

Australasian
Dance
Collective

T H R E E

MACINDOE / MCCARTNEY / LARGE

CREATIVE LEARNING NOTES



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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 Creative Learning Notes have been developed by Australasian Dance Collective to accompany the performance of *THREE: Macindoe / McCartney / Large*. They aim to assist secondary school dance teachers with integrating choreographic and performance elements of *THREE* into the classroom.

All activities align with the Australian Curriculum (V.09) 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.

Curriculum Links [➤](#)



RESEARCH

THREE 2024 choreographers drew on a range of reference and / or source material in the creative development of their works. Here are a few examples of these reference materials from Alisdair Macindoe and Jenni Large for you to engage with before seeing the show:

DULL BOY

/ LISTEN

RONI SIZE [➤](#) | SQUAREPUSHER [➤](#) | HENRYK GORECKI [➤](#)

/ COSTUME REFERENCES

ZERO WASTE DANIEL [➤](#) | REBEAR BY JOHNBULL [➤](#) | SPUNKY BRUISER [➤](#)

TRUTH BEAUTY SUFFERING

/ WATCH

BAZ LUHRMANN — *ROMEO + JULIET* [➤](#)

TEDx TALK | LAURIE ESSIG — LOVE, INC.

HOW ROMANCE AND CAPITALISM COULD DESTROY OUR FUTURE [➤](#)

EXPLORE

Read more about Australasian Dance Collective and *THREE: Macindoe / McCartney / Large* on our website [➤](#)

ENGAGE

Book a workshop with one or more of our Australasian Dance Collective dancers to build on your students' dance practice [➤](#)

WATCH

Watch our behind-the-scenes videos to gain further insight into the creation of *THREE 2024*.

MACINDOE [➤](#) | LARGE [➤](#)

WRITE

Have your students develop a question prior to attending 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 how their initial thoughts or feelings about the production changed after experiencing it. There could also be the opportunity to have their question answered by the creative team at the Insight Matinee or post-show Q&A.

READ

Read about the *THREE 2024* choreographers and previous works they have choreographed to gain a better understanding of their practice:

MACINDOE [➤](#) | MCCARTNEY [➤](#) | LARGE [➤](#)

About the Company >

About the Artistic Director >

About the Team >



A new triple bill
showcasing three
bold choreographic
voices in a nexus
of sound and
performance.

THREE

Evocative, visceral, invigorating - *THREE* returns in 2024. Witness the stunning versatility of the ADC company artists through these boundary-pushing new creations.

Award-winning choreographer and contemporary dance artist, Jenni Large, is joined by long-time collaborator, Anna Whitaker, a composer with a palate for experimental, acousmatic works. Large's work is described as a fusion of the personal, political, and transformational forces of embodiment.

One of Australia's most exciting talents and leading multidisciplinary artist, Alisdair Macindoe, returns with a new commission and composition. Macindoe's work spans performance and technology and his distinct ability to coalesce dance and music creates

truly exhilarating experiences for audiences. Following rave reviews, Brisbane will finally have the chance to see Amber McCartney's highly acclaimed and provocative solo work, *Tiny Infinite Deaths*, set to a pulsing, experimental soundtrack by Makeda Zucco.

ADC's *THREE* provides a platform for creative risk-taking, elevating a myriad of voices to produce new and invigorating art. Heralded as an experience "which will remind you what it feels like to be human – to be alive", *THREE 2024* is set to be just as extraordinary.

Alisdair Macindoe is an independent multidisciplinary choreographer living on unceded stolen Woi Wurrung country (Melbourne, Australia). With an interest in extending the boundaries of choreographic practice, Alisdair's work spans dance, sound, electronics, coding and text. Recent works have seen him explore automated dance and Artificial Intelligence; new technology for music expression; trans-humanism; waste and climate change; and identity in the age of narcissism.

