

ADELAIDE  
FESTIVAL **AF**

EDUCATION RESOURCE

# Caída del Cielo (Fallen From Heaven)



Youth and Education  
Program Partners



## Suitable Year Levels

Year 10 – Year 12

## Genre

Dance

Dance Theatre

## Warnings

Contains nudity

## Background Information

After her New York City Center debut, the great Mikhail Baryshnikov fell to his knees in homage.

Iconoclastic choreographer and dancer Rocío Molina's groundbreaking contributions to dance, pushing the boundaries of 'flamenco', saw her awarded the prestigious Silver Lion at La Biennale di Venezia's dance biennial in 2022.

"There are some dancers – some performers – who are unlike anyone else. Rocío Molina is one of them. She's flamenco's wildest radical, punk and glorious, a magnificent dancer whose range takes in the fiery intensity of traditional styles, surreal fantasy and unpredictable humour." *The Independent UK*

"One of the best flamenco dancers I've ever seen" *The New York Times*

## Synopsis

Fallen From Heaven (*Caída del Cielo*) shakes up the traditional guitar, cajón and clapping hands combination with drum kit and electric guitar. Flamenco's hallmarks – the passion, the proud stance and piercing eye contact – jostle for position with flashes of the avant-garde and the absurd, in a radical celebration of womanhood.

Performed to live music combining original compositions, flamenco and rock, this daring work transforms a traditional dance form into an explosive, theatrical experience. Molina cycles through multiple incarnations of the feminine archetype – from virtuous beauty to bondage-clad toreador to bloodied supernatural being, expertly fusing the fiery intensity of flamenco with a contemporary aesthetic.

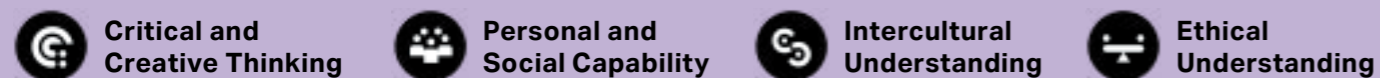


# Curriculum Links

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.

## General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



## Dance

### Year 9 and 10

- analyse how and/or why the elements of dance, choreographic devices, genre- or style-specific techniques, production elements, and/or technical and expressive skills are manipulated in dance they create and/or experience.
- evaluate how dance works and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning.

### SACE Stage 1

#### Understanding Dance

UD1 Knowledge and understanding of dance practices, such as the use

of the body, dance skills, dance elements, structural devices, production elements, and/or safe dance practices.

UD2 Knowledge and understanding of appropriate language and terminology relevant to the dance context.

#### Creating Dance

CD1 Application of skills using safe dance practices and techniques in presenting and/or creating dance works.

CD2 Communication of choreographic intent to an audience through composition or performance.

#### Responding to Dance

RD2 Investigation into different cultures, historical periods, or dance traditions.

### SACE Stage 2

#### Understanding Dance

UD1 Knowledge and understanding of dance practices, such as the use of the body, dance skills, dance elements, structural devices, production elements, and/or safe dance practices.

UD2 Knowledge and understanding of appropriate language and terminology relevant to the dance context.

#### Creating Dance

CD1 Application of skills using safe dance practices and techniques in presenting and/or creating dance works.

CD2 Communication of choreographic intent to an audience through composition or performance.

## Drama

### Year 9 and 10

- analyse how and why the elements of drama, performance skills and/or conventions are manipulated in drama they create, perform and/or experience.
- evaluate how drama in a range of styles and/or from a range of contexts communicates ideas, perspectives and/or meaning.

### SACE Stage 1

#### Understanding and Exploration

UE1 Understanding and exploration of dramatic roles, conventions, and processes.

UE2 Understanding and exploration of dramatic ideas, texts, styles, and/or innovations.

#### Critical and Creative Thinking

CCT2 Analysis and evaluation of dramatic ideas, products, and technologies.

### SACE Stage 2

#### Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.

KU2 Understanding and evaluation of the artistic and cultural value of

local, global, contemporary, and/or historical drama.

#### Critical and Creative Thinking

CCT1 Creative thinking and experimentation in the development of dramatic ideas.

CCT2 Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events..

#### Creative Application

CA3 Integration of theory and practice to make meaningful dramatic outcomes.

## Music

### Year 9 and 10

- analyse ways composers and/or performers use the elements of music and compositional devices to engage audiences.
- evaluate how music and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning.

### Music SACE Stage 1

#### Understanding Music

UM1 Development of knowledge and understanding of musical elements.

UM2 Communication of musical ideas.

#### Creating Music

CM2 Exploration and application of musical skills and techniques in developing, refining, and presenting creative works.

#### Responding to Music

RM2 Analysis and discussion of musical works and styles.

### Music Explorations SACE Stage 2

#### Understanding Music

UM1 Development of knowledge and understanding of musical elements.

UM2 Expression of musical ideas.

#### Exploring and Experimenting with Music

EEM2 Exploration of and experimentation with musical styles, influences, techniques, and/or production.

EEM3 Synthesis of findings from exploration of and experimentation with music.

#### Responding to Music

RM2 Analysis and discussion of musical works.

RM3 Reflection on and critique of own learning within music.



# 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 choreographers, 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 is 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.

# Theatre Etiquette

The French word *l'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.

## Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is 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.

- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

## Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- 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.

