

BAD NATURE

Australasian
Dance
Collective

Creative Learning Notes



01 Introduction

02 Before the Show

03 About Australasian Dance Collective

04 About Club Guy & Roni

05 About our collaborators (Boris Acket, Maison the Faux, HIIT)

06 About *Bad Nature*

07 The Creative Process

08 Production Elements

09 Insights from the Artists

10 Choreographic Tasks

11 Responding Tasks

01 — Introduction

These education notes have been developed to accompany Australasian Dance Collective's performance of *Bad Nature* and associated school workshops.

They aim to assist secondary school dance teachers with integrating the elements of *Bad Nature* into dance classrooms.

All activities directly relate to the Australian Curriculum and Reporting Authority (ACARA) Years 7 – 10 Dance Curriculum V9 as well as the Queensland Curriculum and Assessment Authority (QCAA) for Years 11-12. Specifically:

- + Dance QCAA Senior Syllabus (General 2019 v1.1)
- + Design QCAA Senior Syllabus (General 2019 v1.1)
- + Visual Art QCAA Senior Syllabus (General 2017 v1.1)

02 — Before the Show

Explore

Read more about Australasian Dance Collective and *Bad Nature* on our [website](#).

Engage

Book a workshop with one or more of our Australasian Dance Collective dancers to build on your students' dance practice. Send an email to learning@australasiandancecollective.com to book or find out more information.

Research

Discover more about the company's previous performance seasons. Head over to the Australasian Dance Collective [website](#).

Discover more about our collaborators. Head to their websites to see their work.

[Club Guy & Roni](#) [Boris Acket](#) [Maison the Faux](#) [HIIT](#)

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.

Australasian
Dance
Collective



03 — Australasian Dance Collective

About the Company >

About the Artistic Director >

About the Dancers >

Australasian
Dance
Collective

04 — About Club Guy & Roni

About the Company	>
About the Artistic Directors	
Guy Weizman	>
Roni Haver	>
About the Dancers	>

05 — About our collaborators

About Boris Acket [➤](#)

About Maison the Faux [➤](#)

About HllT [➤](#)

Australasian
Dance
Collective

06 — About *Bad Nature*

Australasian Dance Collective (ADC) and The Netherlands' Club Guy & Roni (CGR) bring together an international team of celebrated creatives, including multidisciplinary artists Boris Acket, Maison the Faux and HIIIT, in a bold and genre-bending collaboration that looks unflinchingly at our relationship to our environment and to one another.

The thrilling project, led by ADC Artistic Director Amy Hollingsworth and Associate Artistic Director Jack Lister alongside Guy Weizman and Roni Haver of CGR, sees an extraordinary ensemble of 12 dancers — six from ADC and six from CGR — perform alongside two HIIIT musicians and an independent Australian percussionist.

World renowned Dutch designer, Boris Acket creates the synthetic world of *Bad Nature*, with transformative environments that blend sound, light, and kinetic sculptures to mimic the natural world. These hypnotic installations morph and mutate throughout the performance, heightening the sense of change and volatility in a striking portrayal of our world, serving as both a canvas and a container for the performers.

Bad Nature is a production of great scale and ambition, reflecting the best and worst of humanity. Confronting and tender, *Bad Nature* is rich with allegories of control, love, destruction and ultimately, hope.

06 — About *Bad Nature*

As Artistic Director of international dance company Club Guy & Roni, Roni Haver stands out for creating idiosyncratic and explosive dance performances that are hot on the heels of current events.

Haver began her career as a dancer in The Batsheva Ensemble in Tel Aviv and then danced in various companies, including Wim Vandekeybus and Itzik Galili.

In 2002 she joined Guy Weizman in Groningen in founding the international dance company Club Guy & Roni. Tightly executed, meticulous choreographies are typical of her work. She demands extreme precision, high energy and deep concentration from her dancers and their explosive energy, a hallmark of the company, can be attributed largely to her. From 2014 to 2018, Haver and Weizman were the choreographers in residence at tanzmainz/ Staatstheater Mainz.

Haver's achievements as a dancer and choreographer have not gone unrewarded. As a dancer, she was nominated in 2001 for Zilveren Theaterdansprijs for her role in *Albert and Panja*, and in 2005 a Zwaan award for best dance performance for her role in *Myrrh and Cinnamon*. She was later nominated and received several awards for her work as a choreographer, including *Alpha Boys* (2011, nominated for a Zwaan), *L'Histoire du Soldat* (2013, Russia's Golden Mask Award) and *Midnight Rising* (also 2013, another Zwaan for most impressive dance production).

