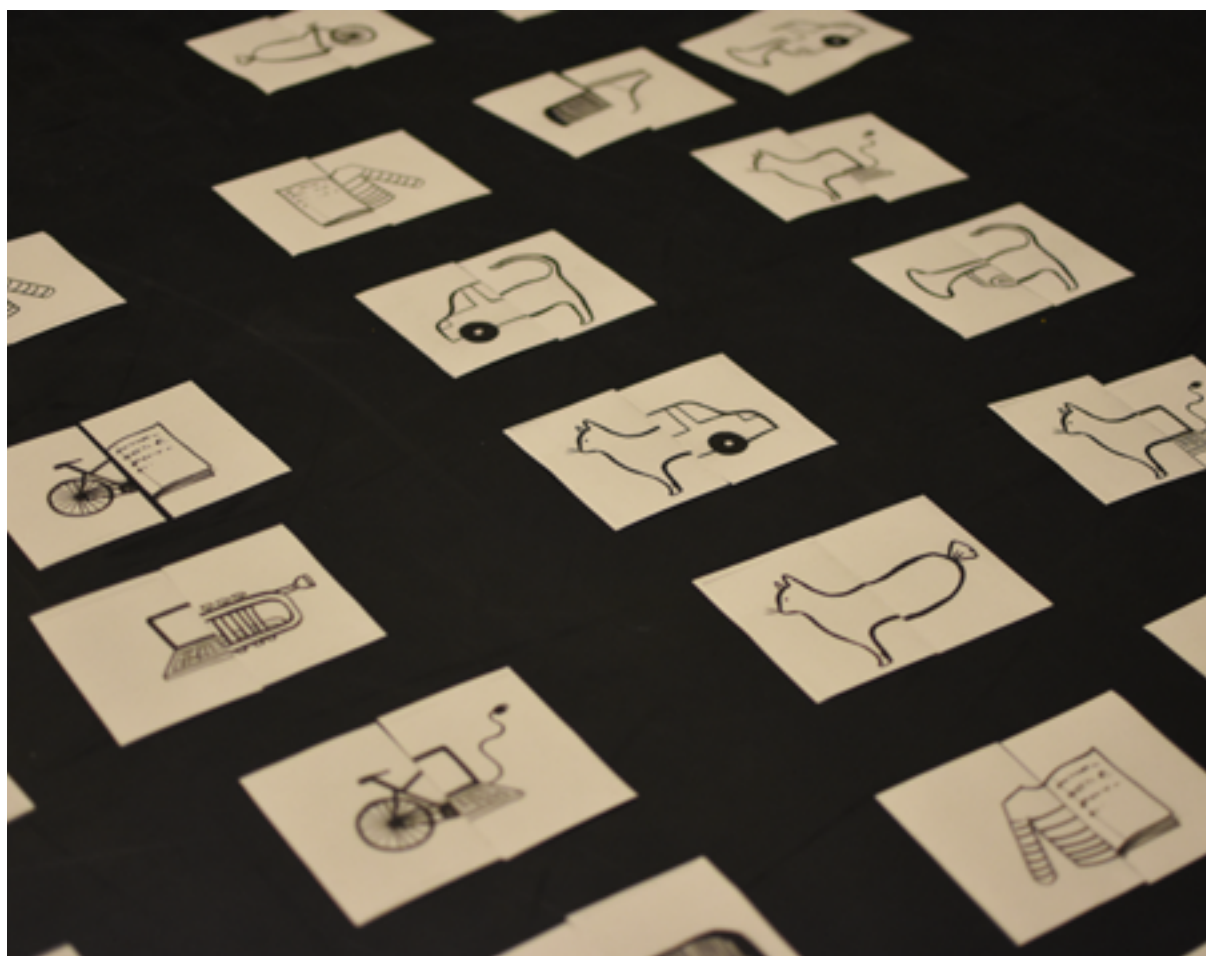
We hope you enjoyed the show and that it has inspired you to go further with your class using the activities we're going to propose in this final part. In addition to the discussion you can have with your pupils about their hypotheses and questions formulated during the preparation stage (see page 9), here are

four activities to do after the performance. You can choose to do them all, or only some of them, depending on your needs and the age of your pupils. The **photocopiable worksheets** for these activities can be found from page 16 onwards.












