

ADC IN ASSOCIATION  
WITH QPAC PRESENTS

# Blue

14 – 17 MAY 2025

PLAYHOUSE, QPAC

CREATIVE LEARNING NOTES

Australasian  
Dance  
Collective



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Australasian Dance Collective acknowledges the Traditional Custodians of country throughout Australia and their deep connections to land, sea and community. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.



# 01—Introduction

These education notes have been developed to accompany Australasian Dance Collective's 40th anniversary performance season of *Blue* and associated school workshops. They aim to assist secondary dance teachers with integrating the elements of *Blue* into dance classrooms.

All activities directly relate to the Australian Curriculum and Reporting Authority (ACARA) Years 7–10 Dance Curriculum as well as the Queensland Curriculum and Assessment Authority (QCAA) Dance 2019 v1.1 General Senior Syllabus for Years 11–12.

The performance is best suited to students from Years 9 - 12 and the creative tasks can be modified to suit school contexts and priorities. The tasks provide opportunities for students to work both independently and collaboratively.

## Explore

Read more about Australasian Dance Collective, our 40-year history and our anniversary season of Blue at [australasiantdancecollective.com](http://australasiantdancecollective.com) ➤

## Engage

Book a workshop with one or more of our Australasian Dance Collective dancers to build on your students' dance practice. Email us at [learning@australasiantdancecollective.com](mailto:learning@australasiantdancecollective.com) for more information ➤

## Watch

Watch our behind-the-scenes videos to gain further insight into the creation of some of the works by heading over to our Vimeo account ➤

## Research

Discover more about our contributing choreographers:

[NATALIE WEIR](#) ➤ | [MELANIE LANE](#) ➤ | [HOFESH SHECHTER](#) ➤

## Write

Have your students develop a question prior to coming to view the performance. Ask them to consider what they are most curious or excited about seeing. Students should discuss the answer to their question following watching the performance, and how their initial thoughts or feelings about the work changed after experiencing it.

# 02 – Before the Show

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About the Company >

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About the Artistic Director >

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About the Dancers >

## 03 – About ADC

Something Old /

Something New /

Something Borrowed /

Australasian Dance Collective celebrates 40 years of dance with *Blue*, a triple bill that honours the past, embraces the present, and looks boldly toward the future.

Natalie Weir's *When Time Stops* returns to the QPAC stage, capturing the fragility and beauty of life's pivotal moments. An ethereal voyage of life-changing moments, Weir's choreography, set to a soul-stirring score by Iain Grandage, will move audiences with its depth of feeling. ADC's extraordinary dancers will be joined by guest artist Riannon McLean for a truly haunting and poetic performance.

One of Australia's leading choreographic voices, Melanie Lane, treads the slippery realm of dream-thought in her new creation, *Glass Teeth*. Drawing from the ancient belief that dreaming was considered a supernatural communication or a means of divine intervention, *Glass Teeth*, in collaboration with UK electronic music visionary, Clark, dances through the uncanny nightmares and fantasies that we are transported to when we sleep.

Global superstar Hofesh Shechter's seminal work *In your rooms* is a visceral exploration of society's chaotic energy and inner tensions. Shechter's choreography brings together eight dancers in an electrifying performance, delving into the complexity of our collective existence with unflinching honesty.

Celebrate the marriage between the legacy and the future of ADC with something old, something new and something borrowed.

## 04 – About Blue

Australian choreographer Natalie Weir is known internationally for her highly physical partner work, her organic movement style and her touching insight into humanity.

In her 30-plus year career, she has created major new works for world class companies such as The Australian Ballet, Queensland Ballet, West Australian Ballet, Houston Ballet, Singapore Dance Theatre, Hong Kong Ballet and American Ballet Theatre.

Natalie was resident choreographer for The Australian Ballet and Queensland Ballet and was appointed EDC's Artistic Director, where she held the role from 2009 to 2018, Natalie has also been the recipient of both an Australia Council Fellowship and the Lord Mayor's Fellowship.

Her works with EDC have earned the company and its artists 21 combined Helpmann Award and Australian Dance Award nominations.

Her EDC signature productions include *where the heart is*, *R&J*, *When Time Stops*, *The Red Shoes*, *7 Deadly Sins*, *Behind Closed Doors* and *Everyday Requiem*.

