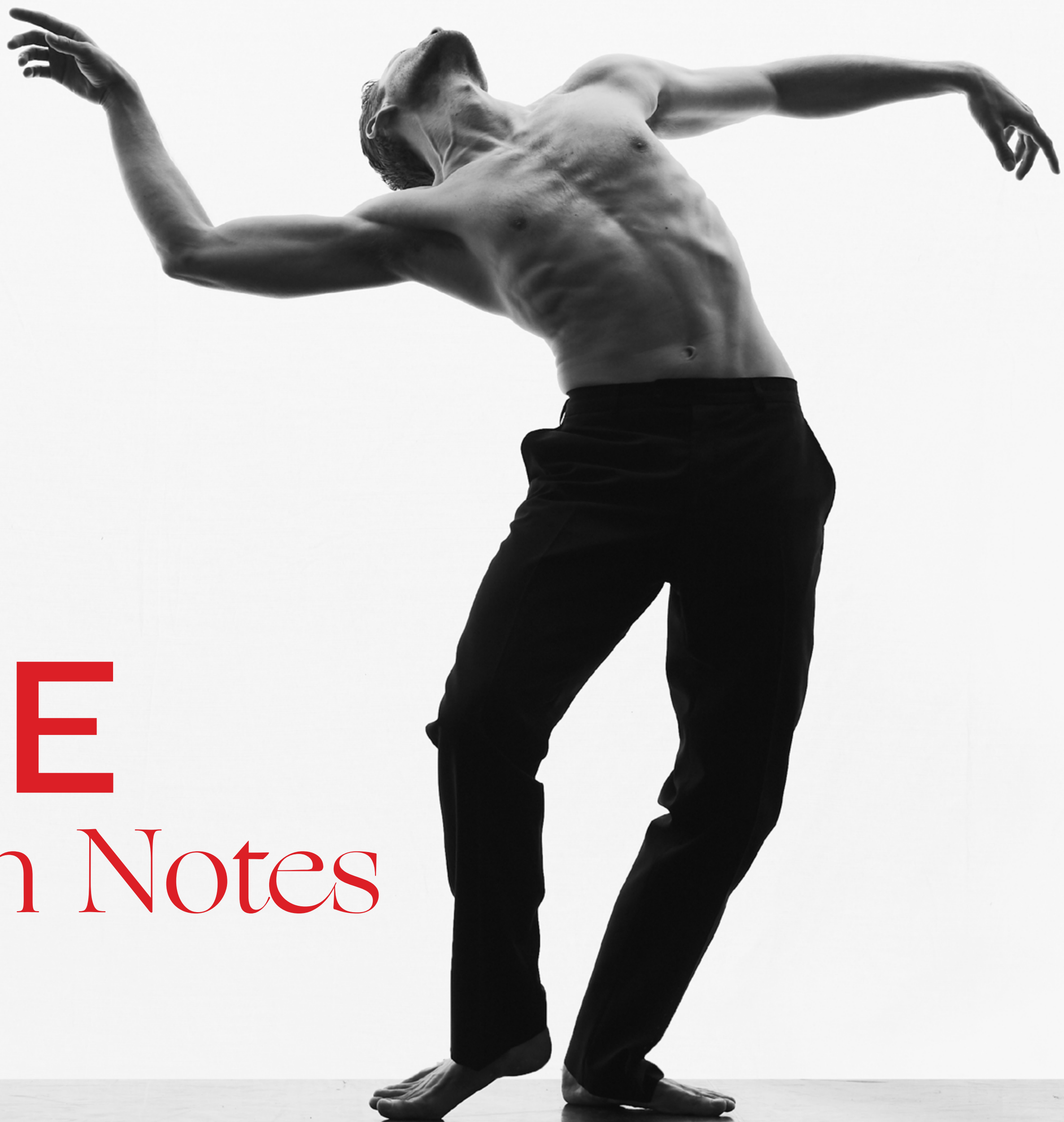


Australasian  
Dance  
Collective



THREE  
Education Notes



01	Introduction
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07	Insights from the Artists
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09	Responding Tasks



Lane /  
Lister /  
Shechter



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

They aim to assist secondary school dance teachers with integrating the elements of *THREE* 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 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 book or find out more information.