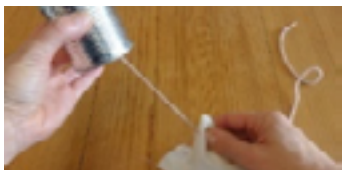

RE-ENACTING THE SHOW	
 DURATION	20 minutes
 SPACE / CONFIGURATION	<p>Sitting in a semi-circle or Usual classroom configuration</p> <p>Allow for a "stage space" where a group of 5 pupils can stand in front of the rest of the group.</p>
 MATERIALS	/
 OBJECTIVE	To help pupils remember the course of the performance, especially if the follow-up takes place a few days after the show.
 DESCRIPTION	<ul style="list-style-type: none"> • Ask pupils to recall a memorable moment from the performance. • Invite 5 volunteers to come to the front and stand side by side in a line. Each pupil presents the scene they remembered in turn, either by telling it in their own words, by miming it, or by striking a pose (living picture/statue). • Ask the rest of the group to arrange the 5 pupils/scenes in the order in which they appeared in the performance. • To help you navigate, here are the key moments of the show <i>Minuit</i>: <ul style="list-style-type: none"> > Introduction of the character and their everyday life (at home, at school, during a meal, playing football, at a concert) > Argument, shock and splitting into two halves > Demons of the dark side (live drawing) > Transition to starry sky and destruction of the city (tracing on ink-coated plate) > Objects splitting > Evil laughter and people crying > Passage from black to white with musical interlude > Appearance of white character and play with hand > Reconstruction of the city > Chaotic re-gluing of objects > Character's affection towards other people > Loneliness and tears of white character > Drawing with water and Indian ink > Mirror scene > Blending black and white with felt-tip drawing > Reunification(s) – various characters stuck back together with golden tape > Digital drawing on sand – return of colour > Closing credits drawn – Mi/Nuit
 NOTES / ADVICE	It is recommended to carry out this exercise before moving on to the others.

THE HALVES GAME







 DURATION	20 minutes
 SPACE / CONFIGURATION	Usual classroom configuration
 MATERIALS	Scissors Photocopiable worksheet No. 4, pages 19-21
 OBJECTIVE	To allow pupils to creatively take ownership of the drawings used in the performance.
 DESCRIPTION	<ul style="list-style-type: none"> Hand out one copy of photocopiable worksheet No. 4 to each pupil and let them cut along the marked lines to obtain 12 A6-sized cards. From here, several uses are possible: <ul style="list-style-type: none"> > Leave the cards intact and combine two sets to make a memory game. > Cut the objects in half to create new objects by combining two halves, as in the performance (see photo below with possible combinations). > Cut the objects into two parts, but not necessarily equal halves, and experiment with new combinations using the resulting fragments (see photo below).
 NOTES / ADVICE	Anything is possible! If you have another idea for using the cards, don't hesitate to experiment with it.



MAKING A SOUND—EFFECT INSTRUMENT: THE TIN—CAN CUICA

 DURATION	30 minutes	
 ESPACE / CONFIGURATION	Sitting at tables	
 MATERIALS		<ul style="list-style-type: none"> • A tin can of your chosen size, with the lid carefully removed • A hammer • A large nail (2-3 mm in diameter) • A piece of cotton string (not nylon!) about 60 cm long, or an old round shoelace • A small piece of cotton fabric or cloth
 OBJECTIVE	To build a simple sound-effect instrument with the pupils	
 DESCRIPTION	     	<ul style="list-style-type: none"> • Using the hammer and nail, make a hole in the centre of the can lid. Hold the nail straight on the lid, then give it a quick, firm tap. • Rotate the nail to enlarge the hole until it matches the diameter of the string. • Thread the string through the hole. • Tie a knot at each end of the string. • Wet the small cloth. • Hold the tin in one hand. With the other hand, play the cuica by running the damp cloth along the string, pinching it slightly.
 NOTES /ADVICE	<p>You can vary the sounds of the cuicas by using cans of different sizes.</p> <p>// Caution //</p> <p>The inner edge of some cans, once the lid has been removed, may be sharp! Check each can carefully, flatten any sharp edges with pliers if necessary, or use another can.</p>	

