

Australasian
Dance
Collective

THREE

MORTIMER

EIPPER

/ HARMAN

/ NANKIVELL

Creative Learning Notes — THREE 2.0

Australasian
Dance
Collective



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These education notes have been developed to accompany Australasian Dance Collective's performance of *THREE 2.0* and associated school workshops.

They aim to assist secondary school dance teachers with integrating the elements of *THREE 2.0* 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.

Explore

Read more about Australasian Dance Collective and *THREE 2.0* on our website australasiandancecollective.com

Engage

Book a workshop with one or more of our Australasian Dance Collective dancers to build on your students' dance practice. For more information or to book, send an email to hello@australasiandancecollective.com

Watch

Watch our 'behind the scenes' videos to gain insight into the creation of some of the works. [Head to ADC's Vimeo account](#)

Research

Discover more about the company's previous performance seasons. Head over to our website australasiandancecollective.com

Write

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





About the Company >

About the Artistic Director >

About the Dancers >

After its phenomenal inaugural season in May 2021, THREE is back in 2022, with a trio of new works from celebrated Australian choreographers, Cass Mortimer Eipper, Kate Harman and Gabrielle Nankivell.

Multidisciplinary artist Cass Mortimer Eipper is an award-winning director and choreographer, creating unique and exhilarating work for both stage and film. Exploring diverse themes of consciousness, free will, control and human perception, *Limbic*, along with film iteration *Liminal* created for ADC's Digital Suite, are Mortimer Eipper's first commissions for ADC.

Much loved Queensland choreographer Kate Harman's practice centres on authenticity and connection in performance. Harman's *Something There is That Doesn't Love a Wall* delves into our seemingly paradoxical nature – our instinct for self-preservation and protecting ourselves alongside our constant desire to expand, to become boundless.

Gabrielle Nankivell is one of Australia's most interesting and visionary choreographers. Her work, *The Incandescent Dark* emerged from a curiosity for the transient space of imagination and feeling, and a borderline obsession with analogue slides, projectors and Camera Obscura.

Our inaugural *THREE* showcased the stunning versatility of the ADC company artists and was heralded as a 'show which will remind you what it feels like to be human – to be alive' and *THREE 2.0* is set to be just as extraordinary.

Cass Mortimer Eipper is an award-winning director and choreographer. Creating for both stage and film, he has presented work throughout Australia, Europe, India and the US.

As a multidisciplinary artist, his range of skills make him a sought-after creator.

His awards include Global Short Film Awards Cannes: Best Dance Film for *Brute*; Helpmann Award: Most Outstanding Male Dancer for his performance in William Forsythe's *Quintett*; Rome International Choreography Competition: Most Outstanding Performance for his work *Solo 1.5*; Stuttgart International Dance Festival: 3rd prize for his performance in Emma Sandall's *BodySong*; West Australian Dance Awards: Most Outstanding Choreography for his collaboration with Emma Sandall on their work *Fleck & Flecker*.

His choreographic commissions include: Sydney Dance Company, Milwaukee Ballet, West Australian Ballet, Queensland Ballet, Australasian Dance Collective, Trey McIntyre Projects, Transit Dance Company, Link Dance Company, Sydney Symphony Orchestra and the Australian dance/media company, Ludwig, of which he was co-director.

He has worked with and performed works by Rafael Bonachela, Gideon Obarzanek, Alexander Ekman, Jacopo Godani, Francis Rings, Lightfoot Leon, Andonis Foniadakis, Natalie Weir and William Forsythe.



“Exploring themes of consciousness, free will and human perception, my creative process for *Limbic* drew inspiration from the relationship between our sensory nervous system and the central processing unit that we call our brain.

We are so aware of our conscious brain that we tend to forget the vastness that floats beneath the surface. We consciously monitor and modify our thoughts, feelings, motivations and movements, yet much of what makes us what we are is beyond our volition. We cannot be conscious of all that we are, or we couldn't function.

Our intellect may be what distinguishes us as humans, yet it is regulated and supported by neural pathways and processes that remain inaccessible to it. We are creatures of the deep — of the deep within us.”

– Cass Mortimer Eipper

[Go behind the scenes of *Limbic*](#)

Kate Harman is a performer, dancer and choreographer. She is a founding member of Gold Coast company The Farm and with them has created the works *Glass Child*, *Cockfight*, *The Ninth Wave*, and Helpmann Award winning durational performance *TIDE*.