## CREATIVES

|                               |                                                                   |
|-------------------------------|-------------------------------------------------------------------|
| Choreography                  | Natalie Weir                                                      |
| Music Composition             | Iain Grandage                                                     |
| Original Costume & Set Design | Bill Haycock                                                      |
| Original Lighting Design      | David Walters                                                     |
| Lighting Realisation          | Ben Hughes                                                        |
| Performed by                  | ADC Company Artists,<br>Guest Artist Riannon McLean<br>& Camerata |



*When Time Stops is a haunting journey of life-changing moments.*

*In her final moments, a woman's life flashes before her eyes, opening the floodgates on those achingly personal, yet intensely dramatic, life-defining events: loss, new love, tragedy, and longing. How we deal with these moments determines who we are, who we become and what we hold dear.*

*When Time Stops features Iain Grandage's Helpmann Award-winning score, performed live onstage by Camerata - Queensland's Chamber Orchestra. First performed in 2013, this highly celebrated work features design by Bill Haycock and lighting by David Walters.*

An arresting, poignant, and ultimately,  
haunting piece of theatre

— The Courier Mail

# 05 – When Time Stops

/ Natalie Weir

From the very beginning the narrative of When Time Stops was very clear in its direction from Natalie Weir.

The work follows 'The Woman' at the moment of her death, observing and reliving memories—joyful, sentimental, desperate, even horrific. Weir choreographically slows down time, allowing us to witness each scene through her eyes.

'The Ferryman', ever-present and watchful, represents fate. He rows silently through the piece, waiting for her to accept the end of her journey. Inspired by Arnold Böcklin's painting Isle of the Dead, this figure brings a quiet power and patience to the work.



Their opening duet evokes a sense of floating - time suspended, peace found on water. 'The Woman', light and nymph-like, barely touches the ground, drifting through memory in The Ferryman's arms.

Weir's use of forward motion—accelerating, reversing, repeating—mirrors the unpredictable rhythm of memory. This cyclical structure allows dancers to explore, layer, dissolve, and rebuild moments, continuously discovering new emotional and physical pathways.

A pivotal moment comes in the 'knocked sideways' duet. Here, a dysfunctional relationship unfolds in fragmented time, marked by raw intensity. The physicality—being pulled, pushed, knocked down—reflects emotional turmoil. The two characters match in strength and vulnerability, their closeness and athleticism expressing both passion and conflict.

For 'The Woman' it is the most difficult memory to experience and the most difficult to resolve - she knows that her journey is inevitable, and she makes peace with her fate and at last chooses to go with 'The Ferryman'.

The music played a pivotal role to embody the narrative of When Time Stops.

Iain Grandage and Natalie Weir's conversations in the studio gave strong intent to the narrative and allowed the dancers to respond to Iain's score. Iain would watch the dancer's movement and improvise on the piano in the studio to emulate moments and create an emotional soundscape in real time.

The musicians on stage were used as another thread and a visual part to the story. They had reason to be present, their placement in space well planned and intertwined.

## 05 – When Time Stops

## / Creative Process

Melanie Lane is a choreographer and performer based in Melbourne, who has collaborated with artists from film, visual art, theatre and music, creating works that tread between performative forms and contexts.

Her independent work has been presented at international festivals and theatres such as HAU Berlin, Tanz im August, Schauspiel Leipzig, December Dance, Uzes Danse Festival, Indonesian Dance Festival, O Espaço do Tempo, Dance Massive, Carriageworks, Arts House and Sydney Opera House.

Alongside her independent work, she has been commissioned to create new works for Chunky Move, Sydney Dance Company, Dancenorth, Australasian Dance Collective, Schauspiel Leipzig, HAU Berlin, Nagelhus Schia Productions and choreographed for English National Opera's Salome directed by Adena Jacobs.

As a performer, Lane has worked with artists such as Tino Seghal, Arco Renz, Eun Me Ahn, Club Guy and Roni, Antony Hamilton and Lucy Guerin. Lane choreographed the 2015 and 2017 live shows for UK electronic musician Clark (Warp records), performing at over 30 international venues and festivals including Moma PS1 New York, Villette Sonique Paris, Funkhaus Berlin and Sonar Festivals in Barcelona/Istanbul.

Her collaborative work extends to visual artists Bridie Lunney, Ash Keating and Martin Böttger, and video artists Amos Gebhardt and Leyla Stevens amongst others.