Roni Haver

Choreographer/Artistic Director of Club Guy & Roni



06 — About *Bad Nature*

Amy Hollingsworth is an award-winning dancer, director, choreographer and mentor and was appointed Artistic Director of Australasian Dance Collective in January 2019.

Classically trained at The Australian Ballet School, Hollingsworth rose to the rank of principal dancer by the age of just 20, dancing numerous leading roles with both Royal New Zealand Ballet and Peter Schaufuss Balletten in Denmark.

Drawn to contemporary work, Hollingsworth went on to carve out a critically acclaimed global dance career that included working with some of the world's leading companies, including legendary British contemporary dance company, Rambert, Michael Clark Company, BalletBoyz, Hofesh Shechter Company and Sydney Dance Company.

Described by the UK Observer as one of “the most compelling and intelligent dancers on the world stage”, she won the United Kingdom's prestigious Critics' Circle Dance Award, twice — for Most Outstanding Female Artist in 2004 and Most Outstanding Female Performance in 2009.

Rambert also commissioned Hollingsworth to develop two pieces for its emerging choreographers' season: *Singh Language* (2001) and *Suspect* (2002). Hollingsworth departed Rambert in 2006 to be a founding member of Bonachela Dance Company, taking on the added role of Assistant Artistic Director in 2007.

Balanced alongside her performance career work, Hollingsworth choreographed music videos, commercial events and produced and performed in several films, documentaries and live art collaborations. Highlights included Assistant Choreographer for Kylie Minogue's Fever Tour, appearing in Finding Neverland, stunt doubling in Primal Scream's Miss Lucifer pop promo and starring in Bare Rooms, an art house film celebrating Lucian Freud, installed at the Pompidou Centre in Paris.

Hollingsworth returned to Australia to join Sydney Dance Company in 2010 and received an Australian Dance Award for Outstanding Performance by a Female Dancer (2010) in her final performance before being appointed the company's Dance Director.

In 2015 she choreographed *Deeper Than Ink* for then Expressions Dance Company, now ADC, *Til Enda* for Queensland Ballet's Pre-Professional Program and *Two Bars of Isolation* and *Hazed* for Melbourne's Transit Dance.

In 2016, Hollingsworth was appointed Queensland Ballet's Creative Associate and Ballet Mistress, where she created *Cadence*, *Interrupted* for Dance Dialogues and NOOSA Alive! and *Flux* for the Bleach Festival, which was performed on a floating stage in the Currumbin Estuary on the Gold Coast. As part of QB's Bespoke program, she choreographed *Glass Heart* in 2017 and *From Within* in 2019. Hollingsworth also assisted in the creation and production

of Queensland Ballet's 80-strong cast of professional and youth performers for the 2018 Gold Coast Commonwealth Games Closing Ceremony.

Since taking over the reins at ADC, she has continued to create — choreographing *Arc*, the large-scale outdoor work for Brisbane Festival in 2020 and *Aftermath*, which premiered at Brisbane Powerhouse in February 2021. A collaboration with Jack Lister and The Kite String Tangle's, Danny Harley, *Aftermath* drew rave reviews and a sold-out season, with Dance Australia extolling “From its initial blistering explosion of light, sound and movement this bold, audacious work positively thrills... Part gig, part performance, *Aftermath* is exceptional”.

Her most recent work, *Lucie In the Sky*, saw Amy leading an international multidisciplinary team to develop the cutting edge stage work featuring dancers and drones, extensive creative learning resources and an in-depth research project in arts and autonomous agents.

Hollingsworth's skills in coaching, mentoring and developing both dancers and choreographers has been widely praised. She is also a sought-after keynote speaker, industry mentor and creative consultant with a deep interest in cybernetics.

Amy Hollingsworth

Choreographer/Artistic Director & CEO of ADC



06 — About *Bad Nature*

Jack Lister is an award-winning choreographer working across stage, screen, movement direction and large-scale performance events.

After graduating from the Australian Ballet School, Jack joined Queensland Ballet (QB) in 2014 performing and originating many featured roles in the vast classical ballet and contemporary repertoire. After creating his first work for QB in 2015, Jack quickly established a name as a respected emerging maker, recognised in *The Australian* as “a young choreographer who is going places.”