THE EFFECT OF MUSIC

 DURATION	20 minutes
 SPACE / CONFIGURATION	In a semi-circle facing a projection screen
 MATERIALS	<p>Paper and pen Screen and video projector Sound system YouTube link (see QR code below) Photocopiable worksheet No. 5, page 22</p>
 OBJECTIVE	To help pupils perceive the emotional and narrative effect of music on an image.
 DESCRIPTION	<ul style="list-style-type: none"> Ask pupils to be ready to take some notes. Hand out photocopiable worksheet No. 5 beforehand. Before showing the three clips, ask pupils to take notes on the following points: <ul style="list-style-type: none"> > Describe the style, the tempo (slow, medium, fast), and the instruments (guitar, bass, drums, wind instruments, synthesisers) in the excerpt's music. > What emotions does the scene evoke in you? Use the emotion chart provided. <p>It may be useful to explain to pupils what an emotion is, and to distinguish it from a feeling or a sensation:</p> <ul style="list-style-type: none"> > An <u>emotion</u>: An emotion is a physiological adaptation response of the body to an external event. It unfolds in three stages: charge, tension, and release. Generally, according to most models, six basic emotions are identified: anger, fear, sadness, joy, disgust, and surprise. > A <u>feeling</u>: Unlike emotion, which fades after being expressed, a feeling persists in the absence of any stimulus, and its expression reinforces it. It may extend from an emotion or be formed from a mix of emotions. > A <u>sensation</u>: A sensation is sensory information about what is happening around us or within us.¹ <ul style="list-style-type: none"> Then show the three clips, giving pupils time to complete their notes after each viewing. Afterwards, open the discussion to the whole class for sharing. <ul style="list-style-type: none"> > Excerpt No. 1: <ul style="list-style-type: none"> * <i>Reggae-Ska style</i> * <i>Guitar, bass, drums for rhythm section</i> * <i>Trombone and flute play the melody</i> > Excerpt No. 2: <ul style="list-style-type: none"> * <i>Electro style</i> * <i>Several synthesisers and electronic sounds</i> > Excerpt No. 3: <ul style="list-style-type: none"> * <i>Rock style</i> * <i>Guitar, bass, drums</i> Regarding emotions, it's about sharing everyone's experience and noting any similarities or differences. There are no right or wrong answers! After the group discussion, two further questions can be addressed to the class: <ul style="list-style-type: none"> > In your opinion, what causes the emotion? The rhythm, the melody, or the whole piece? > Does the music change our interpretation of the scene?
 NOTES / ADVICE	The emotion chart is a useful tool that can be reused in other educational settings or in everyday life.

¹ According to 4motion a.s.b.l.

Video excerpts for the exercises can be viewed on our YouTube channel:
<http://bit.ly/3MxStXi>





**SAT 25
-THU
30.11.23**

LIVE-DRAWING CONCERT

MINUIT

Rotondes & Florence Kraus, Grégoire Terrier, Sophie Raynal (LU & FR)

ROTONDES
EXPLORATIONS CULTURELLES

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LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

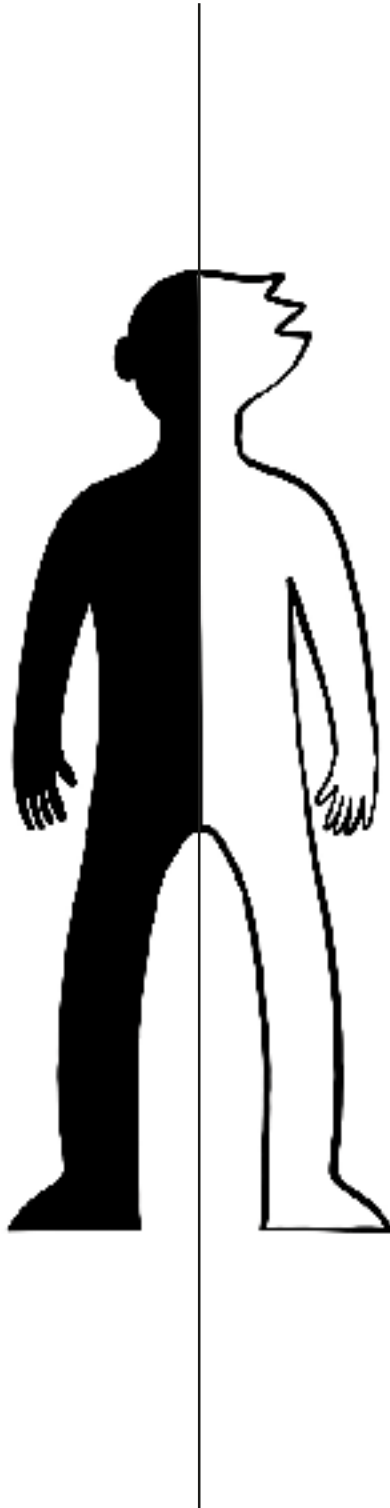
MAIRIE DE
LUXEMBOURG



My Two Halves — Drawing

On the dark side, write down or draw unkind thoughts you sometimes have.