In 2015, Lane was resident director at Lucy Guerin Inc. and has been nominated for Helpmann and Green Room awards as both performer and choreographer. She was the recipient of the 2018 Keir Choreographic Award in Australia and the 2017 Leipziger Bewegungskunstpreis in Germany.

## CREATIVES

|                 |                     |
|-----------------|---------------------|
| Choreography    | Melanie Lane        |
| Music by        | Clark               |
| Lighting Design | Ben Hughes          |
| Costume Design  | Gail Sorronda       |
| Performed by    | ADC Company Artists |



**'Glass Teeth' is a speculative fiction that explores the mythologies and architecture of dreamscapes. Six dancers embody the figures of dream messengers, journeying through a terrain of surreality and codified absurdity.**

**Dissecting re-occurring motifs that are shared in the dream realm, a dance is summoned that casts spells, sends warnings and reaches towards the underworld.**

**With an original score by Clark and costume design by Gail Sorronda, Glass Teeth transports through a language of gothic world building and the slippery contours of the dreaming mind.**

Melanie's inspiration for her work was focused on the concept of dream architecture and how this can be translated into a surreal form of dance and world building.

She chose the name Glass Teeth for the piece as it refers to reoccurring nightmarish dreams that she has had of her teeth being made of glass. At the beginning of the creative process Melanie shared some of the references that had inspired her, from Greek mythologies that describe supernatural dream messengers 'Oneiros' to surrealist visual artists such as Dali and Hieronymus Bosch. Melanie collates these references in the form of images, videos and articles.



The dancers began the development of the work with long sessions of improvisation and exploration to start to inhabit Melanie's movement style. Melanie used a combination of both setting her own movement as well as giving the dancers creative tasks to generate new movement. The tasking was for the dancers to inhabit specific mythic figures drawing from the reference material.

Each dancer had a singular figure to work with, for example 'Queen Hecuba – mother of black winged dreams', 'The Night Hag' or 'Hypnos, the Greek mythic figure of sleep'. These figures inspired new and unique movement pathways in the dancers' bodies, portraying an ensemble of fictional dream messengers.

Other sections in the piece were improvisation-based and will remain improvised during the performance. With some of the more dynamic travelling sections of the work, Melanie began with a base phrase, of which there are five, and kept layering the structure.

There are some props in the work including a bugle and extreme hair extensions. The bugle came from the dancer Lily Potger's ability to play the instrument and therefore Melanie was interested in integrating this prop as a symbol for 'a call to warning'.

The hair extensions became an image Melanie was interested in creating in reference to the surreal paintings of Dali and Bosch, abstracting and extending the body beyond reality. The hair becomes extra limbs and brings new potential to choreographic image making.

Glass Teeth is imagined as one dream, danced from beginning to end.

## 06 – Glass Teeth

## / Creative Process

Choreographer, Hofesh Shechter OBE, is recognised as one of the most exciting artists making stage work today, renowned for composing atmospheric musical scores to compliment the unique physicality of his movement. He is Artistic Director of the UK-based Hofesh Shechter Company, formed in 2008. The company are resident at Brighton Dome and Shechter is an Associate Artist of Sadler's Wells.

Shechter's repertoire for the company includes Uprising (2006), In your rooms (2007), The Art of Not Looking Back (2009), Political Mother (2010), Political Mother: The Choreographer's Cut (2011), Sun (2013), barbarians (2015), Grand Finale (2017), SHOW (2018) and POLITICAL MOTHER UNPLUGGED (2020). Grand Finale was nominated for an Olivier Award for Best New Dance Production.

Shechter has also staged and choreographed works on leading international dance companies including the Alvin Ailey American Dance Theater, Batsheva Ensemble, Candoco Dance Company, Cedar Lake Contemporary Ballet, Nederlands Dans Theater 1, Paris Opera Ballet, Royal Ballet and Royal Ballet Flanders.

He has choreographed for theatre, television and opera, notably at the Metropolitan Opera (New York) for Nico Mulhy's Two Boys, the Royal Court on Motortown and The Arsonists, the National Theatre on Saint Joan and for the Channel 4 series Skins. As part of #HOFEST, a four-week festival celebrating Shechter's work across four iconic London venues, he co-directed Gluck's Orphée et Eurydice with John Fulljames at the Royal Opera House. In 2016, he received a Tony Award nomination for his choreography for the Broadway revival of Fiddler on the Roof.