## Watch

Watch our behind the scenes videos to gain insight into the creation of some of the works:

[Alterum](#)   [Still Life](#)   [Cult](#)

## Research

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

## 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.







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About the Company [➤](#)

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About the Artistic Director [➤](#)

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About the Dancers [➤](#)

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# Local, National & International Excellence

**THREE** is a rare treat — a triple bill featuring three astonishing premieres from Hofesh Shechter, Melanie Lane and Jack Lister..

**Cult**, presented in association with Hofesh Shechter Company, is the short work that propelled Shechter into his globally-renowned career. Instinctive and raw, it is a powerful illustration of Shechter's groundbreaking and acclaimed choreography.

**THREE** is also the first time Queensland audiences get to experience London-based Shechter's exhilarating work.

Brisbane's own **Jack Lister** fuses visual arts and dance as a touchstone for our own mortality in **Still Life**.

While **Melanie Lane**, one of Australia's strongest female choreographic voices, delves into supernatural hybrid bodies in **Alterum**, with a new score from her long-time collaborator, **Clark**.





Melanie Lane is a choreographer and performer based in Melbourne. From 2001–2015, she was based in Europe, and as a performer has worked with various companies and artists such as Kobalt Works | Arco Renz (B), Club Guy and Roni (N) and Tino Seghal (G) performing world wide.

As a choreographer, Melanie has established a repertoire of independent works performing in international festivals and theatres in Europe, Asia and Australia.

Melanie choreographed the 2014/15 and 2017 live shows for UK electronic musician Clark (Warp records), performing internationally including — Field Day London, Moma PS1 New York, Villette Sonique Paris, Funkhaus Berlin and Sonar Festivals in Barcelona/Istanbul.

Her collaborative work extends to artists such as musician CLARK, film maker Amos Gebhardt and visual artists Martin Boettger, Ash Keating and Bridie Lunney.



In Australia, Melanie has joined Antony Hamilton for over six of his projects. In 2015 she was appointed resident director at Lucy Guerin Inc. in Melbourne and performed in Lucy Guerin's *Split* for which she was nominated *Outstanding female dancer* for both Helpmann and Green Room Awards.

Melanie has been commissioned to create new works by Chunky Move, Sydney Dance Company and Nagelhuis Schia Productions. Melanie was choreographer for the English National Opera's 2018 production of *Salome*, directed by Adena Jacobs.

Her choreographic work was the recipient of the 2018 Keir Choreographic Award and the 2017 Leipziger Bewegungskunstpreis.

*Alterum* — latin for 'other', speaks to the embodiment of 'otherness'. Stealing from ancient and current mythologies of the supernatural body, *Alterum* manifests new found heroes in a parallel existence that is both urgent and obscure.

Six hybrid bodies march, wrestle, writhe and fly in a collective dance that reflects the human desire to reach beyond the limits of our bodies whilst seeking to maintain the primal instincts of connection, protection, intimacy and desire.

With a bold, original score from long time collaborator Chris Clark (UK), *Alterum* celebrates the potential of the supernatural body by navigating and negotiating a meeting between hyper-reality and human-ness.

Following his training at The Australian Ballet School, Jack Lister joined Queensland Ballet (QB) in 2014 and danced many featured roles in works choreographed by Christopher Bruce, Nils Christie, Jiri Kylian, Trey McIntyre and Natalie Weir.

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.” Jack has gone on to create and present works throughout Australia, United Kingdom, China and Germany.

*Fonder Heart* (2016) was long listed for an Australian Dance Award, while Jack’s mainstage works *Rational/Animal* (2017) and *B-SIDES* (2018) both received critical and audience acclaim. Jack’s short work *Still Life* (2017) was restaged for the International Ballet Gala XXVII in Dortmund, Germany.



Jack was commissioned to create *A Brief Nostalgia* for The Birmingham Royal Ballet. It was also performed at Sadler’s Wells Theatre, London and was heralded as “entirely original” and “of exceptional maturity and depth”.

Jack has also collaborated with director, Ryan Renshaw creating dance films. Their creations, *Happy Ending* and *Bubblegum* have been screened and received award recognition at the prestigious San Francisco Dance Film Festival and LA Dance Film Festival.