In January 2020, Jack joined Australasian Dance Collective (ADC) as a company artist and was appointed Associate Choreographer with Queensland Ballet, under the tenure of Li Cunxin.

Since joining ADC, Jack has performed in creations by celebrated Australian and international choreographers, including Hofesh Shechter, Maxine Doyle, Stephanie Lake, Melanie Lane, Alisdair Macindoe and Gabrielle Nankivell, as well as creating five mainstage works for the company.

In 2022, Jack was appointed Creative Associate of ADC, and in January 2024, he was appointed as Associate Artistic Director of ADC. Both positions were created for him.

With an extensive portfolio of work made for Queensland Ballet and Australasian Dance Collective, Jack has also created internationally for the Birmingham Royal Ballet (UK), Club Guy & Roni (NL) and Milwaukee Ballet (USA), and presented his creations throughout Australia, United Kingdom, Europe, USA, and China to critical and audience acclaim.

Jack has achieved remarkable success with his two site-specific and immersive dance theatre works for ADC: *Halcyon* (2023) and *RELIC* (2025). Both productions have been praised for “*pushing contemporary dance into new areas*”, captivating audiences with their innovative approach to how dance can be presented and performed. The critically acclaimed *Halcyon* was heralded as “*must be seen to be believed*,” while *RELIC* has been recognized as a “*dense multi-layered work that begs another viewing*” and “*a daring, boundary-pushing creation*”.

Since 2018, Jack has also collaborated with director, Ryan Renshaw, creating dance films which have screened at film festivals globally. Their creations have gathered countless awards, nominations and screenings at prestigious film festivals and online platforms.

Continuing his off-stage collaborations, Jack has been engaged to creatively direct numerous campaigns, events and performances including fashion shows, marketing campaigns, music videos and season campaigns for clients The Calile Hotel, James Street, Gail Sorronda, Queensland Ballet and Australasian Dance Collective.

Jack Lister

Choreographer/ Associate Artistic Director of ADC



06 — About *Bad Nature*

Guy Weizman is the Artistic Director of Club Guy & Roni and has a distinctive, highly physical performance style in which he combines diverse disciplines into a total experience.

Since 2017, Weizman has been at the head of both the Noord Nederlands Toneel and Olub Guy & Roni. The two companies, combined under the name NITE (National Interdisciplinary Theatre Ensemble), put on large-scale, interdisciplinary shows in the Netherlands and abroad.

Weizman grew up in a Jewish-Moroccan family and has lived and worked in Groningen for more than 20 years. He started his career as a dancer with The Batsheva Ensemble. Now, Weizman stands out for his highly physical performance style, in which he combines dance, fashion, music, text, video, form and content into a total experience in which all disciplines have an equal role.

Newspaper de Volkskrant wrote of him: 'After *Salam*, Weizman once again shows himself to be a master of montage: he is able to successfully juggle the numerous components of a large, spectacular musical theatre production and as well as dance. That overflowing theatre cocktail makes him unique as a director in the Netherlands.'

Weizman's debut performance with Noord Nederlands Toneel's *Carrousel* was nominated for the Mimeprijs, and he received the Regieprijs for directing from the Nederlandse Toneeljury in 2018 for *Salam*.

Guy Weizman

Choreographer/Artistic Director of Club Guy & Roni —



07 — The Creative Process

Overarching Ideas + Collaboration 4-ways

Bad Nature explores the complex and often contradictory relationship between humans and the natural world.

It questions how we mimic nature, how we cause it harm, and how we continue to glorify its beauty — even as we contribute to its destruction. At the same time, the work reflects on our growing dependence on artificial or “synthetic” versions of nature, highlighting our attempts to recreate something we’re steadily losing. The creation process began not with movement, but with conversation. Choreographers Amy, Jack, Guy, and Roni came together to share their artistic voices, choreographic styles, and creative ambitions. They posed questions like, “What kind of world are we trying to build?” and “How can our individual ideas merge into something cohesive?” These early dialogues laid the groundwork for a deeply collaborative process.

The work is composed of five segments that incorporate three installations by artist Boris Acket, which played a significant role in shaping its physical environment from the early stages of development. These installations include *Einder*, a shifting cloth landscape that evokes the movement of oceans and storm systems; *Sunrise for Sleepers*, a light installation that simulates sunrises and eclipses; and *Echcosystem*, featuring 49 individual lights and speakers activated by close-mic percussion instruments, which send programmed echoes of light and sound throughout the space. Together, these installations provided both the structural framework and thematic foundation for the piece before any movement was created. The choreographers then faced the challenge of bringing these environments to life through dance, each contributing their unique vision while working to maintain a cohesive aesthetic and emotional resonance across the work.