In 2018, Shechter was awarded an honorary OBE for Services to Dance and the company's first dance film, Hofesh Shechter's Clowns, was broadcast by the BBC in September to great acclaim.

## CREATIVES

|                          |                     |
|--------------------------|---------------------|
| Choreography & Music     | Hofesh Shechter     |
| Original Music Director  | Nell Catchpole      |
| Original Lighting Design | Lee Curran          |
| Original Costume Design  | Elizabeth Barker    |
| Lighting Realisation     | Ben Hughes          |
| Stager                   | Sam Coren           |
| Performed by             | ADC Company Artists |



**In your rooms is at times provocative, political and deeply personal, presenting a society that feels both shockingly familiar and disturbingly alienating.**

**Eight dancers explore shifting motifs through gritty physicality, stark isolation, and intricate, touching encounters. The work features an original score created by Hofesh Shechter in collaboration with Nell Catchpole (The Gogmagogs).**

**Hofesh's hauntingly beautiful music envelops the stage, as sound and movement combine to create a truly magical atmosphere.**

**Produced by London's three major dance venues—Sadler's Wells, Southbank Centre, and The Place—In your rooms was developed in three stages, growing to suit each venue. The final version played to sold-out audiences at Sadler's Wells in September 2007.**

A performance of truly extraordinary beauty and profundity [...] probably the most important new dance-work to be created in Britain since the millennium

— The Observer

# 07 – In your rooms

/ Hofesh Shechter

Hofesh Shechter's creative process is both organic and deeply immersive, combining improvisation, rhythmic intensity, and a fusion of music and movement. A prime example of this process is seen in *In Your Rooms*, a piece with a unique developmental journey.



Commissioned to evolve over three performances in three different venues, *In Your Rooms* began in a small theatre, The Place. Shechter then extended the work to be performed at the medium-sized Southbank Centre, and finally, after further development, presented its ultimate iteration at the large-scale Sadler's Wells. This gradual expansion allowed him to refine the work's themes and physical vocabulary, making each performance more expansive and detailed.

Shechter's choreographic process often begins with improvisation, where he introduces feelings, ideas, or images into the space, observing how the dancers respond. He likens this initial stage to "the beginning of a football match. You kick the ball. And then you see what happens". At this stage the process is highly collaborative, as dancers explore what these specific prompts evoke, giving Shechter an unadulterated response to his ideas.

However, the improvisational phase is typically short-lived. Soon, Shechter steps in to develop the specific movement language of the work, often generating much of the material himself, at which point the dancers focus on learning and interpreting his detailed choreography.

As both choreographer and composer, Shechter creates music alongside the dance. This results in an organic, symbiotic relationship between sound and movement, with some days the dance leading the way, while on others the music takes precedence. This symbiosis allows the dance to be intricately woven into the musical score, a characteristic typical of Hofesh's work. The pounding rhythms and haunting, meditative sounds of the music, combined with the controlled chaos of his movement style, give Shechter's work a hypnotic quality, immersing audiences in an experience that feels both primal and meticulously structured.

## 07 – In your rooms

## / Creative Process

## What is something new you've learnt, during the creative development or performance of Blue?

One of the key things I've learned is how to efficiently transition between contrasting works, both mentally and physically. Each of the three works has a distinct movement language, and I've developed a deeper understanding of how to shift my physical state and focus to meet the demands of each. It's taught me how to pace myself physically and remain adaptable while maintaining the integrity of each work.

*/ Taiga Kita-Leong, Company Artist*



## What is something you've found challenging during the development and staging of Blue?

It's always a nice challenge to work on a triple bill. These 3 works in particular are very different to one another and require a lot of attention to detail. They also require a lot of stamina to perform in their own way, so rehearsing three different works in a day can be just as mentally fatiguing as it is physically. However, it is very satisfying to perform.

*/ Jack Lister, Associate Artistic Director & Company Artist*

'Blue' is a show filled to the brim with dancing. There are a lot of dance moves and phrases that we have had to create and learn, and I think that's been the most difficult part for me. Getting confident with them all and rehearsing them over and over to get the movement solidly into my muscle memory

*/ Sam Hall, Company Artist*

## What are some of the similarities or differences you've experienced between the creative development of Mel Lane's new work and the re-staging of existing works?