In January 2020, Jack joined Australasian Dance Collective as a company artist and was appointed Associate Choreographer with Queensland Ballet.

Most recently, Jack premiered *Aftermath*, a co-creation with ADC Artistic Director, Amy Hollingsworth and The Kite String Tangle’s Danny Harley.

Art galleries have always felt like a sacred space to me. A space where I am simultaneously struck with clarity and spurred to imagination, awed by the way static imagery sculpts our internal dialogue. There’s a great power in the contradiction of galleries; public and private, curated to confront and comfort. Equally, our responses are contrastingly ephemeral to the works enduring.

To me, the beauty in dance, as in life, is a transience; experiencing something holding together and falling apart, simultaneously. Given the chance to sculpt my work out of body and breath, it poses a question. How can we preserve something that is by its very nature, impermanent?

*Still Life* deconstructs the artworks steeped in symbolism of the Memento Mori movement — a reflection on mortality, the beauty in decay and our relationship with time.

Jack Lister  
Choreographer of *Still Life*



Choreographer Hofesh Shechter OBE is recognised as one of the most exciting artists making stage work today, renowned for composing atmospheric musical scores to compliment the unique physicality of his movement.



Hofesh is Artistic Director of the UK-based Hofesh Shechter Company, formed in 2008. The company are resident at Brighton Dome and Hofesh is an Associate Artist of Sadler's Wells.

Hofesh's repertoire for the company includes *Uprising* (2006), *In your rooms* (2007), *The Art of Not Looking Back* (2009), *Political Mother* (2010), *Political Mother: The Choreographer's Cut* (2011), *Sun* (2013), *barbarians* (2015), *Grand Finale* (2017) and *SHOW* (2018) with his apprentice company, Shechter II.

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

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

*Grand Finale* is the latest full-length work in his canon, which premiered at La Villette with Théâtre de la Ville in Paris on June 14th, 2017 and was nominated for an Olivier Award for Best New Dance Production.

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

Created in 2004, as a response to the world around it, *Cult* is an explosive, electric piece that takes a dark, ironic view of the powers that steer our society. *Cult* drew public attention immediately to Shechter's dark and captivating work that delivers physical, virtuoso dance, embraced by elegant stage compositions and an overall gripping atmosphere. A rich soundtrack composed by Hofesh himself enhances the lithe routine of six dancers in this forceful, yet touching, performance.

"This piece is very close to my heart, it was the first group work I created and it marked the beginning of a long creative journey. That 16 years later *Cult* is still relevant, is both a testament to the rawness and integrity of the emotions it carries, as well as, unfortunately, a still tormented world, where culture and individual struggle to find balance of powers."

Hofesh Shechter  
Choreographer of *Cult*



Melanie's inspiration for her work was focused on the concept of otherness and how it could be used as a lens for us to look back at ourselves as humans. She chose the name Alterum for the piece as it means 'other' in Latin. At the beginning of the creative process Melanie shared some of the references that had inspired her, from mythological creatures to present day superheroes, in the form of images, videos and articles.