For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head. *Why would this be disturbing for the performers?*

## 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.
- You will be missing the detail you cannot see through the viewfinder

## 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?

# Themes and Ideas

## Human Fragility, Confinement and Liberation

The dance explores the vulnerability and fragility of human existence, both physically and emotionally. Molina uses the language of flamenco to express pain, struggle, and resilience, with her body conveying these emotions through intense and often anguished movement. There is a recurring exploration of the tension between strength and weakness in human beings. Molina often seems to be trapped within her own emotional or physical space. This sense of solitude is heightened through the use of minimalistic staging, lighting, and live music, creating a stark environment that reflects her internal emotional landscape.

Similarly, Molina also explores feelings of freedom and liberation also expressed through greater relaxation, flow and fluidity of movement. The journey from confinement to liberation is told through the language of dance, flamenco and the evolution of the dancer and dance styles that she incorporates. There are also moments of improvisation which further serve the thematic idea of liberation as Molina explores, feels and interprets the moment in her dance.

*Caída del Cielo* explores the cathartic potential of suffering. Flamenco is often about confronting pain and grief directly, allowing for a release of emotions that might otherwise remain repressed. In this

sense, the performance serves as a metaphorical journey through emotional turmoil toward some form of release or resolution.

## Identity and Tradition vs. Modernity

In *Caída del Cielo*, Rocio Molina blurs the boundaries between tradition and modernity. The piece is deeply rooted in flamenco, which is a traditionally Spanish form of artistic expression, yet Molina infuses it with contemporary elements that challenge and reinterpret flamenco's classical forms. This tension between the past and the present reflects the ongoing evolution of cultural identities, especially in the context of globalised society.

The strong imagery in the production also blurs and sometimes juxtaposes traditional ideals of feminine identity. Her long white dress which seems to restrict, confine and resist her movement resembles a bridal dress and the traditional feminine role of the innocent wife. In a piece of movement that displays incredible control and strength, she sheds the dress emerging like a butterfly from a chrysalis or a snake shedding its skin, thus her transformation and evolution continues.

## Gender and Power

Flamenco is often seen as a way of expressing intense emotional experiences, particularly in the context of gender dynamics. Rocio

Molina, as a female flamenco artist, explores themes of female power, submission, and liberation, dealing with the complex relationship between gender and societal expectations. The dance highlights both the strength and suffering experienced by women, especially within traditional or patriarchal structures.

# Production

## Music/Sound

In *Caída del Cielo*, music plays a crucial role in both maintaining flamenco's traditional roots and introducing innovative, contemporary sounds in an experimental fusion of styles and cultures. Flamenco's deep emotional expression is rooted in its music, typically centred around singing (cante), guitar (toque), clapping (palmas), and percussion (palo). However, Molina often incorporates experimental music and ambient sounds that push the boundaries of flamenco, blending acoustic instruments with electronic elements, field recordings, or non-traditional instruments.

This fusion creates an emotional soundscape that enhances the work's exploration of isolation, transformation, and crisis. The music becomes a reflection of the dancer's internal emotional states, providing an auditory counterpart to the physical language of the body.

Pauses, silence, and distorted sounds at times heighten the emotional impact of specific moments creating, at different times, feelings of discomfort, tension, or fragmentation, mirroring the emotional turbulence Molina displays.

The juxtaposition of stark silence with sudden bursts of music or sounds is a technique that creates an atmosphere of unpredictability and unease, reinforcing the themes

of crisis and instability. The use of silence also highlights the fragility and vulnerability of the human experience, as moments of quiet introspection are contrasted with louder, more violent expressions of pain or transformation.

## Set Design

The minimalist set consisting of a large white rectangular space, allows the focus to remain on the Molina's dance and movement. The empty space also reflects the emotional isolation Molina's character portrays and amplifies the raw intensity of the performance by stripping away distractions. Small set pieces like chairs and other props, as well as live musicians, inhabit the upstage area outside of the performance and are brought onto the stage as needed. This aspect of the design helps to further the thematic idea of transformation, evolution and the quest for identity explored in Molina's dance. The transformative space has its origins in the theatrical traditions of Experimental Theatre styles such as Jerzy Grotowski's Poor Theatre and Bertolt Brecht's Epic Theatre.

Further reading about Jerzy Grotowski's Poor Theatre: <https://thedramateacher.com/poor-theatre-conventions/>

Further reading about Bertolt Brecht's Epic Theatre: <https://thedramateacher.com/brechts-epic-theatre-conventions-pt-2/>

## Lighting

Carlos Marquerie's lighting palette and technical design creates an atmosphere and enhances the shifting emotional tones of the performance. Dramatic contrasts between light and shadow symbolise the internal struggles of Molina's characters, the tension between hope and despair and between confinement and liberation, and the division between the spiritual and earthly realms that Molina inhabits and traverses. Harsh, directional lighting creates sharp shadows that evoke the feelings of pain, isolation, or internal conflict. In contrast, softer, more diffuse lighting could evoke moments of fleeting grace or moments of emotional clarity.

Serrano also plays with the concept of space in his lighting, either isolating the dancer in a small pool of light or casting long, stretching shadows across the stage. This manipulation of space emphasises the Molina's character's relationship with the world around them, underscoring themes of loneliness, suffocation, liberation, evolution and transformation.

## Costumes

In her costume design for *Caida del cielo*, Cecilia Molano has taken a minimalist but deeply symbolic approach. Flamenco costumes, such as dresses with ruffles or tight, structured garments, are often used to express traditional femininity, strength, and grace. Molina's reimagining and transformation of

these traditional forms can make these traditional costume forms seem almost alien or oppressive, highlighting the discomfort or fragmentation of her characters. She literally sheds this oppressive skin to reveal herself in her naked form, a blatant comment on her natural feminine form, and from here she is able to metamorphose into different guises as she journeys to a sense of her own identity.