The similarities lie in the time it takes to develop the intention of the movement and how it is performed. This process takes time in both re-staging a work and also creating one. The differences are seen in how you approach the process of building/re-building the work. When creating a new work there is unexplored terrain, infinite possibilities and options, not only in the movement but also in how it is made and developed. When re-staging a work the process is on capturing the essence and detail of something that has already happened. Both equally rewarding and challenging in themselves.

*/ Georgia Van Glls, Company Artist*



They require distinct mindsets and approaches. When developing a new work, I'm involved from the very beginning, contributing to the evolution of the work and gaining a deep understanding of its context and the subtleties unique to my role. In contrast, re-staging an existing work involves stepping into a pre-established framework. There's often less personal context, so the focus shifts to embodying the choreography with integrity and sensitivity to its original intent.

*/ Taiga Kita-Leong, Company Artist*

# 08 – Insights from the Artists



As a dancer, what is your favourite part of the process of creating and performing a new work – from the first rehearsal through to premiere performance?

It definitely changes piece to piece, but I think the most exciting part is when it all comes together in the performance. All the elements combine, choreography, costume, lights, and sound and suddenly you are transported into this world that you've been trying to create the whole time. All that's left to do is let it bloom

*/ Sam Hall, Company Artist*



How do you approach preparing the body and mind to perform works of different lineages and styles?

I like to approach them all in the same way. I don't like to compartmentalise them too much as I try and treat heading into the whole performance as one headspace. The works unfold for me once I am inside them and I am driven by the music and atmosphere created to deliver the intensity or subtlety they require.

*/ Jack Lister, Associate Artistic Director & Company Artist*

I like to approach them all in the same way. I don't like to compartmentalise them too much as I try and treat heading into the whole performance as one headspace. The works unfold for me once I am inside them and I am driven by the music and atmosphere created to deliver the intensity or subtlety they require.

*/ Sam Hall, Company Artist*

What inspires you and motivates you as a dancer?

As a performer and deviser, I'm motivated by the imagination and world-building. Rhythms of sound and movement, and character work draws me into performance and creation. Strong imagery carries me throughout my time developing works and also on stage when performing them.

*/ Georgia Van Gils, Company Artist*

Everything. Everything that is involved in my life inspires me — music, conversations, people around me, even random TikTok's and reels. But what truly motivates me is my obsession with the human body — especially my own — and its capacity for movement. I'm driven by the questions: What is the potential of my body? What are its limits? Exploring these edges, physically and expressively, is what keeps me moving and evolving as a dancer.

*/ Taiga Kita-Leong, Company Artist*

The Production Elements used within *Blue* have been carefully selected to enhance the choreographer’s intention behind the works. A selection of the Production Elements used in *When Time Stops*, *Glass Teeth* and *In your rooms* are summarised in the table below.

- + Students can complete the table and add additional information about the Production Elements following their viewing of *Blue*.
- + Students can consider what the combination of these Production Elements might represent, or intend to convey, in the dance works and why they think this.

|                                       | <i>When Time Stops</i>                                                                                                                                                              | <i>Glass Teeth</i>                                                                                            | <i>In your rooms</i>                                                                                                                                             |
|---------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Performance Space / Set design</b> | Originally there was an extensive set including a boat. This excoerpt has been reworked, utilising stylized lighting and haze to create a magical environment but the boat remains. |                                                                                                               |                                                                                                                                                                  |
| <b>Props</b>                          | A boat rowed by The Ferryman                                                                                                                                                        | Hair extensions, Bugle                                                                                        | Salt bag                                                                                                                                                         |
| <b>Costume</b>                        | Street clothes                                                                                                                                                                      | Designed by Gail Sorronda, the costumes drew inspiration from baroque and enhance the surreality of the work. | 70's Street clothes                                                                                                                                              |
| <b>Lighting</b>                       | The lighting is evocative, dreamlike and frames the pathways used by the dancers.                                                                                                   |                                                                                                               | This lighting design is cinematic and cleverly uses a mix of blackouts and highly detailed focus to reveal and contain scenes.                                   |
| <b>Music/Sound</b>                    | Camerata performs the score by Iain Grandage live on stage. They are woven into the action, as an integral part of the work.                                                        | Composed by Clark, the score is otherworldly, electronic, dreamlike and groovy.                               | Hofesh is a percussionist, and he co-wrote the music with Nell Catchpole. It marries driving, sweeping, emotive strings with powerful and relentless percussion. |

These choreographic tasks have been drawn from the creative development of *In your rooms*, *When Time Stops* and *Glass Teeth*, and designed to encourage your students to explore a variety of movement development techniques through the Making strand.