Alisdair's independent and collaborative work has been commissioned and presented widely, including *Forgery* (2021, Australasian Dance Collective & Brisbane Festival); *Progress Report* (2023 & 2021, with co-director Alison Currie for Vitalstatistix & Frame Biennial @ The Substation); *System Error* (2021, co-created with Chamber Made & Tamara Saulwick for Arts House); *Reference Material* (2021, Darebin Speakeasy); *Noncompete* (2018, The Substation); *Meeting* (2015, with co-creator Antony Hamilton, commissioned by Arts House, presented across 35 international seasons) and *Bromance* (2010, Next Wave, Arts House & Performance Space).

Alisdair has received 5 Greenroom awards; an Australian Helpmann Award and a New York Performing Arts Award 'Bessie'. He was the 2019 Resident Director for Lucy Guerin Inc; the 2019 Ausdance Peggy Van Praagh Fellow; the 2020 Dancenorth NOSHOW resident; a 2020-21 Sidney Myer Foundation Creative Fellow and a recipient of the 2022 Chloe Munro Mid-Career Fellowship. He is a current board member of Ausdance Victoria.

Alisdair has an extensive history of almost 20 years working as a dancer (36 works) and sound designer (52 works) for some of Melbourne's most celebrated choreographers, including his career spanning mentor Lucy Guerin.

CREATIVES

Choreographer	Alisdair Macindoe in collaboration with the dancers of ADC
Composer	Alisdair Macindoe
Lighting Designer	Ben Hughes
Set & Costume Design	Chloe Greaves & Alisdair Macindoe



In 2009 after receiving an invitation to join Facebook and reading the entire terms and conditions of the membership, I chose to boycott all social media in perpetuity. At the time the issues that would come from creating a social structure this way were apparent to me, and I found it confounding and confusing that the whole thing took off.

Dull Boy is an intuitive response to what feels like experiencing an increasingly force-fed experience of capitalism, marketing, professionalisation, commercialisation, and commodification of social interaction.

As we move closer and closer to a cultural theology that centres the self, there is an increasing confabulation of our working and personal identities. This in and of itself is not a bad revolution but coupled with large monolithic financial and social power structures, we are leaving ourselves vulnerable to manipulation, dissonance, and increased imbalance.

There is a swelling of emotions that begins to emerge when I meditate on what I feel the world expects me to do in terms of social media and branding myself, and as a creative, there is no relief to that pressure. I have maintained my boycott and am grateful for the indelible mark left by simply clicking the 'I do not accept' button. I hope by reading this that you may feel a little less beholden to these mechanisms. I also hope there is something inside you that connects to and reflects on these ideas as you experience.

/ CHOREOGRAPHER'S NOTE

/ ALISDAIR MACINDOE

A lot of Alisdair Macindoe's recent work responds to social constructs. In *Dull Boy*, like in previous dance works he has choreographed, Alisdair wants to talk about the digitised and monopolised society we're currently living in and the role that social media plays within this.

The difference with *Dull Boy* is that it was initially driven by the feelings Alisdair has about the world, as opposed to his previous works that were driven by the thoughts he has about the world. This more intuitive and emotional response to the topic has influenced the way the work has been created.



The creative process has been highly collaborative, working closely with the ADC Company Artists to share their ideas and choreographic voice. The cross culmination of language and ideas is where the collaborative value is, and where the interesting intersection arises.

Alisdair has played with more conventional choreographic strategies than he usually would, developing material from creative tasks with the dancers and exploring ideas together to uncover the most interesting movements and moments. The inventiveness of the process, and the outcome, is in the deep dive into simple ideas and the minutiae - the minute detail found in the movement.

Dull Boy metaphorically and aesthetically responds to the physicality and repetition of action that digitised platforms are developing in us as individuals, and as a society. Alisdair has used the physical labour of screen time as a stimulus for the choreography, exploring the body language and physicality associated with this.