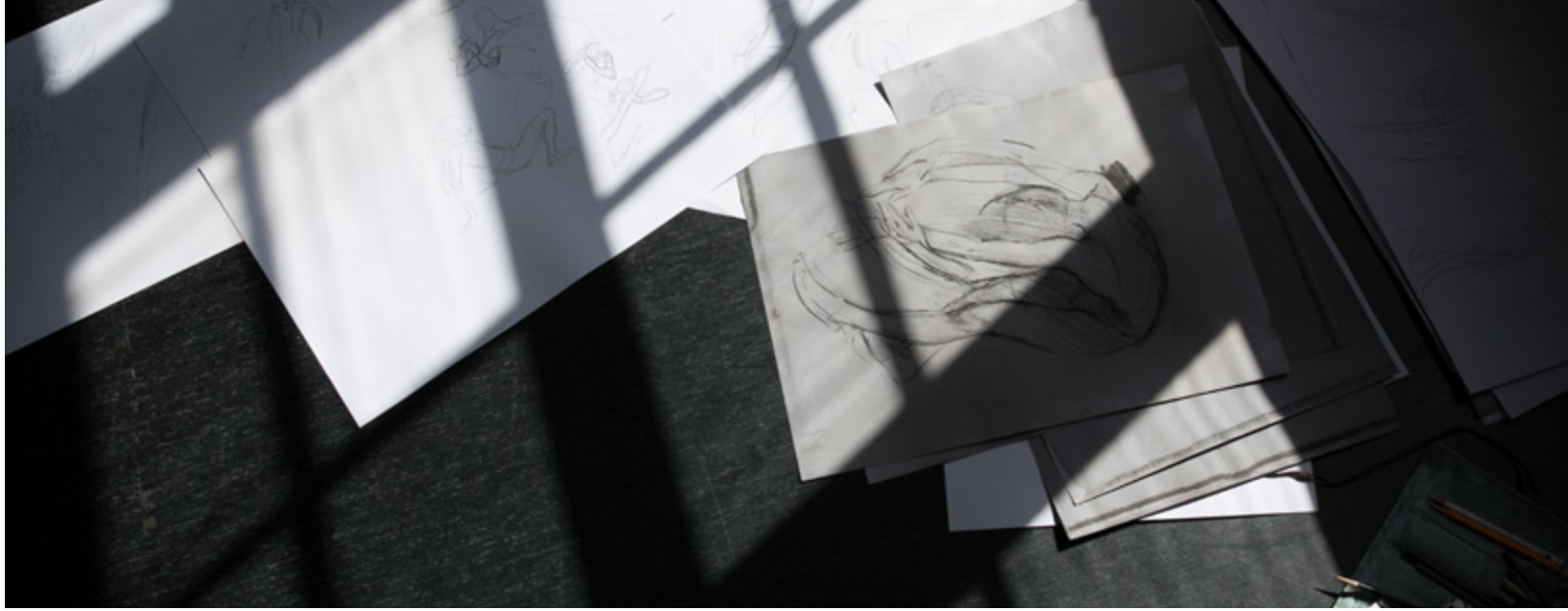


The dancers began the development of the work with long sessions of improvisation and exploration to start to inhabit Melanie's movement style. Melanie used a combination of both setting her own movement as well as giving the dancers creative tasks to generate new movement. The aim of the tasking was for the dancers to find new and unnatural movement pathways in their bodies, portraying a feeling of a hybrid being — part human, part supernatural or androgynous being. Other sections in the piece were improvisation-based and will remain improvised during the performance. With some of the more dynamic travelling sections of the work, Melanie began with a base phrase, of which there are five, and kept layering the structure.

Solo material was formed by using a series of words as a stimulus for the dancers to respond to and interpret. The words included "oscillating" (between hard and soft), "torsion and stretch" (spiral/twist), "isolation/saturation/gestures" (speed/accelerate), "pulse" (inside body/grounded), "pushing" (across terrain) and "stillness/suspension (think). The solo material can be seen inserted throughout the final piece.

An additional challenge that Melanie sets herself in all her works is that none of the dancers ever leave the stage. She wants the dancers to continually inhabit the 'world' they are creating on stage and not enter in and out of it. This influences her choreography as she must find constant pathways and negotiations in the space for all the dancers. It also means the dancers are moving the whole time, requiring enormous stamina.





To begin his creative process Jack shared his inspiration with the dancers. He described his deep interest in visual art, in the sacredness of galleries as a space and the stimuli he was most drawn to, Memento Mori — Still Life paintings.

Memento Mori — translated from Latin as “remember you must die” — is a style of painting that flourished in Europe in the 16th – 17th century, reminding the viewer of their mortality and the brevity of life. Memento Mori is now referred to as *Still Life*. Memento Mori paintings were often made up of arrangements of items that had great symbolism for the painter or the commissioner of the painting. These symbols were both reminders of death and its ever-presence in life, as well as the items that a person wanted to be remembered by.

Objects often used as symbols in Memento Mori, and used as inspiration for Jack’s *Still Life*, include:

- + Skulls, skeletons and snuffed out candles (representing death)
- + Flowers and fruit, such as pomegranates and plums (things that decay or are blood-like)
- + Books, collars, musical instruments (objects indicating scholarly pursuits and vocations)
- + An hourglass or clock (a reminder that human existence is fleeting)

The Company dancers were given creative tasks and improvisation scores to develop ‘worlds’ and generate movement that spoke to Jack’s ideas. The dancers worked from a range of stimuli that each reflected Jack’s personal take on what Memento Mori represents, the feelings it addresses, and the symbolism of the brevity of life.