Kate completed her training at QUT, following which she joined Dancenorth under the directorship of Gavin Webber in 2005 forming friendships and collaborative relationships that continue to this day. As a collaborator and performer she has worked with La Boite Theatre Company, Dancenorth, PVCtanz (Germany), KLARA theatre (Switzerland), David Pledger and Ochre Dance Company.

Her works have been presented nationally and internationally in contexts including Dance Massive, Darwin Festival, Bleach Festival, Supercell Dance Festival, Festival 2018 (for the Commonwealth Games), the United Kingdom through Dance Touring Partnership, and GAM, Chile.

Her practice currently focuses on the notions of authenticity and connection, in the context of performance. This is focused through a view of the body as a container for personal, genetic, and cultural memory, an archive or sorts, containing limitless realms of possibilities. Influence from her years working in Germany across genres has resulted in her work taking various forms (performance, installation, durational performance, documentary theatre and participatory works made with young people and amateurs).

Kate often works with personal biographies, having created performances with a rock star, a world champion freestyle wrestler and, most recently, a moody teenager.



Kate Harman

“This work was developed through a very personal exchange between the dancers and myself. Together we examined the way we as individuals approach each other and the walls we put up when we do so. We faced them, attempted to dismantle them and then played in the vulnerability that ensued.

Something There is That Doesn't Love a Wall explores our desire to be grounded in who we are while remaining simultaneously boundless and free. The title, taken from a Robert Frost poem, is a clue to a search that takes place inside us; for the walls we build, the barriers we face, and what it takes to truly connect and allow ourselves to be seen. Freedom is an inside job.

When we lean into our hearts the structures that restrict us melt away and our experience of life becomes much larger than the containers of our bodies. Our personal experience is a reflection of the outer world and a reminder of the single collective organism we are all a part of. What is happening in the individual is happening in our world.”

– Kate Harman

Go behind the scenes of
Something There is That Doesn't Love a Wall

*About Something There is
That Doesn't Love a Wall*

Gabrielle's work covers broad terrain - from choreographic strategies for collaboration via site specific adventures and full-length solos to main stage ensemble works.

Her performances have been widely presented across Australia, Europe and Asia by Adelaide Festival Centre, Arts House, Cankarjev Dom (Slovenia), Carriageworks, Esplanade Theatres (Singapore), Festival d'automne (France), High Fest Yerevan (Armenia), Klapstuk (Belgium), Lyric Theatre (Hong Kong), Roslyn Packer Theatre, Le Théâtre National de la Danse Chaillot (Paris), Theatre Royal Hobart, The Joyce (NYC) and The Place (London) amongst others.

Recent works include *Future History*, a full-length solo performance and *Sightings*, a site-specific performance making model in collaboration with Vitalstatistix and commissions for Sydney Dance Company, Dancenorth, Queensland Ballet and Australasian Dance Collective.

As a dancer Gabrielle honed her dance career in Europe performing for Belgian artists Alexander Baervoets and Ultima Vez/Wim Vandekeybus and collaborating with Jurij Konjar (Slovenia), Raul Maia (Portugal) and Thomas Steyaert (Belgium). Since re-connecting with Australia through her own projects Gabrielle has performed with Australian Dance Theatre, Branch Nebula, Chunky Move/Gideon Obarzanek, Gavin Webber, Regurgitator and The Farm amongst many others.

Gabrielle is the recipient of multiple European scholarships, the inaugural Keith Bain Choreographic Travel Fellowship, Tanja Liedtke Fellowship (2015) and Arts South Australia Fellowship (2019).

Gabrielle was the 2017 Artist in Residence (Contemporary Dance) at the Hong Kong Academy of Performing Arts and Sydney Dance Company's inaugural Training Associate in 2021.



Incandescent - emitting light; full of strong emotion

Dark - the absence of light in a place

Aperture - an opening through which light passes

Punctum - a small, distinct point; the opening of a tear duct

Circling the nebulous territory of presence and absence, *The Incandescent Dark* draws on the idea of apertures and the curious potential of holes.

Imagine the upside down, outside in of Camera Obscura - that darkened room of projected reality you can stand in, yet are absent from. Or that piercing, personal sensation that arises when you look at a photograph - the provocation of feeling described by Barthes as *Punctum*.