One example of a creative task was the exploration of the action of swiping. An everyday action we perform multiple times a day on our devices. Using a range of body parts, speed, size and direction of movement, the dancers explored all the ways to perform a swipe. The outcome of this task is a five-minute section of choreography that incorporates more than 500 swiping actions! The restriction of the task becomes the artistic challenge – how do we uncover an interesting choreographic state from one simple action and idea?





To further develop phrases of movement, Alisdair often plays with changes in speed and timing using patterns and codes. In *Dull Boy* an alphabet code was set where each vowel initiated a choreographic change. This alphabet code shifted to a number code to make it easier for the dancers to remember, resulting in the pattern 4-4-6-6-8 (A,B,C,D – E,F,G,H – I,J,K,L,M,N – O,P,Q,R,S,T – U,V,W,X,Y,Z) The tempo in this section moves between a triplet and a duplet (two notes performed in the time of three) making it a challenging process for the dancers.

The outcome of these tasks is a section of choreography that could be described as militant in appearance in the way that it is complex, precise, and rhythmic. Thematically this physical state is not dissimilar to the patterns we're currently living by or moving towards. We repeat swiping actions over and over every day and Alisdair questions whether we are perhaps being pushed into conforming and functioning in certain ways.

Two other choreographic tools Alisdair and the dancers drew on in the creative development were:

- The idea of 'ageing the choreography'. The dancers performed an existing movement phrase as if they, and the movement, had aged a thousand years. The resulting movement became smaller and hobbit-like, using a limited physical range, giving the phrase a very different movement quality.
- After creating a duet where one partner was physically manipulated by the other, the partners were then separated, and the same movement performed individually. Similarly, this process was also applied to a phrase involving a prop. Once the prop was taken away, a very different movement phrase emerged. In both cases a reminiscent physicality remained that couldn't have been created in any other way.

Alongside the choreography Alisdair has also composed the sound for *Dull Boy*, which has been another important contribution to the creative process. The music and movement were created at the same time, with some rhythmically unified moments where we see and hear the same complex patterns and syncopation occur.



05 — DULL BOY / CREATIVE DEVELOPMENT

/ ALISDAIR MACINDOE

Amber McCartney is a Naarm/Melbourne-based dancer and choreographer. Her practice incorporates prosthetics, mask-making, film and practical special effects to create new augmented bodies, unfamiliar to both the performer and viewer. Amber has worked extensively with Chunky Move, Lucy Guerin Inc and is a creative associate of Tasdance.

This year Amber received a John Truscott Artists Award for her solo *Tiny Infinite Deaths*, performed in RISING 2023 at the National Gallery of Victoria. The work originally premiered in *Pieces* 2022, commissioned by Lucy Guerin Inc and The Substation. In 2023 Amber premiered her solo *Baby Girl*, commissioned by Tasdance, for MONA FOMA in the Nolan Gallery, Mona.

In 2022 she was honoured to receive a Chloe Munro Fellowship from Lucy Guerin Inc. She won a Green Room Award for Best Performer in Prue Lang's Project F and was a finalist for Telstra Emerging Choreographer Award. Her film *Tiny Passenger* was screened in dance(lens), Dancehouse. In 2020 Amber was a recipient of Solitude 1, Chunky Move's home-based residency program and created her film *Softtrap* for the 2021 Activators program.

The maggot will be your guide
through the in-between. Don't take
anything with you, remove your
jewellery, watch and unzip.

CREATIVES

Choreographer & Performer	Amber McCartney
Composer	Makeda Zucco
Lighting Realisation	Claire Browning & Ben Hughes
Costume Designer	Andrew Treloar



Tiny Infinite Deaths is a solo created and performed by Amber McCartney. It was originally created in 2022 for *Pieces*, a series of 20-minute new works commissioned by Lucy Guerin Inc and presented by The Substation.

Tiny Infinite Deaths explores an in-between space, defined by death and the afterlife, whatever that may be. The dancer embodies a maggot, who acts as a spirit guide or a vessel for a departed soul to navigate this invisible landscape. The seed of the work was a final breath and the incredible physical urge to look up in that moment, just in case someone was looking down.