On the light side, write down or draw your kind thoughts.





My Two Halves — Philosophical Questions

What is wickedness/meanness?

What is kindness?

Why does evil exist?

How can we know what is right and what is wrong?

Can someone take pleasure in being mean?

Are people born mean, or do they become mean?

Can meanness and kindness look alike?

Can you be kind all the time?

Can you be mean all the time?

Can meanness contain some light?

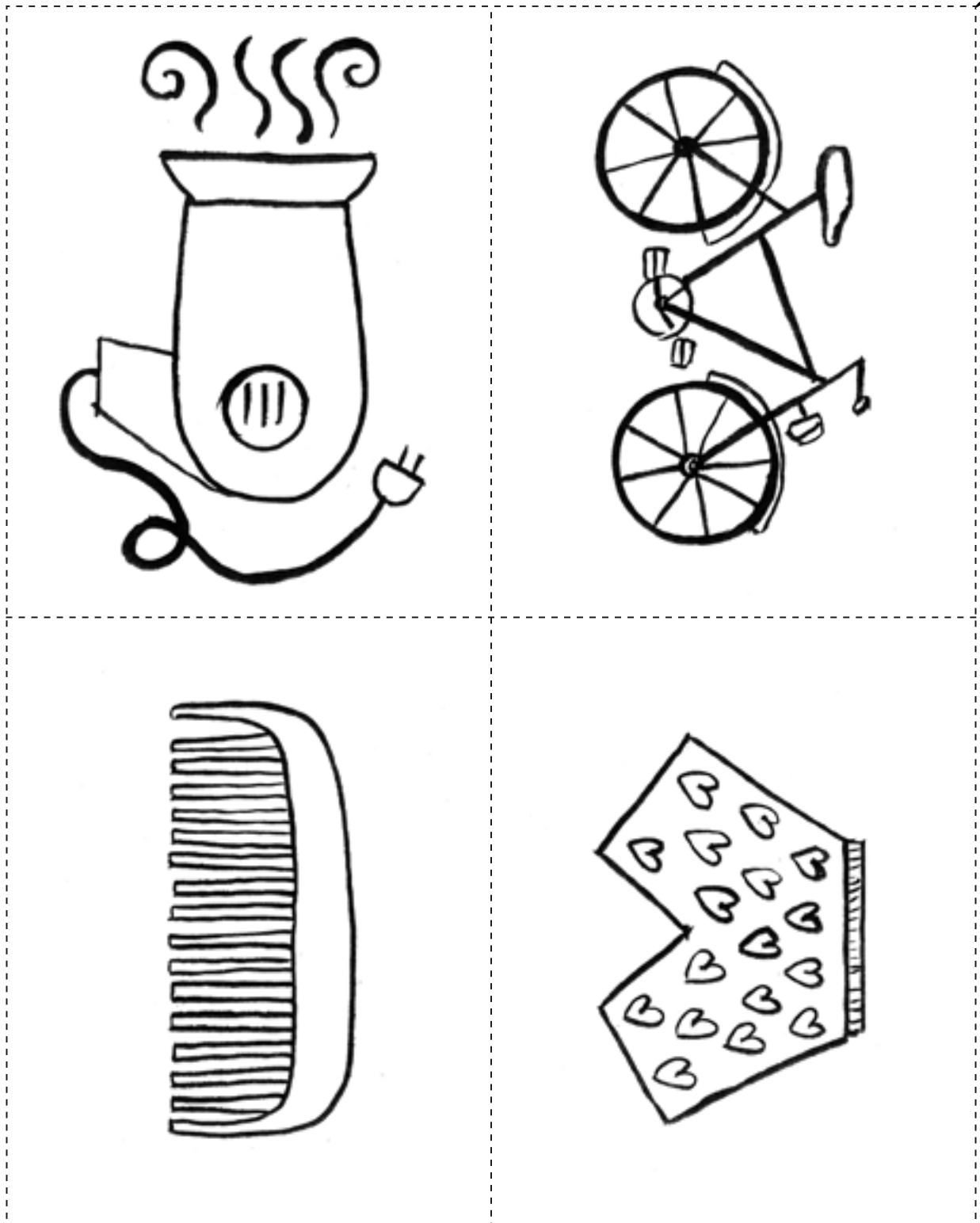
Can you be too kind?