To generate material efficiently and organically, the team divided their time and resources in the studio. Roni began developing a section titled *Bird*, drawing inspiration from the elegant, collective motion of birds in murmuration. Dancers worked to capture the fluid, instinctive shifts of flocks moving as one. Meanwhile, Amy and Jack explored a range of thematic ideas that would later manifest throughout the work. These included the concept of stealing and taking territory, the cyclical nature of life and decay, the human desire for connection in an increasingly digital world, and the dynamics of power and control. They crafted the choreography with the dancers through improvisation scores, structured tasks, and hands-on shaping of nuanced ideas that explored the spectrum between love and destruction. At various points, the entire cast worked together; at other times, the group split in two, enabling multiple threads of inquiry to develop simultaneously. Regular pauses for reflection and discussion helped the team evaluate how the choreography could interact with the intricate set, the musical score, and the overarching themes of the piece. Through this layered, collaborative process, *Bad Nature* began to take shape as a richly textured exploration of our fragile and intertwined connection to the natural world.

07 — The Creative Process

Roni

Roni worked closely with the dancers to develop the choreography, drawing from a range of inspirations to shape the movement.



Black Sun by Søren Solkær



A major influence on Roni's creative process was the work of Boris Acket, particularly his installations that mimic and reference the natural world. One section of the piece, titled *The Bird*, was created for the entire cast and was inspired by the fluid, synchronized patterns of murmuration. Another section, called *Air Bender*, explored the manipulation of cloth within the *Einder* installation, reflecting on the ways humans attempt to control and influence both nature and each other.

Roni developed movement on the dancers using her own ideas and choreographic pathways, shaping the material directly through her creative vision. She also allowed the sections she created to be later adapted and manipulated by Guy, ensuring they fit seamlessly into the overall structure of the work.

07 — The Creative Process

Amy and Jack

Amy and Jack initially drew inspiration from the natural world — forests, oceans, and skies — and explored how to embody those elements within the dancers' movements.



Albion by Mat Colishaw

Their interest in replicating nature was also a response to Boris Acket's work, particularly his creation of synthetic natural environments. Building on this foundation, they sought to layer qualities of glorification or destruction onto the movement, using these contrasts as a metaphor for how we treat both each other and the natural world as interconnected and inseparable.

Amy and Jack explored a range of thematic ideas that would later manifest throughout the work. These included the concept of stealing and taking territory, the cyclical nature of life and decay, the human desire for connection in an increasingly digital world, and the dynamics of power and control. They crafted the choreography with the dancers through improvisation scores, structured tasks, and hands-on shaping of nuanced ideas that explored the spectrum between love and destruction.

Amy and Jack collaborated closely with the dancers to generate movement through a shared creative process. The first scene they developed was called *The Tree*, where all 12 dancers participated in a group improvisation exploring the lifespan of a tree, eventually portraying its aging and decay in slow motion. These improvisations were filmed, and the dancers later re-learned the most compelling moments. Building on this, individuals were tasked with creating solo phrases based on their own movement pathways within the group improvisation. Amy and Jack then refined these solos, adjusting dynamics and movement qualities to craft intricate phrases. These were eventually taught to the group and used to create the movement content for the *Echcosystem* scene.

The Overstory by Richard Powers

During the lead up to the creative development in Groningen, Amy was reading a book that was a great source of inspiration — *The Overstory* by Richard Powers. Winner of the Pulitzer Prize for fiction in 2019.

Review:

"In Powers' narrative, trees are both the literal and figurative towering giants. They form the novel's foundation and its purpose as we are asked to confront our own willful ignorance at the systematic destruction of the natural world."

Quotes from *The Overstory*

...in a park above a western city after dusk, the air is raining messages. A woman sits on the ground, leaning against a pine. Its bark presses hard against her back, as hard as life.... A chorus of living wood sings to the woman: If your mind were only a slightly greener thing, we'd drown you in meaning."

"The pinnate leaves of an ash tree feather the light and make life feel softer than it is."

"The trunk of a redwood is a triple wide door of darkness into the side of the night."

"In the twilight green air of an ancient forest clicks and chatter disturb the cathedral hush."