Her exploration of gender roles and states of being are also reflected in the subversion of traditional masculine and feminine dress with Molina appearing, at different times, in a more traditional male Flamenco matador attire with chunky black kneepads, a boxer's robe, a 'rock chick' aesthetic, a black leather S&M persona, and silk feminine dresses. Each costume allows her to explore the spectrum of gender and the liberation and freedom of movement, being and expression that each metamorphosis provides.

The colour palette of the costumes often plays a symbolic role – black or muted tones evoke feelings of mourning, struggle, or despair, while flashes of red suggest passion, power, or violence. Fabric textures and weight, silhouette and fit, and elements of design such as embellishments and cultural flourishes contribute to the overall theme of transformation, both in terms of identity and physical movement.

While costumes in physical forms of performing arts are designed to allow the dancers' bodies to be fully expressed and to emphasize the athleticism and emotional intensity of the performance, there is also the opportunity to explore conformity,

oppression and restriction in how the body might work with or against costume design elements. As flamenco dance is highly physical, the costumes often need to accommodate the dancer's movements while also visually emphasising the power and tension in the body.

### Characterisation

Molina's characterisation is deeply evocative drawing influence from blending flamenco with contemporary dance to explore themes of human fragility, transformation, and spiritual conflict. She manipulates, contorts and moves her body to convey a profound journey through physical expression, where dance becomes a vessel for her exploration of femininity, gender, oppression, liberation and the quest for freedom.

Molina's movements fluctuate between moments of intensity and restraint, embodying a character in conflict with herself, struggling to maintain balance between grace and chaos.

Drama students will be able to draw parallels between Molina's choreography, Anne Bogart's Viewpoints and Vsevolod Myerhold's biomechanics through the emphasis on the physicality of performance, the relationship between body and space, and the expressive potential of the performer to communicate dramatic meaning through the body in a theatrical context.

Anne Bogart's Viewpoints is a system of improvisation and physical expression that focuses on six core elements: time, space,

shape, movement, story, and emotion.

Further reading on Anne Bogart's Viewpoints system: [backstage.com/magazine/article/viewpoints-acting-training-guide-76450](https://backstage.com/magazine/article/viewpoints-acting-training-guide-76450)

Meyerhold's biomechanics emphasises precision, physical control, and the power of the body to express emotion and intention. This is a significant element of Molina's choreography and performance.

Further reading on Vsevolod Myerhold's biomechanics: [thedramateacher.com/meyerholds-biomechanics-for-theatre](https://thedramateacher.com/meyerholds-biomechanics-for-theatre)

### Dramatic Structure

#### Non-Linear and Episodic Structure

The narrative of *Caída del Cielo* is often fragmented and nonlinear, with moments of intense action, followed by pauses, silence, or more reflective segments. This episodic structure of self-contained scenes that appear to explore thematic ideas with a loose connection between scene mirrors the disorientation and emotional upheaval the performance seeks to convey. The episodic narrative allows for greater flexibility in how emotions and themes are expressed, with the audience encouraged to engage with the work on a more visceral and interpretive level, seeking first to determine the central dramatic meaning of the scene in isolation and then connect it to the overarching message of the overall production.

The fragmented nature of the piece

also aligns with the themes of collapse and crisis, suggesting that there is no clear, neat resolution to the conflict or suffering portrayed.

This structure reflects Bertolt Brecht's Epic Theatre which was often non-linear and episodic in nature. Brecht's influence as a theatrical innovator also inspired other more rebellious movements in the late 20th century particularly in theatre of a more social and political nature as especially those forms that explore the female experience and constructs of gender and identity. An excellent example of this is in the work of British playwright, Caryl Churchill, whose works such as 'Cloud Nine', 'Vinegar Tom' and 'Top Girls' in the late 1970s and early 1980s adopted Brecht's episodic and non-linear techniques in the exploration of the construct of gender roles, sexual oppression and the quest for freedom and identity.

#### Cycles of Build-Up and Release:

The structure of *Caída del Cielo* often involves cycles of tension building toward climactic moments, followed by moments of release or stillness. This ebb and flow create an emotional rhythm that mirrors the internal struggles of the Molina's character and the thematic journey of falling, struggling, and transforming. Moments of emotional intensity are followed by moments of emotional release, creating a cathartic experience for both the dancer and the audience.

### Dramatic Form/Convention

*Caída del Cielo* by Rocío Molina uses an innovative dramatic form that blends traditional flamenco with contemporary performance

practices, focusing on emotional expression rather than a conventional narrative.

### Nonlinear Structure

The piece is fragmented and nonlinear, lacking a clear plot. It instead follows an emotional journey, emphasising themes of crisis, collapse, and transformation. The narrative is abstract, allowing the audience to interpret emotional and thematic undercurrents.

### Physicality and Symbolism

Flamenco's intense physicality is central, with the dancers using every part of their bodies – feet, arms, hands, and face – to express emotional states. Movement is symbolic, reflecting inner turmoil and emotional release. Repetitive gestures evoke ritual and cyclical themes, while the minimalist set enhances this sense of emotional isolation.

### Ritualistic Elements and Music

The performance incorporates ritualistic and symbolic elements, drawing on flamenco's traditional gestures, but often reimagined in an abstract, contemporary form. The music fuses traditional flamenco sounds with experimental, electronic elements, heightening the emotional atmosphere. Silence is also strategically used to create tension and deepen the emotional impact.

### Lighting and Set Design

Lighting plays a crucial role, shifting between harsh contrasts and softer diffusions, symbolizing emotional and spiritual dualities (light vs. darkness, hope vs. despair). The minimalist set, with few props, emphasizes emotional and physical expression, leaving the dancers'

bodies and movements as the focal point of the performance.