The bright decay of air around flames and fireworks
Horizons of light
The darkness of distance
A life remembered in time lapse
The wonder of solitude
The concrete ephemeral
The incandescent dark.

Go behind the scenes of *The Incandescent Dark*



To begin the development of *Limbic*, Cass shared his inspiration with the dancers. He spoke in depth about the relationship between our sensory nervous system and our brain – as he put it, our ‘central processing unit’. He wanted to explore themes of consciousness, free will and human perception.



Cass commenced his process by sharing some phrases of his creation and by workshoping his very distinct movement style. He has a particular interest in movement being led or elaborated through what he refers to as Skeletal Landmarks. The sit bones, heels, knees, hips shoulders, knees and wrists – the sculptural facilitators. The dancers are then encouraged to explore these facilitators using hyper articulate muscle fibres - travelling through each part of the body and expanding the movement beyond perceived limitations.

Following this, improvisations and carefully structured tasks were given to the dancers based on tactile stimulus between dancers. This created a feedback loop whereby movement instigators would pass from a dancer and back again, perpetually heightening their responsiveness while simultaneously generating more elaborate movement patterns. As this task progressed Cass explored experiments in couplings as well as small and large groups, and the dancers connected through space, facilitating physical manipulations with more complexity while heightening

their sensitivity to each other. These interactions, over time, became set and remain part of the finished work.

Another device that Cass used in the creation of *Limbic*, was to ask the dancers to develop lists of unpredictable but very specific body parts and matching them with a number and an adjective. For example, the prominent edge of the collar bone, the number 6 and menacing orbit. This provided the dancers with the origin of the movement, its duration or level of repetition, and a texture or dynamic to imbue it with. Once the lists were constructed the dancers could craft long phrases of complex movement to be further manipulated or pieced together to form unison sections of the work.

Once the unison material had been constructed, the phrases were dissected and redistributed between dancers to create short unisons, duets and trios while also investigating a multitude of pathways that would constantly reorganise the group in space as well as who they would be in unison with at any one time.

As an artist, Kate's practice currently focuses on the notions of authenticity and connection, in the context of performance. This focus permeated her creative process with ADC while she explored the tension between our desire to be grounded in who we are while remaining simultaneously boundless and free.



The title of her work, *Something There is That Doesn't Love a Wall*, is taken from a Robert Frost poem, which was one of her sources of inspiration. Kate feels it gives a clue to a search that takes place inside us; for the walls we build, the barriers we face, and what it takes to truly connect and allow ourselves to be seen.

The piece was developed through a very personal exchange between the dancers and Kate. She invited them to work in a vulnerable place, while asking questions such as *What is performance? And why? Is it about truth? Can it be, because it is a 'performance'...*? They examined the way we as individuals approach each other and the walls we put up when we do so. They faced those walls, attempted to dismantle them and then played in the vulnerability that ensued. Kate also spoke of her desire to create an atmosphere, to work in 'states' rather than set choreography and she wanted to embed live process in the piece.

The development of the physical work began with the dancers undertaking long sessions of improvisation and exploration to familiarise themselves with, and inhabit, Kate's movement style. She led them through physical tasks and scored improvisations that prioritised feeling, sensing and listening to themselves and one another.

To develop the framework of the piece, Kate honed in on different states through lengthy improvisations and over time found the states that interested her the most, and spoke to the heart of the work. Each 'scene' of the piece was curated and crafted into an emotional arc that journeys from a place of the most resistance and boundaries to a place of openness, feeling and sensing.

Kate explored different iterations of the order in which the 'scenes' would unfold, each shuffle delivering a different flow through the piece. The final structure of the piece, while containing a lot of improvisation and live process, is a set framework that allows the dancers to be very present, to listen to one another and to have autonomy and playfulness within the live performance setting.

The Incandescent Dark represents Gabrielle's interest in not knowing, allowing a projection of the imaginary to coexist with the real, spectrums, and finding something in nothing. To begin her process, she posed a question to the dancers. *How do we want to be, in what we do?*



She wanted the dancers to consider the work as a projection of what they want to make, based on their experience and personal history. Considering what can be seen and what can't, the physical, the sensory and cerebral inputs they receive during the process.