"The redwoods knock all words out of them.... Even the young trunks are like angels.... It's the grooved Doric perfection of the redbrown columns, shooting upward from the shoulder high ferns... straight up, with no taper... like a russet, leathery apotheosis.... it might as well be a second world up there, up nearer eternity."

"When you cut down a tree, what you make from it should be at least as miraculous as what you cut down."

07 — The Creative Process

Guy Weizman

Guy's role within the creative team was that of "end direction," a crucial position responsible for shaping the final structure and overall cohesion of the performance.

While Jack, Amy, and Roni generated a variety of scenes, movement phrases, and choreographic ideas throughout the creative process, it was Guy who stepped in to weave all of these individual components into a unified production. In addition to working with the choreography, Guy collaborated closely with both the composer and the live percussionists to craft a compelling sonic journey that supported and enhanced the emotional and thematic arcs of the work.

His involvement became particularly prominent during the final two weeks of the creation process, a critical period in which the choreography transitioned from the studio to the stage. During this time, Guy adapted the existing movement to interact more effectively with the complex set and lighting design, ensuring that every element — sound, space, and performance — aligned to create a rich, immersive experience for the audience.

08 — Production Elements

Production elements used within *Bad Nature* have been carefully selected to enhance the creative’s intentions behind the work. Some of the production elements used in *Bad Nature* are summarised in the table below.

Production Elements

Props	
Performance Space / Set Design	The work is composed of five segments that incorporate three installations by artist Boris Acket: + <i>Einder</i>, a shifting cloth landscape that evokes the movement of oceans and storm systems, that can seem calm or chaotic depending on how it is lit + <i>Sunrise for Sleepers</i>, a light installation that simulates sunrises and eclipses, created through a large light directed at the audience on a moving wire that interacts with a large tam-tam to create the effect of an eclipse + <i>Echosystem</i>, featuring 49 individual lights and speakers activated by close-mic percussion instruments, which send programmed echoes of light and sound throughout the space.
Costume	Designer Maison The Faux created four different costumes which the dancers wear throughout the work: + <i>The Beekeeper</i> Hazmat inspired silhouette, formed by a large broad-brimmed hat, black sheer dress, and elbow length latex gloves. + <i>Undergarments</i> A unisex black leotard, inspired by swimwear and undergarments. + <i>Faux-Fur Dress</i> Floor length dress, individually detailed with sections of screen-printed animal fur and black plastic fringing to look like scales or skin. + <i>The Flower</i> A structural garment which manipulated the dancers form through abstract, petal-like appendages which were attached to the torso.
Lighting	Boris Acket’s installations that appear in <i>Bad Nature</i> include and rely heavily on specific lighting. Additional theatrical lighting was designed by Ben Hughes to highlight the dancers in the space and complement the light produced by the installations.
Music/Sound	Original composition by Frank Wienk was specifically commissioned for this work combining live percussion and electronic music/soundscape. Two percussionists and an electronic music artist also perform live in the work, joining the dancers on stage.

Tasks

1. Students can complete the table and add additional information about the production elements following their viewing of *Bad Nature*.
2. Ask your students to consider what the combination of these exact production elements might represent, or intend to convey, in the dance works and why they think this, providing examples of their interpretation to justify their answers.
3. Allow students to brainstorm and discuss with a peer, and then the whole class, how production elements can enhance their own and others choreography.

09 — Insights from the ADC Company Artists

Q. What is something you've found challenging during the creative development of *Bad Nature*?

A. Taiga Kita-Leong:

Something that I found challenging during the process was working with four very different choreographers who each have a specific practice and personal way of creating. It taught me how to be more adaptable and malleable in the space as the dancer.

A. Lily Potger

I think adapting choreography and physicality to work collaboratively with the tech was a big challenge. It's a difficult switch to make adding in an extra layer of complexity to your space and body awareness. Then you also have to make something that is programmed to be predictable look as if it's acting in real time which is a challenging line to tow.

Q. What is something new you've learnt during the creative development of *Bad Nature*?

A. Georgia Van Gils

The production of *Bad Nature* has four head creatives at the helm of it. I have never been a part of a collaboration this big before which has been a huge lesson in negotiation. Seeing how much of this negotiation and patience it takes to blend so many different artistic visions has been the biggest lesson I have learnt.

A. Lilly King

During this creative process I have learnt the strength and power in numbers means that the effort and energy of an individual can be less. This has meant that scenes can be longer than usual as we aren't running out of energy at the end.