### Minimalist Dialogue

The piece is largely devoid of spoken text, relying on physical movement, music, and lighting to communicate meaning. Any dialogue is minimal and fragmented, adding to the sense of emotional distance and detachment. The absence of words encourages the audience to connect with the performance on a deeper, visceral level.

### Tension and Catharsis

*Caída del Cielo* builds emotional tension through cycles of intense physical expression followed by moments of stillness or quiet, creating an ebb and flow of energy. The absence of a conventional resolution leaves the audience with a sense of open-endedness, reflecting the ongoing nature of personal transformation and suffering.

# Suggested Tasks

## BEFORE the show:

### Questions to put to your students

- What do you know about flamenco as a dance form? How might it be different from other types of dance?
- What role does movement play in expressing emotions or telling a story in dance?
- How do you think dance can convey complex themes like identity and freedom without words?
- What do you think the title *Ciada del Cielo* (which can be translated as "The Sky's Cry" or "The Drop from the Sky") suggests about the content of the performance?
- What is the significance of the relationship between music and dance in flamenco?
- What cultural influences do you think might shape the movement vocabulary in this performance?
- What are some ways that movement can represent the tension between control and freedom?
- How can dance interact with the stage design or lighting to enhance the emotional impact of a performance?
- What do you think it means for an artist to explore their own personal or cultural identity through performance?
- How might the solo nature of *Ciada del Cielo* affect the experience of the audience?
- How can the body or choreography reflect or depict internal or external struggles?
- What does it mean for dance to be a "language" that transcends spoken words?
- How does movement, music, and silence together influence your perception of a story in dance?

### Activity 1: Explore Flamenco Dance and Movement Vocabulary

Show students clips of flamenco performances, focusing on the expressive use of the arms, hands, and footwork.

Break down some basic flamenco movements, or have them identify aspects of movement from the video examples, and have them explain how the dancer's body creates meaning, emotion, and narrative.

### TASK: Explore Flamenco

In small groups, students attempt a few simple flamenco steps such as the "zapateado" (footwork), "braceo" (arm movements), and basic turns. They can focus on expressing different emotions through their posture and movements (e.g., anger, joy, sorrow, strength).

After practicing, discuss how each movement might relate to emotions or stories being told through the dance.

### Discuss

- How did it feel to express different emotions through movement?
- Which movements seemed to best convey particular emotions?
- How might this inform your understanding of *Ciada del Cielo*?

**TASK:** Show students the trailer videos of *Ciada del Cielo*. Have students identify the traditional and subverted elements of flamenco in these videos.

A video trailer of the performance: [youtube.com/watch?v=RKWQYvHkags](https://www.youtube.com/watch?v=RKWQYvHkags)

### Activity 2: Creative Exploration 'The Struggle for Freedom'

In this activity, students explore the themes of identity, freedom, and the body's expression through a creative writing exercise, followed by movement. The movement may be dance based, or it can exist within the broader spectrum of Physical Theatre. It does not need to be Flamenco!

- Ask students to write a short personal reflection or poem about a moment in their life when they felt either constrained or liberated. Encourage them to focus on emotions, physical sensations, and internal conflicts during that moment.
- Ask students to share their reflections in pairs or small groups, discussing the emotional weight of their experiences.
- Working independently, students use their writing and reflections from their discussions as inspiration for a short solo movement piece.

- Students might explore how they could represent the internal struggle or sense of freedom through gesture, body language, and spatial movement.

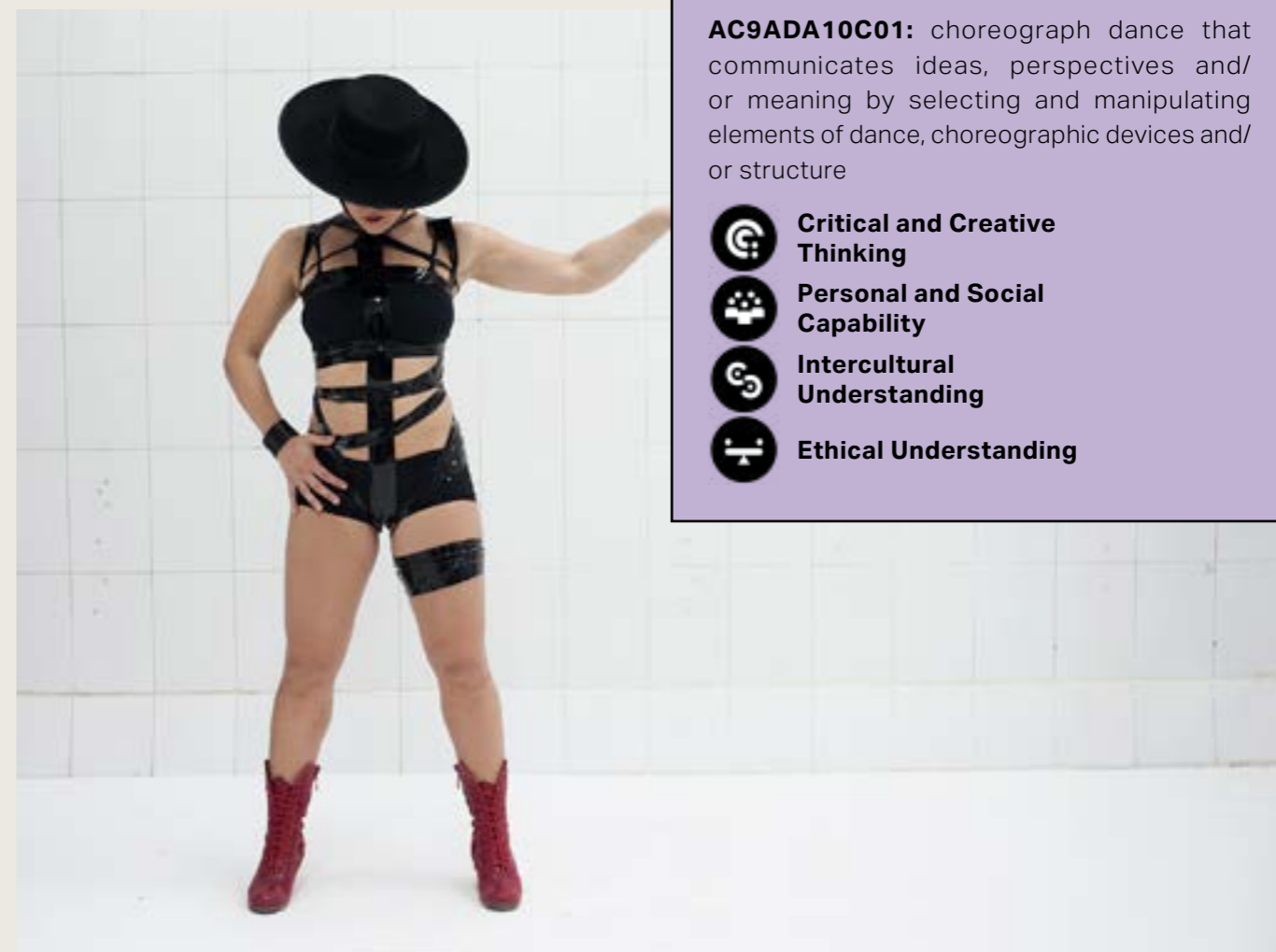
This activity can be done in silence or accompanied by music, depending on the desired emotional impact.