At the beginning of Gabrielle's development, the dancers were led through a series of improvisations to establish an understanding of Gabrielle's interests as a mover and choreographer. The main focus of these improvisations was finding states that Gabrielle refers to as Super3D - a sense of perceiving your complete volume equally in all directions, and Virtual Reality - projecting an imagined world and moving within it. Following these improvisations Gabrielle set the dancers a set of written tasks based on the dancers' own experiences and history, this would form the stimulus for movement creation.

Throughout the piece, solos, duets and trios were developed using the written stimulus from the dancers as well as other movement experiments set by Gabrielle based on her own prose, videos and

conceptual ideas around duality, depth of field and fabricated "playing fields". All of these tasks were conceived as part of the overarching idea of existing in multiple realities, both the present physical environment and the projected imaginary environment. It was a priority for the dancers to stay true to the sensations experienced when the creation occurred, even after a phrase had been further manipulated.

The central group section in the work was developed by Gabrielle creating a timeline of her own practise history and forming a movement phrase that visits each moment on Gabrielle's timeline. This phrase was layered with aspects of spatial arrangement and timing that reflect discoveries from earlier movement experiments.

Throughout the piece Gabrielle desires to challenge the audience to see multiple images simultaneously - this concept is reflected in the staging of the work and the title itself.

Production elements used within *THREE 2.0* have been carefully selected to enhance the choreographer’s intention behind the works. A selection of the production elements used in Cass Mortimer Eipper’s *Limbic*, Kate Harman’s *Something There is That Doesn’t Love a Wall* and Gabrielle Nankivell’s *The Incandescent Dark* are summarised in the table below.

Production Elements	<i>Limbic</i>	<i>Something There is That Doesn’t Love a Wall</i>	<i>The Incandescent Dark</i>
Performance Space / Set design	+ Originally created for film in the Old Museum, <i>Limbic</i> has been adapted to a blank stage, allowing the sound, design and choreography to recreate the world within the theatre.	+ The piece begins with the dancers in front of the curtain. When the stage is revealed, we see that the cyclorama is lifted, and the smother placed further upstage than normal - opening the space out to feel more cavernous.	
Costume	+ The palette and textures were designed to inhabit the environment of the Old Museum - the original setting of this work in its filmic iteration	+ The design of these costumes were intended to highlight the individuality of each dancer, using various styles and colours inspired by the everyday but inflecting them with pieces inspired by space, drawing on the idea of expansion and connection.	+ The costumes reflect an aspect of the choreographic process - bringing landscapes that cannot exist within a theatre, into the theatre.
Lighting		+ The lighting at the opening of this work is designed to obscure portions of the action on stage slowly revealing the moving bodies. As the piece progresses, different lighting states are used to enhance the different emotional and physical contexts explored by the dancers as well as the vastness of space the dancers exist within.	+ The lighting is designed to augment the environment and atmosphere of the piece. It was crafted to create the feeling of a living breathing entity rather than a structural framing.
Music/Sound	+ This original score contains subliminal rhythms and murmurings, reflecting the noise of life and human instinct. What are the sounds we hear before we start thinking about them?		+ While the soundtrack and the choreography are conceptually related, they each exist on their own timeline. This means the movement isn’t locked to music which allows each element an independent expressive condition.

Tasks

- Students can complete the table and add additional information about the production elements following their viewing of *THREE*.
- 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.
- Allow students to brainstorm and discuss with a peer, and then the whole class, how production elements can enhance their own and others choreography.



one of them has accessed and brought into their process. Though each work has a signature style and physicality, a common thread between the creative processes meant that we, as dancers, were required to present our own reflections and responses to the ideas presented by the choreographers. From very physical improvisation tasks, to writing text and collating imagery, a myriad of creative stimulus has been used to generate these works. For me, understanding how ideas manifest themselves into the creations is an invaluable exchange to experience.

/ Jack Lister, Company Artist

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

My favourite part about creating for all three pieces would have to be playing in each world - taking the time to create the story or world that we are all in, having discussions about each other's research and finding the movement quality. Performing new works will always be an exciting time. It gives me joy to hear others talk about all the different journeys they went on whilst watching.

/ Chase Olegg-Robinson, Company Artist

What are some of the similarities and differences you've experienced between the creative development of the three different works?