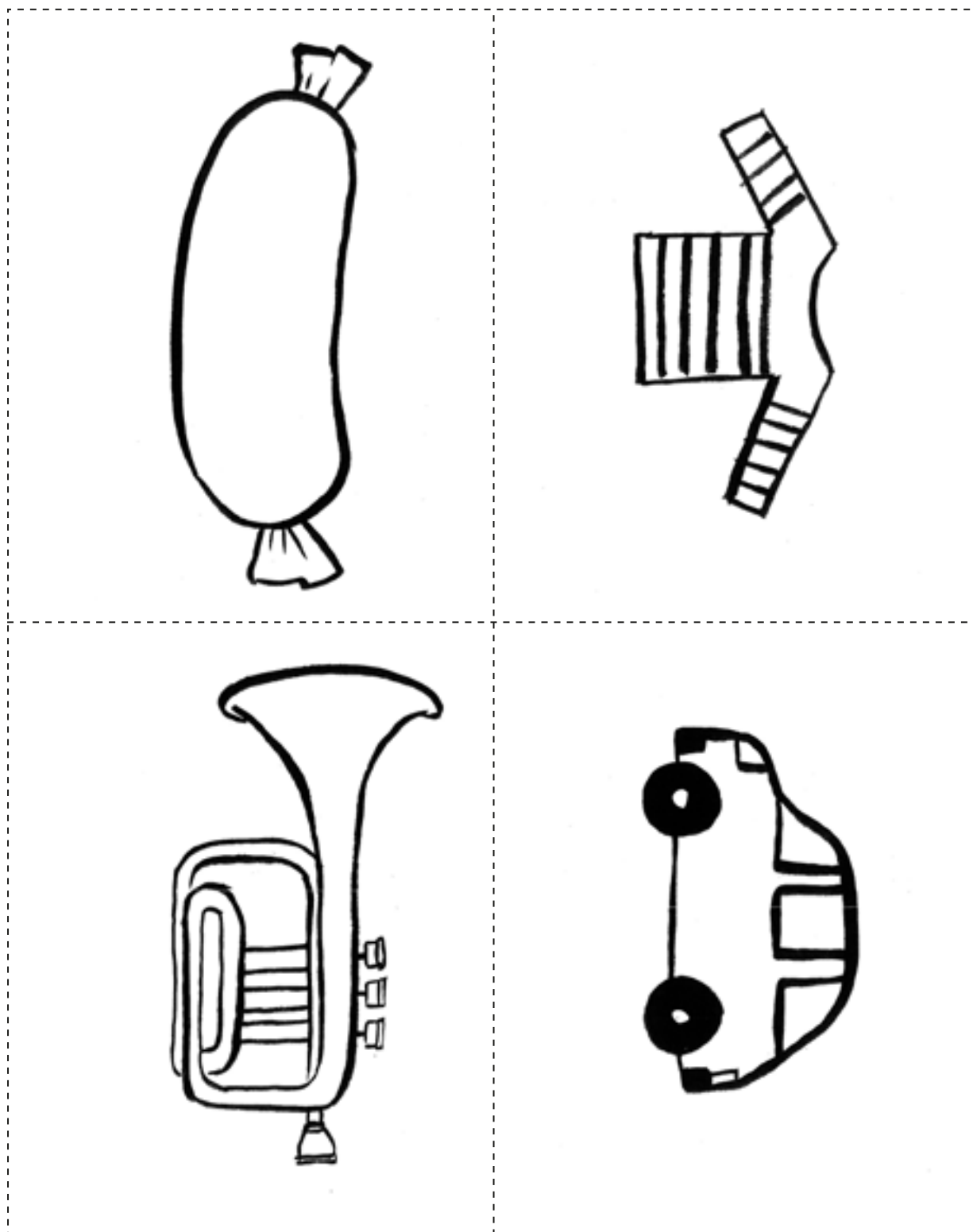
Can there be a perfect balance between good and evil?