As the exploration revealed gems, Jack worked collaboratively with the dancers to flesh out and refine the sketches of movement to build the ‘worlds’ that would make up the piece. Jack was interested in searching for a way to capture unattainable moments through the choreography. He was challenged with the conflict of creating art with the impermanence of our artform (dance). His aim was to create tangible moments that would usually be fleeting.

One of the tasks Jack set the dancers was to find their own response to Mark Sander’s poem: *The Still Life*. The dancers reflected on a phrase, or simply a word, from the poem and created their own interpretation of it. The dancers then taught each other their phrases, joining parts of each phrase together, imbuing them with their own sense of dynamics and rhythm.

Now — just at that silent place,  
between sadness and gratitude,  
wind-worn balances we all weather —  
a cardinal leaps from a bare trim limb,  
its red bloom lingering. The sun down  
in deepening darkness  
where night clouds consume it,  
evanescence of orange and purple.

How moment passes, how memory  
holds. The heart must break  
if it has ever felt joy. The heart must  
break because diminished things matter,  
and having mattered hold, still.  
You were here. For us. Then break, heart.  
Your fingers lie upon the pulse of our days.

### ***The Still Life***

By Mark Sanders





Production elements used within *THREE* have been carefully selected to enhance the choreographer’s intention behind the works. Some of the production elements used in Melanie Lane’s *Alterum* and Jack Lister’s *Still Life* are summarised in the table below:

Production Elements	Alterum	Still Life
Props		<ul style="list-style-type: none"><li>+ Smoke effect to depict the snuffed candle</li><li>+ Flower to depict a fragile organic object that will, over time, decay</li><li>+ A sand drop to depict an hourglass, the passing of time and impermanence.</li></ul>
Performance Space / Set design	<ul style="list-style-type: none"><li>+ To create the sense of expansiveness, this work does not utilise side lighting booms or wings. This opens the space out to feel more cavernous.</li></ul>	<ul style="list-style-type: none"><li>+ A white wall simulating the gallery experience and to create depth and perspective</li></ul>
Costume	<ul style="list-style-type: none"><li>+ The costumes are an important design element of the work to help create a world of ‘otherness’.</li><li>+ The stylised coats and unitards aid in morphing the human form.</li><li>+ The sunglasses add an element of mystery as we are so used to being able to read people by their eyes and facial expressions.</li></ul>	<ul style="list-style-type: none"><li>+ Costumes have a pedestrian feel, like clothing worn by people visiting a gallery.</li></ul>
Lighting	<ul style="list-style-type: none"><li>+ The lighting is designed to help create a world that explores duality and contrast. It also highlights the shape and contour of the movement and the silhouettes of the costumes.</li></ul>	<ul style="list-style-type: none"><li>+ The lighting gives a sense of the action taking place in a gallery and also supports the emotional aspect of each scene. Indirect light is used to shape the scenes that unfold, providing texture and depth. The balanced use of indirect light and clear focal points helps guide the viewer’s attention.</li></ul>
Music/Sound	<ul style="list-style-type: none"><li>+ Original composition specifically commissioned for this work with a strong rhythm that sometimes matches and sometimes contrasts the choreography.</li></ul>	<ul style="list-style-type: none"><li>+ A contrast of old and new music to represent the meeting of ancient art with modern life.</li></ul>

Tasks

1. Students can complete the table and add additional information about the production elements following their viewing of *THREE*.
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.





Tell us about your experience of choreographing on a contemporary dance company for the first time, compared to a ballet company.

**Jack Lister — Choreographer / Dancer**

As a choreographer, whenever I begin a creative process, I always take a different approach. I am a very collaborative person and enjoy the conversation and transfer of ideas between myself and the artists, as they are the ones physically experiencing it. With this work, I have been able to be less hands on in regard to making the physical steps but have enjoyed the new possibilities of shaping scenes, moments and images into the work to create a full picture. When I am working with a ballet company, I am more direct in shaping the steps and the form of the work but I tend to gravitate to dancers who I am able to engage in conversation with about the movement and how best to approach or resolve choreographic ideas.