- Students should consider how different movements might communicate their feelings of struggle or liberation.

Students present their movement pieces to the class or in small groups and discuss how it felt to translate a written emotion or story into physical movement.

Students should take a video recording of their final piece and review this in Activity 4 after seeing the show

Discuss as a class responses to the provocation 'dance and movement can convey personal or universal themes like freedom and identity' and create a library of responses, perspectives and examples that build a collaborative understanding of the capacity for dance and movement to communicate dramatic meaning.



## DANCE

### Year 9 and 10

**AC9ADA10E01:** investigate performers' and/or choreographers' use of elements of dance, choreographic devices, genre- or style-specific techniques, conventions and/or production elements to communicate and/or challenge ideas, perspectives and/or meaning in dance across cultures, times, places and/or other contexts

**AC9ADA10D01:** develop and refine safe dance practice, expressive and technical skills and genre- or style-specific techniques

**AC9ADA10D02:** reflect on own and others' use of the elements of dance, choreographic devices, structure, genre- or style-specific techniques and/or technical and expressive skills to inform their choreographic or performance choices

**AC9ADA10C01:** choreograph dance that communicates ideas, perspectives and/or meaning by selecting and manipulating elements of dance, choreographic devices and/or structure

-  **Critical and Creative Thinking**
-  **Personal and Social Capability**
-  **Intercultural Understanding**
-  **Ethical Understanding**

**AFTER the show:  
Questions to put to your students**

- What emotions did you experience while watching Ciada del Cielo? Which moments were most impactful? What created this impact?
- How did the use of space in the performance contribute to the overall message of the work?
- What role do you think silence played in the performance? How did it affect the emotional intensity of the piece?
- How did the dancer's body movements express themes of struggle and liberation?
- In what ways do you think Ciada del Cielo reflects the personal journey of the dancer?
- What do you think the title Ciada del Cielo means? How does it relate to the content of the performance?
- How did the combination of music and dance in the performance deepen your emotional experience?
- Did you notice any particular patterns or repetitions in the movement? What did these patterns represent?
- How did the lighting and stage design contribute to the atmosphere and meaning of the piece?
- What cultural or historical themes did you think were explored in the performance?
- How did the dancer's facial expressions communicate emotions or intentions during the piece?
- What do you think the performance says about the role of women in contemporary art and dance?
- How did the pacing of the movements affect the tension and release throughout the piece?
- How did the dancer balance moments of control with moments of release or abandonment in their movement?
- How does Ciada del Cielo challenge traditional views of identity, freedom, and human experience?
- What impact do you think this solo performance has on the audience? What are they invited to reflect on or feel?
- How would you describe the relationship between the dancer and the audience in Ciada del Cielo? Did it feel personal or distant?

**Activity 3: Thinking Routine: See, Think, Wonder**

Students use the See, Think, Wonder thinking routine to organise their reflections, thoughts and curiosities after seeing the performance.

**TASK:** Students create a table with three columns labeled 'See', 'Think' and 'Wonder.'

- In the **SEE** column, students list everything they remember seeing onstage during the performance. This might be the set design, costume design, what they saw the actor do, symbols, images etc. This is about being observant as an audience member and capturing a memory of the production.
- In the **THINK** column, students list what the performance made them think about. Perhaps there were aspects of the performance that made them think about aspects of their own lives, people they know, things they have seen or heard about in the media. This is about finding the things that are relatable to them in what they have seen.
- In the **WONDER** column, students note the things that the performance has made them curious or want to know more about, or the questions they have about the show. This could be related to the story, the writer/performer, the themes of the play, or how certain aspects of the staging and stagecraft were created. This is about seeing how theatre can spark curiosity, creativity and conversation.

Use this as the basis for structured group or class discussion, or scaffolding for a written, oral or multimodal review or reflective response.