When performing works in this style, as a triptych, you can identify similarities and differences quite clearly. We would rehearse works side by side, leaving us with clear impressions of each choreographer. As everyone does, our past experiences heavily impact how we create so it's been interesting entering into each choreographer's history, hearing about their influences and hopefully embodying a part of that. Cass's work is quite different to the other 2 works in the way it's been developed. When I started with ADC in 2020 *Limbic* had already been largely created. It's been a part of our repertoire for so long, with many iterations and dancers. None of the original dancers are currently with the company so the material is taught as repertoire, even if it's never been shared with an audience. A priority for Kate was the way it's performed. We spent a lot of the process creating from an emotional places vs prioritising an aesthetic or technique but through that we created a language that was personal and intimate. Through the complexities of the pandemic, we created a way of working with Gab that informed her work. Creating individual phrases and learning an array of her past works landed us with a piece full of close encounters, a metaphor for the current climate.

/ Lonii Garnons-Williams, Company Artist

Tell us how your experience of working with different choreographers impacts your own development as a maker.

It's always super insightful to get to step inside another maker's creative process. The diversity of each of the makers in this particular program mean that there is a wealth of knowledge and a physical history that each

What is something you've found challenging during the creative development of THREE?

During the development with Gabrielle Nankivell, I was in isolation for a week. Not only did I miss the energy from the team but also the idea of the work felt distant because I was so removed from the creative process. I zoomed in everyday and did all the tasks they were doing in the studio, in the limited confines of my lounge room. By the end of the week I was definitely ready to get back to the studio.

/ Lilly King, Company Artist



All three of these works have been created alongside three new music compositions. How did you find the experience of the music and dance being created simultaneously, in contrast to creating to an existing score?

Developing a work alongside the musical score is always a joy. It allows the work to be about the work vs being just about fitting movement to music. It allows the sound score space to develop and compliment physical ideas.

/ Lonii Garnons-Williams, Company Artist



How do you prepare physically for such a demanding program of dance?

Everyone in the collective has a different process in preparing for such a vigorous season. Personally, it's the mornings and evenings of the rehearsal period that I try to utilise to keep my body prepared and maintained for the day ahead. In the morning this involves mobility, prehab, and stabilization exercises along with specific yoga sequences.

In the evenings I endeavor to keep a consistent cool down practice which is tailored each day depending on the load of rehearsals. Timed stretches are a staple and complimented with a small amount of extra prehab exercises and release work.

These moments before and after the working day are always in flux, with the body's wants and needs changing from day to day. The challenge for me is to find a balance of energy management inside this pre- and post-rehearsal routine. I aim to have my body primed and ready for the day without reaching a point of detrimental fatigue.

/ Harrsion Elliott, Company Artist

What inspires you and motivates you as a dancer?

I feel like I find inspiration and motivation in a lot of people, fictional characters, music, energy, my country and home, fashion, breaking stereotypes and defying all odds. I have a duty and responsibility to shine a light on those who look and are like me, and for those who have fought to be in the spaces that I get to be in. As I aspire and hustle to reach my dreams, I have that in the back of my mind to keep that inner fire burning.

/ Tyrel Dulvarie, Company Artist



These choreographic tasks have been drawn from the creative development of *The Incandescent Dark*, *Something There is That Doesn't Love a Wall* and *Limbic*, and are 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



Task A ——— Folded body systems

This choreographic device was used to craft long sentences of complex movement that could be further manipulated or pieced together to form group unison phrases.

Ask the dancers to create a list of unpredictable but very specific body parts, or they could make a selection from the list. This provides the dancers with the origin of the movement. Next they can make a selection from the list of adjectives and choose a number from 1-10. This gives them a clear texture for the movement and either a number of repetitions or a duration. Repeat this process, adding the movements end to end until a sufficient sentence of movement is created. From here the students can further manipulate the phrase through duplication, retrograde, or by adding travel.