The dancers have been instrumental to the creation of *Still Life* and their contribution both physically and verbally have pushed me to think and create imagery that has not previously been in my choreographic vocabulary. Personally, it's exciting to share different perspectives and ideas around the room and consequently give me a new lens to see how these ideas could unfold.



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

**Lonii Garnons-Williams — Dancer**

Being conscious of keeping the three pieces separate and creating movement that responds specifically to the choreographer's tasks. Jumping between different styles is also a challenge as you must have a more holistic strength to apply yourself across genres.

What is something new you've learnt during the creative development of *THREE*?

**Josie Weise — Dancer**

Something new I've learnt / learning to play with throughout this process, is sustaining the texture of tension in my body without gripping muscles to achieve it.

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?

**Tyrel Dulvarie — Dancer**

I love being in the studio/rehearsal space collaborating with one another, exploring ideas, the trial and errors, but my favourite part of the process whilst creating and performing is the moment when all the elements come together; structure, intention, storyline, movement, emotion, costume, lights, music. All the detailing, connections that you work on each day to make the choreographer's vision come to life.



What are some of the similarities and differences you've experienced between the creative development of Jack Lister's work *Still Life* and Melanie Lane's *Alterum*?

**Chase Clegg-Robinson — Dancer**

Jack and Melanie's creative process were similar in a way that they were both very broad and open to many possibilities when tasking. The differences in the two was that *Alterum* has a very specific stylised movement whereas for Jack's piece we discovered together as a group what the *Still Life* world would look like.

What inspires you and motivates you as a dancer?

**Jag Popham — Dancer**

I'm inspired by the infinite void, the ideas and pathways that are just there, occasionally allowing themselves to be discovered. Stories and subtleties are powerful, as are big moves and grand concepts. Playing without end, both learning and refining. Showing up and sometimes even being accompanied by a muse.





These choreographic tasks have been drawn from the creative development of *Alterum* and *Still Life*, 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 — Spirals

This improvisation task generates movement through the use of memory and observation. This activity can be used to create solo and group phrases.

## PART 1

### Exploration

Ask students to begin the improvisation by exploring spirals throughout their body. Consider the way the head and spine can spiral but also find spirals in the feet, hips, lower and upper legs, arms, fingers and wrists. Place importance on holistic spirals, so not just spiralling one body part at a time but multiple parts together.

## PART 2

### Speed and Tension

Now ask the students to consider both the tension and speed of the spirals to change the dynamics of the spirals — think about thick and sticky spirals compared to fast and loose spirals. Imagine the quality of a spiral performed in different atmospheric pressures, such as underwater or in a thick gooey substance, compared to floating in space. How would such a spiral look and feel? Next, expand the movement to think about how the spirals can radiate through space — moving from up to down (changing levels), travelling across the room in big looping spirals or small tight spirals.

## PART 3

### Breath

In the creative development of *Alterum*, this part of the task was called Island Hopping as the dancers used their breath to arrive at a new place at the end of the breath, like hopping from one island to the next. Ask students to now incorporate breath into their spirals to find new and unusual shapes in the body. The aim is not to plan where the body will stop moving during the spiral but to allow the breath to be the guide. Firstly, spiral the body with full lungs then pause when an exhale and inhale is required — notice the position the body is in when the movement is paused. The next version is to spiral the body on an exhale then pause for an inhale, again noticing the position of the body. Students should also notice the difference the breath has on their movement.



# Task B — Imagery as Stimulus

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

## PART 1

### Tableaux

Ask the students to examine the poses and shapes found in both Renaissance paintings and images of modern day superheroes as a source of inspiration. Next, improvise simple lines, still shapes, postures and gestures depicting those poses. As a group, create a tableau with either a mix of selected Renaissance and superhero positions, or separate tableaux to compare and contrast the two different stimuli. Find ways to give the tableau texture by using a range of levels, directions and exploring formations.

## PART 2

### Actions

Ask your students to compile a list of actions that come from their image, this includes gestures. As an example, the Company dancers used the following actions for their movement sequence: a raised fist (gesture), lean, “sausage” (this was the name the Company gave the action of squeezing the flesh of another person). Students select four actions from their list to embody then put into a repeated sequence.