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

A. Sam Hall

I really enjoy the creative process especially at the beginning when you get to play with lots of ideas and create fun new movements. However, there is something really special about the premiere performances, when all the elements of the performance come together and you get to see the world you have all worked so hard to create.

09 — Insights from the ADC Company Artists

Q. What are some of the similarities and differences you've experienced between different choreographers during the creative development of *Bad Nature*?

A. Lily Potger

I think all the choreographers share a common depth of questioning about the world and us as a society. The school of thought and ethos was a defined point of commons between the group and choreographers. This was interesting as everyone is from incredibly different experiences in life. The process of creating movement was vastly different which I think created a diverse movement vocabulary.

Q. Tell us about your experience of merging with another company? What were the similarities and differences between the way you work/they work?

A. Lilly King

It was surprising how quickly both ensembles of dancers got along and moved together symbiotically. This was really nice to experience especially considering our different cultural backgrounds.

The major difference between both companies was language. Most of the crew and dancers spoke some Dutch and a mirid of other languages (Spanish, Croatian, Polish) so sometimes people would have conversations in Dutch and then say it again for us in English.

09 — Insights from the ADC Company Artists

Q. How did you find dancing within the dynamic installations of Boris Acket?

A. Sam Hall

Dancing within Boris' work was fun and exhilarating. With his work completely surrounding you, you were immediately placed within the scenario you were portraying, making it feel more real. However, it also meant you had to be hyper vigilant in your spacial awareness as not to run into anything.

A. Georgia Van Gils

Getting to work with an elaborate set is always exciting for me, and Boris' installations are nothing short of phenomenal. Placing movement that was made before working with the set into it was at times quite dangerous as we couldn't predict exactly how or when they were going to move. However, since creating a language between the software controlling the set and the timing of our movements, it has been exciting to push certain things and play with or in contrast to what the set is doing.

Q. How was it working with choreographers you are familiar with (Amy & Jack) vs choreographers you'd never worked with before (Guy & Roni)?

A. Taiga Kita-Leong

It was very familiar to work with Amy and Jack as there is already an established connection between us. I'm more comfortable with them in the space as I am well aware of how they work and create. However, with Guy and Roni it took some time to understand each other in the space. This created a little bit of a disconnect as we both don't know each other as much as people and artists compared to Amy and Jack. However, this was also quite exciting because it was interesting to see what was created out of the unknown.

10 ——— Choreographic tasks

These choreographic tasks have been drawn from the creative development of *Bad Nature*, 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 — Choreographic tasks

Theme:
Control and
influence /
Invisible forces

Group Size:
3 – 5 students

Concept:
One dancer manipulates
others using only gestures,
as though bending air or
invisible energy.

PART 1

Establishing Control

- + One dancer stands in the centre; others surround them in a semi-circle.
- + The central dancer begins making clear gestures (push, pull, lift, drop).
- + Outer dancers respond physically to these gestures—being pushed away, pulled in, dropped to the floor, etc.

PART 2

Texture and Tempo

- + Repeat the exercise using different movement textures: fluid, sharp, soft, harsh, quick, slow.
- + Central dancer should focus on the “feel” of the energy they are sending out, not just the shape of their hands.

PART 3

Role Reversal and Flow

- + Rotate who is in the centre so all students have a chance to lead.
- + Create a flowing sequence where the leader slowly changes, passing the “energy controller” role between dancers without stopping.

Task A — Air bending

10 — Choreographic tasks

Theme:
Vulnerability,
instinct, survival

Group Size:
Solo work

PART 1

Animal Character Exploration

- + Choose or assign an injured animal (e.g. bird with a clipped wing, tiger with an injured leg).
- + Research how the animal might move—what parts are strong, what parts are compromised?

PART 2

Movement Sketching

- + Improvise short movement phrases that highlight the injury.
- + Focus on imbalance, hesitation, protecting a limb, or compensating for loss of movement.

PART 3

Emotional Layer

- + Add a sense of intention or emotion — frustration, confusion, defiance, calm.
- + Begin to refine this into a 30-second solo.

OPTIONAL EXTENSION:

- + Add soundscape or music to enhance mood.
- + Share and reflect: What did the movement make you feel or imagine?

Task B — Vulnerable nature

10 — Choreographic tasks

Theme:
Group
consciousness,
adaptation,
patterning

Group Size
4 – 6 dancers in a flock

PART 1

Basic Flocking

- + Dancers stand as a group behind a 'leader' at the front
- + The leader moves slowly with full-body gestures. Each dancer copies the one directly in front of them (not the leader).
- + Allow the movement to ripple back naturally, creating a delay or echo, and natural shifts in replication

PART 2

Abstract Interpretation

- + Once comfortable, dancers behind begin to respond rather than copy.
- + Change speed, level, or body part—turn an arm gesture into a shoulder roll, or a turn into a twist.