As the maggot journeys through this realm, it passes through ripples of energy, mannerisms, ideas, and postures of its departed soul. These movements were taken from photographs and inspired by symbols of death, reports of out of body experiences and interviews with mediums.

During the creative process, scores were created by layering spatial, rhythmic, and conceptual ideas. These scores allow the performer to replicate a particular texture and shape of movement, which is then spliced with set choreography. This way of performing allows the maggot to undulate within the timing of the sound and remain in the present moment.

/ CHOREOGRAPHER'S NOTE

Jenni Large is a dancer, performer, teacher and award-winning choreographer based on palawa country in lutruwita/Tasmania. Driven by the personal, political and transformational forces of embodiment, Jenni seeks joy and connection through her practice.

Since graduating from WAAPA in 2010 Jenni has collaborated extensively throughout Australia and performed across the world with artists and companies including; Tasdance (2012-13 and 2019-present performing works by Adam Wheeler, Jo Lloyd, Larissa McGowan, Anna Smith, Byron Perry & Tanja Liedtke), Dancenorth (2015-2020 performing works by Kyle Page, Amber Haines, Lee Serle, Alisdair Macindoe, Lucy Guerin, Gideon Obarzanek, Stephanie Lake, Ross McCormack and Jo Lloyd) as well as Legs On The Wall, Leigh Warren & Dancers/SA Opera, GUTS Dance, Ashleigh Musk, Aimee Smith, Sue Peacock and Isabella Stone.

Jenni's choreographic work is a cross-section of dancing, performance/ endurance art, object and sculpture. Centering materials to subvert relational narratives she is transfixed on unpacking socio-political themes that impact women. Her works imbue a playful/serious sexual undertone, utilising the tropes of popular-culture, horror and comedy as an entry point for dialogue around stigma.

Jenni's recent works include; *Faux Mo House Party* (MONA FOMA 2022); *Wet Hard* — winner of the 2022 Keir Choreographic People's Choice Award; *Body Body Commodity* (MONA FOMA 2023); *Phantom Femme Fatale* (The Old Fitz & Desert Festival 2023); and *SUCKER* (Sydney Dance Company's New Breed). Recently Jenni was a recipient of a Chloe Munro Fellowship and Asia Link Singapore Arts Now exchange with Tasdance.

CREATIVES

Choreographer	Jenni Large in collaboration with the dancers of ADC
Composer	Anna Whitaker
Lighting Designer	Ben Hughes
Costume Designer	Bethany Cordwell



Truth Beauty Suffering explores the duel between romance and capitalism. Two constructs born and raised alongside one another, till death do they part. Starved by profound loneliness, we lust for fantastical ideals while capitalism benefits from our fragile self-esteem... All is not fair in love and war.

Mirroring the socio-cultural tragedy of our yearning hearts, this twisted fairytale consumes and criticizes the romantic utopia. Star-crossed lovers sing, slap and smear towards and away from connection. What will it take for a love ethic to prevail?

"A love ethic presupposes that everyone has the right to be free, to live fully and well. To bring a love ethic to every dimension of our lives, our society would need to embrace change." Bell Hooks

/ CHOREOGRAPHER'S NOTE

Truth Beauty Suffering was developed from Jenni's interest in exploring the intersection between romance and capitalism - how our ideas of modern love and romance can be shaped by capitalistic concepts and behaviours. As she researched the connection between these two concepts, she learnt that they were born alongside each other historically and, although very different, have piggy backed each other over time. Romance and capitalism both compliment each other and compete with each other. This notion of contrast and complimenting sparked ideas about how sound and movement can relate to each other and has been the basis for exploration between Jenni and the Company Artists.