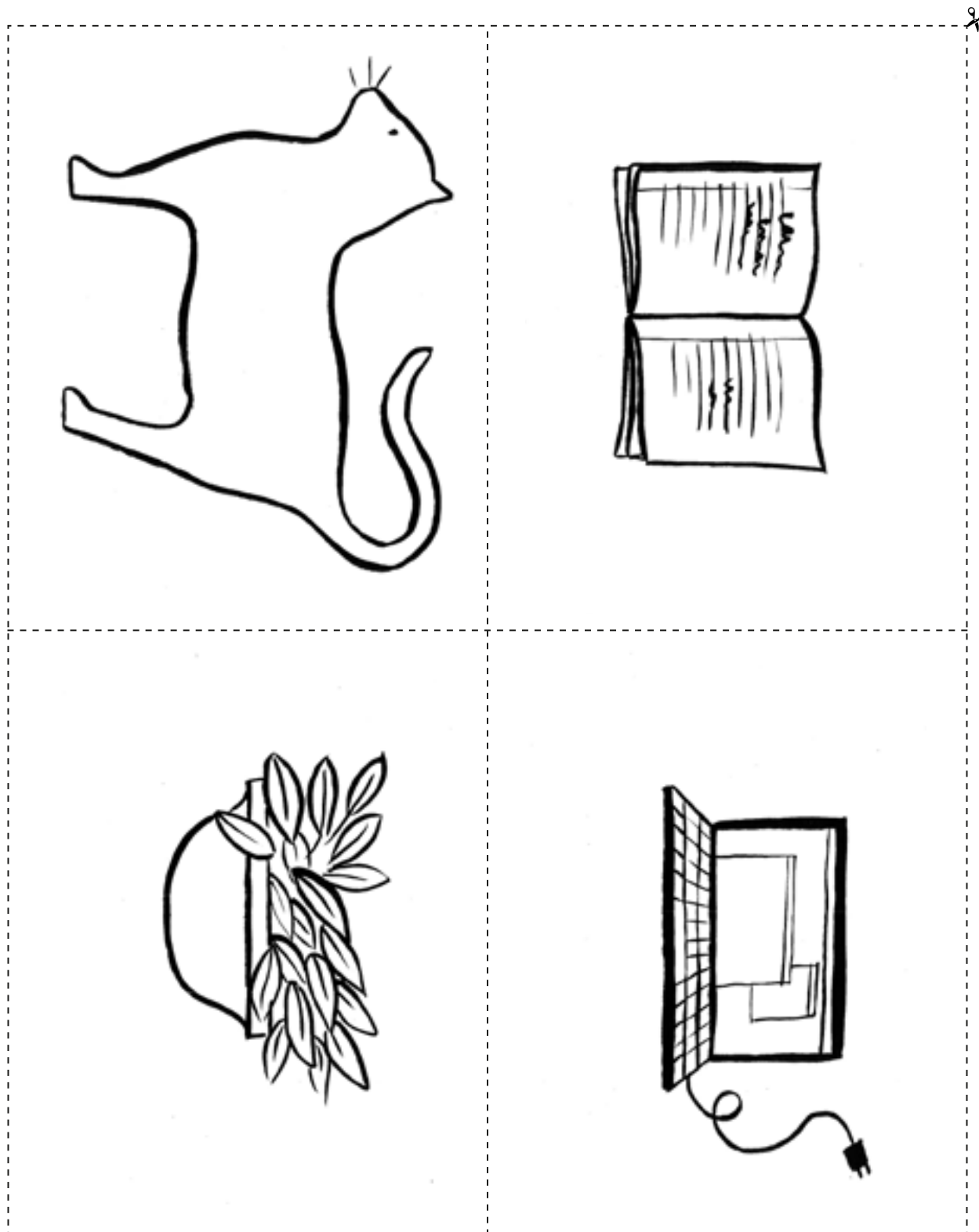


The Halves Game

Here are some drawings from the show. Cut the objects into two halves, like the dark side of the character in *Minuit*. Then, take on the role of the light side of the character and stick the objects back together, creating your own combinations.









The Emotion Map



LINKS AND SOURCES

Video excerpts for the exercises can be viewed on our YouTube channel:
<http://bit.ly/3MxStXi>

Emotion Map:
<https://leadskill.com/product/feelings-wheel-128-emotions-digital/>

Information and the show trailer are available on our website:
<https://www.rotondes.lu/en/profiles/minuit>

CREDITS AND CONTACTS

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