PART 3

Build the Choreography

- + Use repetition of patterns and variations to create a longer phrase.
- + Try breaking the line and re-forming it to explore direction changes and group dynamics.

Task C — Flocking, murmuration + echoes

10 — Choreographic tasks

Theme:
Artificial connection
vs. emotional reality

Group Size:
Pairs

PART 1

Cyborg Movement

- + One dancer plays a mechanical being. Use isolated, glitchy, robotic movements. Think: short, sharp, artificial.
- + Avoid natural human transitions, move as if joints are programmed.

PART 2

Human Response

- + One dancer plays a human trying to connect.
- + Use soft, searching gestures, eye contact, emotional intention.
- + Explore moments of attempted connection, rejection, repetition.

PART 3

Duet Construction

- + Develop a duet that shows conflict, misunderstanding, or one-sided empathy.
- + Consider the use of levels (floor vs standing), reach vs resistance, and synchronisation vs contrast.

Task D — Connection in a digital age

10 — Choreographic tasks

Theme:
Desire vs.
resistance,
repulsion,
tension

Group Size:
Groups of 3

PART 1

Touch as Pain

- + Dancers explore moving around and reaching for each other but flinch away from every touch as if every contact is an electric shock.
- + Try reaching slowly, almost making contact, then recoiling sharply.

PART 2

Pathways and Patterns

- + Move around each other using dynamic pathways, diagonals, curves.
- + Layer timing so that not all dancers move or react at the same speed.

PART 3

Building a Trio

- + Create a short choreographed section where you show:
 - Attraction and repulsion
 - Sudden disconnects
 - Emotional tension through physical distance

EXTENSION

- + Add a sound effects or voice text to enhance the feeling of danger or longing.
- + Perform the trio for peers and reflect on how the idea of “painful connection” came across.

Task E — Touch sensitivity

11 ——— Responding Tasks

These tasks aim to develop students’ ability to analyse, interpret and evaluate *Bad Nature* through the Responding strand.

+ Students can use the table below to unpack and explore the dance concepts and skills in each of the dance works of Bad Nature following their viewing of the production.

	Analysis	Interpretation	Evaluation
Elements of dance + Space + Time + Dynamics <i>(including movement qualities)</i> + Relationships			
Structure + Choreographic devices			
Production elements			
Dance skills + Technical skills + Expressive skills			

- + Students can write a formal review of *Bad Nature* after viewing the performance using the information from the table above to analyse, interpret and evaluate the dance works.
- + Once their own review is written, students can compare and discuss their review with:
 - a) the reviews written by other students in the class
 - b) the published reviews in the media written by professional arts writers
- + After completing the choreographic and performance tasks within these notes, students can watch one another perform and analyse (describe) the differences and similarities between dancers interpretations of movement and its quality. Students should notice how each dancer manipulates dance components to portray an intent, what the result of this is and the effectiveness of a variety of interpretations.
- + Students can complete a reverse chronology research task on Amy Hollingsworth, Jack Lister or Roni Haver and Guy Weizman to discover the influences on their choreography to ultimately enhance the depth of their knowledge of *Bad Nature* and its choreographers.

11 — Curriculum Links

Key Curriculum Areas:
Years 7 – 10 Dance (V9)

Exploring & Responding

- + Years 7–8: Investigate how dance uses elements, choreographic devices, and production elements to communicate meaning (AC9ADA8E01); also with a focus on First Nations Australian choreographers, identity, and cultural perspectives (AC9ADA8E02).
- + Years 9–10: Investigate choreographer’s use of the elements, genre-specific techniques, and production elements to communicate or challenge ideas and perspectives (AC9ADA10E01); and explore how First Nations Australian dance expresses and challenges multiple perspectives of Australian identity (AC9ADA10E02).

Developing Practices
& Skills

- + Years 7–8: Develop safe dance practice, expressive/technical skills, and reflect on own/others’ practices (AC9ADA8D01, AC9ADA8D02).
- + Years 9–10: Refine safe dance practice, skills, and reflect to inform choreographic or performance choices (AC9ADA10D01, AC9ADA10D02).