Body Part	Adjective / Verb
Jaw bone	Sticky
Mid thoracic - Sternum xiphoid process	Flow
Left ulna edge	Pop
Top of right ear	Subtle
Front edge of left shoulder - Humerus	Jittery
Right armpit	Sassy
Frontal lobe	Buoyant
Inside left ankle bone	Melting
Left floating rib	Crunchy
Knee pit	Menacing orbit
Right cheek bone	Nimble
End of clavicle	Glutinous
Left pectoral	Taunting
Bum cheek fold	Grounded
Right VMO	Whipping
Left sacroiliac joint	Cloudy
Right eye socket	Groovy
Inside edge of left shin	Indirect
Fifth metacarpal	Busy

Task B ——— Sensory responses

This task has been constructed to create a chain of responses between dancers in small or large groups. It is an exploration of the potential responsiveness a group can develop through impulses led by a single “instigator”, challenging observation skills, spontaneity and cohesion within a team. This is to reflect Cass’s interest in the sensory nervous system (the limbic system) contained within the human body.

Within each group an instigator is elected - position them centrally to the rest of their group, and they essentially act as the “brain” of the nervous system. Encourage them to initiate movement on any plane, exploring a variety of dynamics and pathways, challenging their group to follow responsively without premeditation or planning.

The group would circle their elected instigator facing towards them.

Their job is to respond to the stimulus led by the instigator, replicating the system of electrical impulses observed between the human brain and the sensory nervous system. Movement responses should be spontaneous and reflect the dynamics, pathways and planes chosen by the instigator. Particular attention needs to be given to the body parts used by the instigator to initiate from, as well as the duration of movements.

Encourage the students to take turns acting as the instigator within their selected groups. As a guide, 3-5 minutes each as instigator should be sufficient for the students to productively explore the task.

* As an extra challenge, the students could attempt to travel this task!

Task C — 6 ways

This task is a great way to generate creative responses while revealing interesting and varied perspectives. It illustrates the myriad of ways an idea can be manifested or presented.

For Kate it represented a leaping off point, a way to ‘prospect’ for ideas. She liked to examine all ideas, never knowing where the outcomes may lead - in some instances the kernel of an idea leading to a fully fledged moment in a work.

Quite simply, 6 ways is exactly that - to show an idea in 6 different ways.

For example, show me gravity in 6 ways could be:

1. Toppling and falling to the ground
2. Two people leaning against each other to hold each other up
3. A group throwing a dancer up in the air and then catching them
4. Sliding slowly off a chair
5. Pouring water out of a bottle
6. Bouncing, yourself or an object like a ball

STEP 1

Decide on what you want to see

Begin by making a list of things you may want to investigate as physical ideas. For example:

Resistance
Fear
Intimacy
Confrontation

STEP 2

Respond

Task the students to respond individually or in pairs. Invite them to consider the different ways to illustrate or respond to the idea ranging from simple to convoluted, literal to abstract. Have them make a list of 6 ways they can undertake to illustrate the idea. It doesn't matter if the representations have overlap or seem similar - each idea, no matter how simple, is worth articulating.

STEP 3

Share the outcomes

Participants may deliver the idea solely or with a group to create depth to their idea. They can depict the idea through use of their own body, props, or the other dancers. See examples above.

STEP 4

Observe

Take time to discuss the outcomes after. Encourage the participants to evaluate why certain presentations of ideas carry more or less emotional weight? Discuss also how these ideas could be utilised in the broader context of a work. Did any of the illustrations trigger a response in a student that they could use when creating?

Task D — Changing States

Kate compared the action of leaping instantaneously between different physicalities akin to rapidly changing channels on a television. Exploring this concept allows participants to engage in different physical and emotional 'states' and then practice switching between them concisely and accurately. This task invites playfulness while promoting clarity of ideas and honing a state of readiness.

STEP 1

Select your sources of inspiration

Begin by sourcing a range of different stimuli. They can include photos, songs, Instagram posts, scenes from movies, artworks, the list could be endless.

STEP 2

Explore responses to the stimuli

Using those stimuli as a starting point, have the students start to explore their responses - movement and feeling - to each of these stimuli. Have them take time to really hone a 'state' that is directly influenced by that image, song or scene.

STEP 3

Utilise those states as a framework for a scored improvisation

The next layer is to improvise moving between each of these states. So that your improvisation becomes akin to moving through channels. Each world, incredibly clear and fully formed yet brief. Have a leader at the front of the room deciding when to action each switch - they can call 'change' at random intervals to keep the participants on their toes.