This activity may also help students to form a question to investigate for the Responding to Drama task (or part-task) in Assessment Type 2 in Stage 1 and 2 SACE Drama. It may also provide some scaffolding for investigation in a Dance Contexts tasks in Stage 1 and 2 Dance.

**TASK:** Informed by their thinking in the See, Think, Wonder task, students participate in a class discussion where they share their initial impressions of the performance. Ask them to focus on:

- The emotional impact of the solo performance
- The role of space, silence, and music in enhancing the storytelling
- The meaning behind the dancer's movements and how they relate to themes of freedom and identity

- The significance of the title Ciada del Cielo (The Drop from the Sky) and how it might relate to the idea of transcendence or release

**TASK:** In groups, students work together to identify specific moments in the performance that stood out to them and discuss what those moments represent. They can then present their findings to the class in which they appraise the physical, technical and performance elements that combined to create impact.

**DANCE**

**Year 9 and 10**

**AC9ADA10E01:** investigate performers' and/or choreographers' use of elements of dance, choreographic devices, genre- or style-specific techniques, conventions and/or production elements to communicate and/or challenge ideas, perspectives and/or meaning in dance across cultures, times, places and/or other contexts

**AC9ADA10D02:** reflect on own and others' use of the elements of dance, choreographic devices, structure, genre- or style-specific techniques and/or technical and expressive skills to inform their choreographic or performance choices

**DRAMA**

**Year 9 and 10**

**AC9ADR10E01:** investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts

**AC9ADR10D02:** reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

**MUSIC**

**Year 9 and 10**

**AC9AMU10E01:** investigate composers' and/or performers' use of elements of music, compositional devices and/or vocal/instrumental techniques in music from a range of cultures, times, places and/or other contexts

**AC9AMU10D02:** reflect on their own and others' music to inform choices they make as composers and performers about how they will interpret and/or manipulate elements of music and/or compositional devices



**Critical and Creative Thinking**



**Personal and Social Capability**



**Intercultural Understanding**



**Ethical Understanding**



## Activity 4: Reviewing and Refining Personal Dance Expression

Review the performance piece created in response to Activity 2: 'The Struggle for Freedom'.

- Students watch back their video of the performance created in this task and to make adjustments or refinements to it in response to seeing Ciada del cielo.
- Encourage them to make adjustments to movements that reflect both emotional conflict (e.g., struggle, tension) and moments of release (e.g., liberation, peace).
- They may, if they wish, incorporate elements of flamenco, such as footwork or arm gestures, or experiment with their own unique style.

Students may also approach this task as a vehicle for exploring Anne Bogart's Viewpoints and/or Vsevolod Meyerhold's biomechanics as tools for devising physical theatre approaches, or apply Rudolf Laban's Effort Actions to explore weight, direction, speed and flow in physical explorations of ideas and emotions.

Further reading on Laban's Effort Actions:

[theatrefolk.com/blog/the-eight-efforts-laban-movement](http://theatrefolk.com/blog/the-eight-efforts-laban-movement)

**TASK:** Sharing: After practicing, students present their pieces to the class, explaining the meaning behind their movements and how they relate to the themes of Ciada del Cielo.

### DRAMA

#### Year 9 and 10

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**AC9ADR10D01:** develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions

**AC9ADR10D02:** reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

**AC9ADR10C01:** improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives and/or meaning

**AC9ADR10C02:** rehearse and refine drama making deliberate aesthetic choices to unify dramatic meaning



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## Activity 5: Costume Transformation: Design, Symbolism and Functionality of Costume in Performance.

Discuss the role of costumes in dance and performance and how costumes are not just clothing but are integral in communicating the character's journey, emotional state, and cultural context. In the case of Ciada del Cielo, Rocio Molina's physicality, personal expression, and themes of struggle and freedom are mirrored in the costume choices.

Ask students to recall key moments or emotions they experienced while watching Ciada del Cielo. Consider:

- How did the dancer's movements and the space they occupied contribute to their emotional state?
- What was the atmosphere created by the lighting, stage, and music?
- How did the Rocio Molina's body express liberation or confinement?
- How did her costume convey or enhance ideas of liberation or confinement in different moments?

**TASK:** Provide students with a variety of costume pieces: dresses, skirts, shorts, pants, shirts, accessories, coats etc. They should be of various sizes and are not required to be a 'perfect fit'.

Alternatively, you could use large pieces of fabric.

- Students experiment with a range of costumes pieces putting them on and taking them off over their clothes.
- Encourage them to explore different feelings of liberation (freedom, free flow) and confinement (restriction) as they work with each garment.
- Students notice how working with or against the garment influences the range, pace, fluidity and motion of their movement as they build the action of putting on and removing the garment into a piece of stylised movement.

You may wish to conduct this exercise with different types of music and ask students to adjust their physical exploration of body and costume to the sound, pace, rhythm and mood of the musical pieces and see how this impacts their compositions.

**TASK:** Design a Costume Concept:

Based on their reflections, design a concept for a dance or physical theatre performance for a character who experiences liberation and/or struggle in their quest for identity.

They may wish to use the character and pieces generated in Activities 2 and 4 as the basis for this task, or develop or devise a new piece or character for this task.