Jenni likes to begin her creative process with a range of reference material and sources of inspiration. She was excited to reacquaint herself with Baz Lurhmann's 1996 film, *Romeo + Juliet*, for the way it aesthetically and stylistically depicted the ideas of romance and capitalism and re-contextualises a Shakespearean text into modern day. Jenni was particularly drawn to the editing techniques used in the film, the rhythm created by the cutting and changing of scenes and how that aligned with the soundtrack. She enjoyed the fast, rhythmic and choppy nature of the film, and the way it guides the viewers experience, both of which have influenced the choreography. Jenni was also inspired by the actors' performances in the film in relation to how immersed and present they are in the moment. The dancers have explored this performance quality throughout both the process and performance.

Cinema has been a source of inspiration for Jenni in the past, particularly in relation to costume, visual effects and how the viewer's attention can be guided. She often designs her works for the theatre setting and thinks about how the audience is viewing it, what their perspective is and what's taking their attention at a certain time. Like in film, she considers the foreground, background, complementing and contrasting with levels and spatial relationships, as well as the ordering of sections, transitions and repetitive motifs as important aspects for driving the viewer's attention and curating their emotional journey.

Watching *Romeo + Juliet* with the dancers kicked off the three-week creative development period. Alongside the film, Jenni shared a range of other materials with the dancers from literature to design to couture fashion, which sparked their discussions on the concepts of romance and capitalism. Together they melded their thoughts and ideas on modern love, lust and romance to create their own fairy tale narrative that both mirrors the current social cultural landscape and subverts human behaviour.

07 — TRUTH BEAUTY SUFFERING / CREATIVE DEVELOPMENT

/ JENNI LARGE



A process of continued improvisation and elimination is how Jenni creates her work. What's distinct about the way she collaborates with the dancers is that Jenni doesn't tend to set individual tasks, rather tasks and improvisations are devised, considered, attempted, observed and refined in a collective manner. This way of working can be demanding for the performers in terms of their focus and endurance, but it builds deep understanding of teamwork and team flow. She chooses this way of working as it allows her to choreograph from an embodied place and prefers collaborating physically with the dancers as a way to imbue her style and physical vocabulary. Her process is highly collaborative but her style is also quite distinct, this approach requires the dancers to both adopt Jenni's choreographic nuances and bring their personal flare. Jenni admired how generous the ADC dancers were in sharing and physicalising their personal stories within the process.

The other major contributor to the creative process was sound designer Anna Whitaker who was often in the studio at the beginning of the process. Live improvised sessions were set up with Anna and the dancers where they responded to each other, within their own determined scores. Jenni describes this process as 'juicy' and 'very alive' where sound and movement contrast and complement one another through live decision making, allowing things to linger and be explored, with lots of room for mistakes and new discoveries.



07 — TRUTH BEAUTY SUFFERING
/ CREATIVE DEVELOPMENT

/ JENNI LARGE

The Production Elements used within *THREE: Macindoe / McCartney / Large* have been carefully selected to enhance the choreographer’s intention behind the works. A selection of the Production Elements used in *Dull Boy*, *Tiny Infinite Deaths* and *Truth Beauty Suffering* are summarised in the table below.

- Students can complete the table and add additional information about the Production Elements following their viewing of *THREE: Macindoe / McCartney / Large*.
- 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.

Production Elements	<i>Dull Boy</i>	<i>Tiny Infinite Deaths</i>	<i>Truth Beauty Suffering</i>
Performance Space / Set design	+ Large, recycled posters create a sculptural design in the space. Reusing waste from advertising that would otherwise end up in the waste system.	+ On stage is a vintage TV which plays a film representative of another body experience from a maggot’s perspective.	
Props	+ The same reused advertising posters from the set are used as implements to hit the ground with, representing work / labour.		
Costume	+ Costumes are patched together from existing garments, in a range of streetwear style trousers and shirts. Reusing waste from fashion that would otherwise end up in the waste system.	+ The fabric is puffed, with volume added in strange places, to disrupt the outline of the human body and replicate a maggot. The costume also features a mask made from polymer clay. It is revealed throughout the work as the maggot becomes more aware of its surroundings.	+ Two contrasting visual elements are used in the costumes – pink and tulle, referencing romance and ballet, and camouflage for military and war.
Lighting	+ An exploration of lighting states that create an environment for the concepts within each scene.		
Music/Sound	+ The sound moves from harmony to rhythm on a genre bending pathway. The beat increases to a Drum and Bass beat with a tempo to it that induces a strong heartbeat and a motivation to work.	+ Big rolling club beats, distorted vocals, and a sense of floating or transcending.	+ Original composition by Anna Whitaker evokes contrasting feelings of being up in the clouds and down in the dungeon. The sound moves from emotive, classical, ethereal sounds to dark, eerie, swelling sounds.