All tasks make strong connections to the Australian Curriculum Dance Aims of:

- + body awareness and technical and expressive skills to communicate through movement confidently, creatively and intelligently.
- + choreographic and performance skills and appreciation of their own and others' dances .
- + aesthetic, artistic and cultural understanding of dance in past and contemporary contexts as choreographers, performers and audiences .
- + respect for and knowledge of the diverse purposes, traditions, histories and cultures of dance by making and responding as active participants and informed audiences.

The following creative tasks use the below 21st Century Skills:

- + Critical thinking
- + Creative thinking
- + Communication
- + Collaboration and teamwork
- + Personal and social skills

# 10 — Creative Tasks



# TASK A — Honey

## GROUP TASK

**This improvisation task allows students to find new ways of moving using the imagery of honey, elastic connectivity and by exploring the use of breath to instigate movement.**

### Step 1

Start the improvisation, encouraging the students to move as if through honey, cream or oil. With thickness, finding an uninterrupted flow with a complete lack of friction. Thick and sinewy textures in the body.

### Step 2

Imagine you have four elastic strings emanating from your core to your fingertips and toes. Stretch the hands and feet away from your center thinking about the texture of stretching the elastic string gently, all the way out, and then softly imploding in.

### Step 3

Add the two ideas together and then introduce travel - cross across the space trying keep the movement flowing at all times, not stopping and starting.

# TASK B — Crinoline

/ GROUP TASK

This group task uses imagery as a starting point to explore new movement pathways and take dancers out of their comfort zones.

This task can be undertaken in trios or larger groups.

## Step 1

Ask the students to examine the poses and shapes found in both Renaissance paintings and aristocratic family pictures as a source of inspiration.

As a group, create a tableau with either a mix of selected Renaissance style or aristocratic family positions. Use the shape of a crinoline structure (a popular mid 19th century petticoat) as a base for each tableau. Find ways to give these tableaux texture by using a range of levels, directions and exploring formations.

## Notes

*It is ok to break and change the hand connection for periods before joining again. Don't forget to use levels and feel free to heavily decorate the pathways with free arms and legs. The movement should be satirical, classical, playful and full of character.*

## Step 2

Next, with everyone holding hands, improvise simple transitions. Play with tangling and untangling arms as a group to morph between each of the images.

Begin to set the material and move softly between finding still moments and then moving on to the next. Create five or more images to move between.

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# TASK C — Duet

/ DUO TASK

**This task requires students to work with a partner in order to build a duet.**

**The students work together to create a duet that gives reflects emotional turmoil. The physicality is found through pull, push and a constant tension. The two characters match in strength and vulnerability, so the powerbalanceisshiftsevenlybetween them.**

## Step 1

Have the students create a duet of tension and dysfunction – begin with finding grips and holds that illustrate tension between the bodies. You can use stimuli such as one partner is trying to leave and the other wants to hold onto them or one trying to manipulate the other but being resisted. The dynamic of power between the two dancers can keep switching to move between moments of ‘lock’.

## Notes

*Carefully try the addition of some lifts, they can be on the spot or travel.*

## Step 2

After finding a series of grips and holds, start to string them together – finding a flow, punctuated with still moments of tension. Play with speed and effort to create the emotional texture.

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# TASK D — Create a new scene

/ DUO TASK

**This task requires students to work with a partner in order to build a duet.**

**The students work together to create a duet that gives reflects emotional turmoil. The physicality is found through pull, push and a constant tension. The two characters match in strength and vulnerability, so the power balance is shift evenly between them.**

## Step 1

With the concept of reflection and looking back through time, at memories where time has felt like it slowed or even stopped, develop your own scene of When Time Stops, incorporating slow motion and moments of reversal.

Use the stimuli of observing and reliving a memory. It can be a memory that is joyful, sentimental, desperate or shocking. Have the students create a short solo of that memory – it can start as literal and then move into a more abstract solo.

## Step 2

Play with timing and tempo – speeding up, slowing down, pausing completely or reversing back through time. Use these drivers to affect the use of space.

Australasian  
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