In their costume design, they might consider the following:

- Symbolism: How can the costume represent the dancer's struggle, liberation, or journey toward identity?
- Functionality: Flamenco and contemporary dance are both physically demanding; how can the costume allow for freedom of movement while maintaining its symbolic weight?
- Material and Texture: What fabrics or textures would best communicate the emotional tone of the performance? (e.g., heavy, restrictive materials to represent struggle or flowing, lightweight materials for freedom).
- Colour and Shape: How do color choices and the silhouette of the costume reflect the dancer's emotions and the overall atmosphere of the performance?
- Evolution and Transformation: How can the costume evolve, change or transform to reflect the character's own metamorphosis in the piece? Consider how costume items could be removed, added, embellished or physically transformed during the performance piece
- Subversion: How might traditional ideas of character, gender, culture and identity be evolved, reimagined, blended or subverted to enhance and further convey dramatic meaning to the audience?

**1.** Students should draw their costume design, providing annotations that explain the choices they made regarding colour, fabric, and shape.

Alternatively, students could create a mood board or a digital collage of images that capture the essence of their costume concept. This could include photographs of textiles, colour swatches, and sketches of movement-inspired designs.

**2.** Along with their design, students should write a short paragraph (250-300 words) explaining how their costume design connects to the themes of liberation, confinement, restriction and the journey or quest for identity. They should describe:

- How the costume represents the dancer's emotional journey.
- How the design reflects the balance of struggle and liberation.
- The choice of materials, textures, and colors, and how they enhance the storytelling.

Students can present their costume design to the class or as a multimodal presentation such as an annotated PowerPoint slide presentation that includes sketches, fabrics, and justifications and makes links to the production of *Caida del cielo*.

## DRAMA

### Year 9 and 10

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**AC9ADR10D01:** develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions

**AC9ADR10D02:** reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action

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## Activity 6: Music Explorations

Music and sound design are central to enhancing the emotional atmosphere and themes of *Caida del Cielo*. In this activity, students experiment with sound, music and silence to enhance their own original storytelling. The emphasis here is on exploration and experimentation to find new possibilities and ideas.

**TASK:** Students create a short soundscape that reflects an emotional state and experiment with organic and prerecorded sound in their making.

Students choose one of the following emotional states:

- a moment of intense crisis (eg losing grip on reality, spiralling into chaos, battling an unseen force, realising and confronting great fears, struggling to escape a terrifying environment or force)

- a moment of emotional release (eg a sudden emotional eruption of frustration, grief or anger; a rebirthing or catharsis; finding freedom; ecstasy or freedom)
- a moment of stillness (eg being physically or emotionally immobilised, emotional or physical paralysis, a state of shock or realisation, reflection and introspection, hesitation, quiet, serenity and peacefulness)
- Select from a range of possible approaches to create a soundscape that captures the essence and contributes to conveying the atmosphere of your chosen emotional state.

Students might choose to experiment with sound elements such as:

- Acoustic instruments and instruments traditional to a particular time period, culture
- Contemporary or experimental sounds, such as

electronic beats, ambient noise, field recordings, live sound or Foley sound that evoke modern, abstract and expressionistic exploration of emotional and psychological states

- Silence and pauses emphasising tension, absence or creating suspense

- Pre-recorded and electronic music and samples

Use digital recording and mixing programs including free programs like QLab, Garageband and Audacity to record and mix your soundscape.

- Experiment with performing your soundscape live using mixed and recorded music and live percussion or instrumentation

- Experiment with layering sounds, manipulating volume, tempo and texture to build an atmosphere.

- Consider silence, pause, transitions, blending and sudden shifts in in sound that could mirror the dramatic shifts in the performance and story.

Students present soundscapes in a class presentation or multimodal presentation discussing how their sound design might influence the audience's emotional experience making links to the role of music in storytelling in *Caida del Cielo*.

## MUSIC

### Year 9 and 10

**AC9AMU10E01:** investigate composers' and/or performers' use of elements of music, compositional devices and/or vocal/instrumental techniques in music from a range of cultures, times, places and/or other contexts

**AC9AMU10C01:** interpret music in a variety of forms and styles, manipulating the elements of music and/or compositional devices, and using style-specific vocal/instrumental techniques to communicate ideas, perspectives and/or meaning

**AC9AMU10C02:** compose music, manipulating and combining elements of music and compositional devices relevant to chosen styles and/or forms to communicate ideas, perspectives and/or meaning and notate, document and/or record the music

## DRAMA

### Year 9 and 10

**AC9ADR10E01:** investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts

**AC9ADR10D01:** develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions

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## EXTENSION OPPORTUNITY FOR ACTIVITY 6 AND TASKS:

### Music and Movement Collaboration

Students may choose to collaborate with a dancer or choreograph their own movement to their emotional soundscape.

This activity and its tasks could inform the creation of an original composition for AT1 Musical Literacy task, an AT2 Explorations task or a Creative Connections task in Stage 2 Music Explorations

This activity and its tasks could inform the creation of a sound design task in response to AT2 Evaluation and Creativity or AT3 Creative Presentation in Stage 2 Drama

This activity and its tasks could inform the creation of a piece or collection of pieces for AT1 Performance Portfolio, a dance work for AT2 Dance Contexts, or an integrated task for AT3 Skills Development Portfolio in Stage 2 Dance.





# About Rocío Moína

The iconoclastic choreographer Rocío Molina has coined her own artistic language based on a reinvented traditional flamenco style which respects its essence, but embraces the avant-garde. Radically free, she combines in her works: technical virtuosity, contemporary research and conceptual risk. Unafraid to forge alliances with other disciplines and artists, her choreographies are unique scenic events based on ideas and cultural forms ranging from cinema to literature, including philosophy and painting.

Rocío Molina, a restless dancer, was born in Malaga in 1984. She started to dance at the early age of three years old. At seven, she was outlining her first choreographies. At 17, she graduated with honors at the Royal Dance Conservatory in Madrid and became part of the cast of professional companies with international tours.