What is something you've found challenging during the creative development of *THREE 2024*?

One challenge I found during the process of *Dull Boy* was in a specific section we call *Billie Jean*. In the making of this section, we created several duets to the lyrical syncopation of pop songs like *Billie Jean*, *Man in the Mirror* (Michael Jackson) and *Say My Name* (Destiny's Child). We then put the duets together to create a longer phrase and performed them to an entirely different music track.

The challenge for me, is to move against the music that is playing externally and focus solely on the rhythm and timing of the song playing in my head that the movement was originally made to. All the while trying to keep in time with the other performers!

/ Lilly King, Company Artist



What is something you've approached differently, or something new you've learnt, during the creative development or performance of *THREE 2024*?

A universal approach across both works we've created for *THREE* is the understanding that mistakes will happen in rehearsal and on stage. Instead of this being a negative, we've tried to harness the power of small errors to inform choreographic choices and develop scenes. We achieve this by committing to "accidental" moments that arise within each work, aiming to make any mistake seem part of the intended choreography. I like to see this as two choreographies unfolding simultaneously — the rehearsed choreography and the responsive choreography.

/ Harrison Elliott, Company Artist

What are some of the similarities and differences you've experienced between the creative development of Alisdair Macindoe's *Dull Boy* and Jenni Large's *Truth Beauty Suffering*?

A similarity between *Dull Boy* and *Truth Beauty Suffering* is that they offer reflection upon specific social norms and behaviours. Both works respond to our participation in the consumption of human interactions, be they on the stage, on the street or through social media.

The difference between them is how these themes are portrayed. *Dull Boy* takes a position of frustration towards the industrialisation of human interactions in social media, while *Truth Beauty Suffering* utilises the act of being seen as an exploration of power and consent.

/ Harrison Elliott, Company Artist

How do you transition between works in the performance - thinking about moving from one world to another, and/or one language to another?

Both the works in this season of *THREE* divulge in very idiosyncratic worlds, both requiring a particular frame of mind. *Dull Boy* requires a lot of presence of mind to focus on the counts and not react if something goes wrong. For this work I make sure I take space for a 10-minute self-mediation where I focus on my breath. Before a run of the work as a company we run two different sections to ensure we are connected and confident in the counts.

Truth Beauty Suffering for me is all about the character and playing with the audience's attention. For this I have a Spotify playlist with a few songs that help me tap into the character where I feel powerful and a little defiant. I usually play this whilst I am getting ready, then pre-performance we run through vocal warmups as a company.

/ Georgia Van Gils, Company Artist



How have you connected with the themes of both *Dull Boy* and *Truth Beauty Suffering*, considering they're both works that explore your personal perceptions and reflections on current social constructs and behaviours?

The themes of both Jenni and Alisdair's work for me are deeply connected to my position in the world and its chaos. I feel a deep relationship to the absurdity, chaos and effort in both works as they feel as though they are the only way in which I can express, connect and try to comprehend the world currently. This way of connecting to themes that reflect my position in the world feels as though I am materialising history through the process, my history, our history, ensuring it's remembered in its fullest

/ Lily Potger, Company Artist



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?

One of my favourite parts of the process from first rehearsal to premiere performance is right at the beginning with our first discussions of where and what the work could look like. Dreaming big and seeing all possibilities of what route we could take.