Creating & Making

- + Years 7–8: Choreograph using elements and choreographic devices to communicate meaning; apply technical and expressive skills (AC9ADA8C01, AC9ADA8C02).
- + Years 9–10: Choreograph using elements, devices, structure/production elements to communicate intent; apply genre-specific techniques (AC9ADA10C01, AC9ADA10C02)..

Presenting &
Performing

- + Years 7–8: Rehearse and perform using technical and expressive skills (AC9ADA8P01).
- + Years 9–10: Rehearse and perform using genre-specific technical and expressive skills (AC9ADA10P01).

General capabilities
embedded in the
Years 7–10 Dance
curriculum include

- + Critical & Creative Thinking (e.g., developing skills, reflecting, creating choreographic ideas) — coded to making and developing practices.
- + Ethical Understanding (e.g., respectful approaches, cultural perspectives) — linked to responding content descriptions.
- + Intercultural Understanding (e.g., reflecting on cultural diversity in dance, including First Nations perspectives).
- + Personal & Social Capability (e.g., collaboration, emotional awareness, reflective practice)

Dance — QCAA Senior
Syllabus (General 2019 v1.1)

Unit 1:
Moving bodies

Inquiry: How does dance communicate meaning through movement?

Making:

- + Apply and manipulate elements of dance (space, time, dynamics, relationships).
- + Explore choreographic devices (repetition, variation, contrast).
- + Develop movement from stimuli (e.g. murmuration, tree life cycle, vulnerability tasks).

Responding:

- + Analyse how production elements support dance meaning.
- + Interpret choreographic intent in relation to environmental and human connection themes.

Unit 2:
Moving
through
environments

Inquiry: How is meaning communicated through the body in space?

Making:

- + Integrate site-inspired choreography (interaction with installations: *Einder*, *Sunrise for Sleepers*, *Echosystem*).
- + Respond to and shape movement for immersive environments.

Responding:

- + Evaluate how the performance space shapes audience experience and meaning.

Unit 3:
Moving
statements

Inquiry: How is dance used to communicate viewpoints?

Making:

- + Create movement to express perspectives on environmental degradation, power, and human relationships.

Responding:

- + Critique how choreographers’ choices position audiences to respond to these issues.

Unit 4:
Moving my way

Inquiry: How does a choreographer’s practice inform individual dance making?

Making:

- + Develop own work informed by choreographers Amy Hollingsworth, Jack Lister, Roni Haver, and Guy Weizman, tree life cycle, vulnerability tasks).

Responding:

- + Analyse personal movement styles in relation to choreographers’ techniques and influences.

11 — Curriculum Links

Design — QCAA Senior Syllabus
(General 2019 v1.1)

Unit 1:
Design in
practice

- + Apply design thinking to analyse *Bad Nature*'s production elements (costume, set, lighting, sound).
- + Explore how designers (Boris Acket, Maison the Faux, Ben Hughes) integrate creative concepts with practical performance needs.

Unit 2:
Commercial
design

- + Investigate how design elements contribute to audience engagement and the branding of Australasian Dance Collective.

Unit 3:
Human-
centred design

- + Analyse how set, costume, and lighting design enhance dancers' safety, movement, and expressiveness.

Unit 4:
Sustainable
design

- + Explore sustainability themes in *Bad Nature* and how they could be reflected in design choices (materials, reuse, metaphorical references).

Visual Art — QCAA Senior Syllabus
(General 2017 v1.1)

Unit 1:
Art as lens

- + Explore *Bad Nature* as a lens on environmental and human interconnection.
- + Analyse allegories of control, love, destruction, and hope through visual elements.

Unit 2:
Art as code

- + Decode the symbolic meaning of production design elements (e.g., "The Beekeeper" costume as protection/control).
- + Examine how installations act as metaphors for climate systems, artificiality, and human intervention.

Unit 3:
Art as
knowledge

- + Investigate how the visual aesthetic of *Bad Nature* communicates cultural, social, and environmental knowledge.
- + Analyse the collaboration of choreographers and visual artists in creating multi-sensory experiences.

Unit 4:
Art as
alternate

- + Consider how the work creates alternate realities blending organic and synthetic worlds.
- + Evaluate how the integration of visual art and dance challenges traditional performance boundaries.

AD C

Level 3, Judith Wright Centre
420 Brunswick St, Fortitude Valley
QLD 4006 PO Box 869

T +61 7 3257 4222
E learning@australasiandancecollective.com
australasiandancecollective.com