At 22, she premiered *Entre paredes* (Among the Walls), her first work, which was followed by many more self-creations, all of them with a thing in common, a curious and transgressor look at a flamenco style escaping from the well-trodden paths: *El Eterno Retorno* (*The Eternal Return*) (2006), *Turquesa como el limón* (*Turquoise as a Lemon*) (2006), *Almarío* (2007), *Por el decir de la gente* (*As People Say*) (2007), *Oro viejo* (*Old Gold*) (2008), *Cuando las piedras vuelen* (*When Stones Fly*) (2009), *Vinática* (2010), *Danzaora y vinática* (2011), *Afectos* (*Affections*) (2012) and *Bosque Ardora* (*Ardora's Forest*) (2014), *Caída del Cielo* (*Fallen from Heaven*) (2016) and *Grito Pelao* (2018), *'Inicio (Uno)' A Fragment of Trilogía sobre la guitarra* (2020), *'Al fondo riela (Lo Otro del Uno)' A Fragment of Trilogía sobre la guitarra* (2020), *'Vuelta a Uno' A Fragment of Trilogía sobre la*

*guitarra* (2021), *'Carnación'* (2022).

At 26, the Spanish Ministry of Culture awarded her the National Award for Dance for "her contribution to the renewal of flamenco and for her versatility and strength as a performer capable of handling the most diverse registers with freedom and courage."

At 28, after her outstandingly successful performance of *Oro Viejo* (*Old Gold*), Mikhail Baryshnikov kneeled before her at the door of her dressing room at New York City Center.

She's been associated with the Chaillot National Theater in Paris since 2014 where she premiered in November 2016, *Caída del Cielo*.

She premiere in the Festival d'Avignon in July 2018 *Grito Pelao* she create with the singer Sílvia Pérez Cruz and Carlos Marquerie.

Rocío Molina, a versatile dancer,

is one of the Spanish artists with greater international repercussion. Her works have been performed not only in theaters and festivals such as: Festival d'Avignon, Barbican Center in London, City Center in New York, The Esplanade in Singapore, Tanz Im August in Berlin, Festival SPAF in Seoul, Stanislavsky Theatre in Moscow, National Theater of Taiwan, Dansens Hus in Oslo and Stockholm, Chaillot National Theatre in Paris, Festival Transamériques in Montreal, and Bunkamura in Tokyo. But also in Spanish renowned temples of theatre, dance, and flamenco such as Teatro Español and Teatros del Canal in Madrid, Seville's Flamenco Biennale or Teatro Central, Festival Grec or Mercat de les Flors (Barcelona), Cervantes (Malaga) or Jerez Festival, just to mention some of them.

Throughout her career, not only has she worked with great national flamenco leading figures such as: María Pagés, Miguel Poveda, Antonio Canales or Israel Galván, but also with leading figures of contemporary arts, such as Carlos Marquerie, Mateo Feijóo or Jean Paul Goude. The collaboration with Jean Paul Goude was to design a project for the brand Hermes in Shanghai in 2017.

Her artistic research has been recognized with awards at a national and at an international level – Silver Lion award for dance 2022 of Venice Biennale and Gold Medal of Merit in Fine Arts of the Spanish Ministry of Culture (both in 2022), Spanish National Award for Dance (2010), Dance National British Awards in 2016 for her "exceptional artistic ability" and in 2019 "Outstanding female modern performance", Best Dancer Award in Seville

Bienal, Gold Medal awarded by the Province of Malaga, Max Award in 2019 (Best dance show for "Grito Pelao"), in 2017 (Best dancer ; Best choreography for "*Caída del Cielo*" – Fallen from heaven), and in 2015 (Best choreography for "*Bosque Ardora*" – Ardora's Forest) – and with the unanimous praise of the audience and the critics: "A gifted and intelligent dancer" (*EL MUNDO*), "She's like the nuclear power within an atom" (*STANDARD*), "An innate talent for the most racial dance" (*EL PAÍS*), "She is passion personified, urgent, almost red hot, taking over the body and moving it, spasm by spasm, filling it of rage and beauty." (*LA VANGUARDIA*), "One of the best flamenco dancers I've ever seen" (*THE NEW YORK TIMES*). "Rocío Molina is a force to be reckoned with, in art and in life" (Wayne McGregor, director of the Dance department, VENICE BIENNALE).

## Links

**Rocio Molina artist website and biography** [rociomolina.net/la-artista/?lang=en](https://rociomolina.net/la-artista/?lang=en)

### Reviews and Articles

Rocio Molina: fallen from heaven review – a feminist flamenco scream (*The Guardian*) [theguardian.com/stage/2017/oct/15/rocio-molina-fallen-from-heaven-barbican-review](https://www.theguardian.com/stage/2017/oct/15/rocio-molina-fallen-from-heaven-barbican-review)

Rocio Molina's Fallen From Heaven a Flamenco Dream review (*Dance Art Journal*) [danceartjournal.com/2019/07/10/rocio-molinas-fallen-from-heaven-a-flamenco-dream-review/](https://www.danceartjournal.com/2019/07/10/rocio-molinas-fallen-from-heaven-a-flamenco-dream-review/)

### Interview

'I've detached from flamenco many times but always return more in love', Rocío Molina interview in the *Financial Times*: [ft.com/content/65a6ea53-1077-443f-8bd2-fe16f42581b8](https://www.ft.com/content/65a6ea53-1077-443f-8bd2-fe16f42581b8)

### Videos

Trailer [youtube.com/watch?v=RKWQYvHkags](https://www.youtube.com/watch?v=RKWQYvHkags)

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**28 FEB – 16 MAR 2025**