Then taking a moment before the premiere to see what we've crafted and created together. Throughout this journey I really appreciate the bond and camaraderie we, the performers and the choreographers, build together.

/Tyrel Dulvarie, Associate Artist

What inspires you and motivates you as a dancer?

What motivates me is the constant research and exploration of myself, not just as a mover but as an artist and person. The process of learning new perspectives, new movement pathways and life experiences are some of the things that inspire me. I find inspiration in everything I experience..

/ Taiga Kita-Leong, Company Artist



DANCE

/ CREATIVE TASKS

These choreographic tasks have been drawn from the creative development of Dull Boy and Truth Beauty Suffering and are designed to encourage students to explore a variety of techniques and approaches to creating new and innovative movement in connection to the Australian Curriculum strands of Developing Practices & Skills and Creating & Making. Each task began as a process to explore the ideas and themes of the two works.

TASK A

Swipes

/ SOLO TASK

Drawn from the action that we repeat so many times throughout our day, this task explores how many different ways we can perform the action of swiping, using a range of body parts and whole-body movements.

Begin with an exploration of the action with the hand and arm, paying particular attention to the energy and direction of the movement. Progress to exploring how this action can then be performed using different body parts, playing with the size, speed and direction of the movements.

Keep exploring this action in all its variations, to uncover the interesting movement and moments, as the Company Artists and Alisdair Macindoe did in the creative development.

Select a number of your favourite swipes, that include a range of speeds, dynamics, size and direction, and put them together in a sequence.

10 AFTER THE SHOW

/ CREATIVE TASKS

/ DULL BOY

TASK B — I'm up, you're down. You're down, I'm up.

/ DUO & GROUP TASK

This task begins as a contact improvisation activity to explore using the energy or impetus of one person falling to the floor to make their partner stand up from the floor.

Begin with one person on the ground, seated or lying, and one person standing. Dancers hold hands or wrists and remain in contact the whole time. Explore the different ways the standing person can use the energy from a fall, or movement to the floor, to lift their partner up off the floor.

Once you've explored several different ways that this can be achieved, select your favourite sequences. Play with how the sequences / movements can be linked so the effect of the choreography is that bodies move up and down seamlessly.

Once this phrase of multiple ups and downs has been created as a pair, develop the movement material further in one/some of the following ways:

- Put two pairs together to play with how the same effect can be achieved in a group of four.
- Find ways to travel the movement across the space and change direction.
- Play with resistance between partners and the speed and energy of falling to the floor.

10 — AFTER THE SHOW / CREATIVE TASKS

/ DULL BOY

TASK C ——— Responding to sound

/ SOLO & GROUP TASK

Use this short clip from Baz Luhrmann's *Romeo + Juliet* 

or a scene of your choice that includes layering and
interchanging of text, music and sound effects.

Watch the clip first to take note of any specific gestures,
interactions, movements or positions of the body to carry into
the task. The sound only is then replayed for the improvisation,
with no visual input.

Respond to the range of sounds and textures in the
improvisation thinking about choices in movement quality and
dynamics, and rhythm and tempo.

Consider the following in the improvisations:

- Spatial arrangement (how to create or dismantle power and relationships using space/levels)
- Experimenting with physical storytelling and dramatisation that mimics or copies the sound score quite literally with balletic, mime or theatrical style movements.
- The abrupt changes between music, sound effect and text as a tool for changing between modes of improvising or physical ideas. Use these changes as an impetus to drop what was being explored and try something else instinctual.

Repeat this task many times, continuing to improvise and
respond to the same clip. Use this process of repetition as a way
to refine and distil the most instinctual or enticing ideas into set
choreography.

10 ——— AFTER THE SHOW
/ CREATIVE TASKS

/ TRUTH BEAUTY SUFFERING

TASK D — Exploring & Responding

This task aims to develop students' ability to analyse and interpret *THREE* in connection to the Exploring & Responding strand of the Australian Curriculum. Students can use the table to unpack and explore the dance concepts and skills following their viewing of the production.

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



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