STEP 4

Further progressions

Keep encouraging clarity, have discussions around difficulties or observations, maybe where things feel murky and keep honing. It is a useful practice for refining accuracy and immediacy in improvisation and helps to fortify a state of readiness

Task E — Experiments in Air (Solo task plus expansion task for trios)

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This choreographic task was used to generate a sequence of set material in response to the physical qualities, sensations, and atmosphere observed in a series of videos.

RESOURCES

- [Time lapse storm](#)
- [The plastic bag scene from American Beauty](#)
- [Close-up fireworks](#)
- [Bonfire timelapse](#)
- [Tumbleweed Migration](#)

DESCRIPTORS

Light, airy, suspended, airborne

rotating, whirling, flying, floating

Quick explosions, traversing, unexpected shifts in direction

PART 1

Exploration

Using the resources provided, ask your students to build a phrase of 30 seconds to 1 minute that represents the sensations they observe in one of the videos. Encourage them to remain true to the qualities of their chosen stimulus finding new and authentic pathways through the body. It may help to begin with improvisation and devise phrases once an authentic representation is established.

PART 2

Augmented Reality

Once the dancers have established a phrase they can come together in groups of three or four. Within these groups one person will use their phrase or sections from it and start to try and alter the dimensions on which it exists - the floor may become the wall, the ceiling the front of the stage, or constantly rotating as if in outer space. The other members of their group become “Interveners”, facilitating the augmentation of the shape through supports, lifts and counter-balances. Encourage the interveners not to become too choreographic with the manipulations, simply assisting and moving away. At times, individual movements will need to be altered slightly to achieve the new dimensional shift, therefore qualities explored in creating the movement should be prioritised over exacting set choreography.

Task F — Fabricating playing fields

A collective improvisation experiment for creating playing fields or experiences on stage that would usually require external stimulus. This task can generate some interesting spatial patterns and universal movement vocabularies. It is recommended that you film these experiments as reference material for the dancers to draw upon in later tasks.

EXAMPLES OF PLAYING FIELDS

Weather on stage

A wave pool on stage

A rig of fans

A celebration under a garden sprinkler

UNIVERSAL DISCUSSION POINTS

movement patterns; interactions; concentration and commitment; preferences; stories that arrive; unisons; canons; spatial patterns

RECOMMENDED EQUIPMENT

Video camera or smart phone

One or more electric fans

#1

Instruction

5-15 minutes on the clock

Everyone all together in the space

Everyone can work from any of the above jumping off points at any time

At the end of the allotted time use the discussion points to guide a conversation about their experiences as well as their observations of others.

#2

Instruction

5-15 minutes on the clock

Everyone all together in the space

Each person chooses 1 playing field to work with for the whole duration (people may choose the same playing field but nobody will initially know because we aren't sharing that info!)

How was it different to #1? Did anyone notice they were the same as others? What decisions were made and why? Did any movement preferences develop?

#3

Instruction

5-15 minutes on the clock

Everyone all together in the space

Everyone works with the 'weather on stage' playing field for the whole duration

Were you embodying the weather or responding to it?

Was it more or less interesting to explore the same playing field together? Why?

#4

Instruction

5-15 minutes on the clock

Everyone and all available fans all together in the space

Everyone works with the 'a rig of fans' playing field – including the actual fans - for the whole duration

How did having the real stimulus affect the responses to it? Did a collective response develop? After completing all four tasks, did anyone develop a preference?

CONTINUED DEVELOPMENT

Encourage the dancers to discuss and select a playing field they would like to revisit using the video recordings to guide them. This can be done altogether or in smaller groups. At this point it is possible to introduce additional parameters that would help guide the dancers in discovering their universal movement language, as well as their spatial arrangements and directions of travel.

For example: Using the 'weather on stage' playing field, imagine a tornado gathers a group together, moves them diagonally from upstage to downstage and scatters them.

These tasks aim to develop students’ ability to analyse, interpret and evaluate the dance works in *THREE 2.0* through the Responding strand.

Students can use the table to unpack and explore the dance concepts and skills in each of the dance works of *THREE 2.0* 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			

Tasks

- Students can write a formal review of *THREE 2.0* after viewing the performance using the information from the table 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 Kate Harman, Cass Mortimer Eipper or Gabrielle Nankivell to discover the influences on their choreography to ultimately enhance the depth of their knowledge of *THREE 2.0* and its choreographers.



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Rehearsal Photography by [Jade Ferguson](#)