Next, students should add connecting movements between the actions that are also inspired by the images. In *Alterum*, choreographer Melanie Lane selected a rocking movement, pincer grasp with fingers and facial gestures mimicking singing, barking and licking as the connecting movements for the phrase.

This part of the task can also involve some contact and light weight bearing between dancers when performing their actions. This might include leaning into another person or holding the limb or head of another person.

## PART 3

### Speed and Dynamics

Next, begin exploring the use of different rhythms and dynamics in the movement sequence. Ask students to perform some actions and connecting movements slowly and some fast, changing the movement quality and dynamics. Students can also experiment with how they might respond or react to the speed of a movement as it transitions into the next movement.



# Task C — Smoke Sculptures

This improvisation task allows students to find new ways of moving using the imagery of drifting smoke and by exploring the use of breath to instigate movement.

This task can be undertaken in pairs, trios or larger groups and can include contact work or not. Begin by nominating an Initiator and a Responder/s.

**INITIATOR** By using various techniques (see below) the Initiator is like a sculptor and aims to move the other participant(s) into formations reminiscent of drifting smoke, such as when a candle is blown out.

**RESPONDER/S** The student/s who are being sculpted take on the role of smoke. The movement quality for this task is important and dancers should convey a sense of drift and waft, softness and melting. Responder/s react to the dynamics and movement quality of the Initiator.

## PART 1

### Breath

The Responder/s begin stationary, which could be simply standing in parallel position. The Initiator begins by using breath as a means to initiate movement. By drawing in air (strong audible inhalations/sucking in air) and breathing out (blowing directly on the skin of the dancers), the Responder/s respond to either the physical sensation or the sound of the breath to move their body into new structures within the space.

## PART 2

### Planes of Movement

Encourage students to now use various planes of movement and nonlinear shapes that convey wafting smoke. Initiators can use swiping movements with their limbs to affect the movement of the Responders, like cutting through drifting smoke. The swiping movements can either be in close proximity or through gentle contact. Ask the Responders to gently move from their place. They might consider rolling on the floor, floating a limb in space or finding spirals within their torso.

## PART 3

### Speed & Dynamics

Initiators can now add the actions of running, sliding or jumping between the other participants. They can vary the speed and dynamics of these movements for the Responder/s to react to. Place emphasis on finding the most authentic responses. For example, a fast action by the Initiator might initially elicit a fast movement from the Respondent/s. The movement would then continue to drift, in much the same way that smoke drifts following the fanning of a flame.

## PART 4

### Travel

Next, introduce locomotor movements and travelling through space to the Respondent/s. The Initiator now aims to move, or herd, the group from one area of the room to the other. The Initiator can choose to collect or disperse the group and the Respondent/s may choose to be herded with the group or to be non-compliant by drifting away from the group. The Respondent/s should still respond to all the previous stimulus (breath, planes of movement, speed & dynamics) and the Initiator should find different pathways to move the formation (the smoke). The Respondent/s (smoke) can choose whether to roll, lunge or intertwine themselves with other participants, the choice is individual to each dancer.



# Task D — Skull Duets

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

The students work together to create a duet that gives the illusion of one being with two heads, or two skulls, by finding ways to show one head and hide the other. Choreographer Jack Lister shared images and ideas with the Company dancers for this task which included:

- + one head with four sets of limbs
- + finding movement with symmetry
- + opposing textures — one decaying being and one powerful being

## PART 1

### Intertwining

Ask the students to explore movement that intertwines with their partner and exposes one head while hiding the other. The quality of the movement should be snake-like, smooth and fluid. Focus at first on keeping the heads of both students relatively close together by beginning the duet standing one behind the other. When performing this task, the Company dancers used connected arms to create spaces where they could weave their heads in and out, intertwining their movements.

Expand the movement of the duet by finding ways to create a kaleidoscopic effect with the limbs and heads. Let the heads connect to the arms and experiment with creating a rolling effect of heads along limbs.

## PART 2

### Floor

Find ways of moving the duet down to the floor while remaining connected to each other. Ask the students to imagine being conjoined and how to negotiate that relationship. This might be done by connecting the torso, head or limbs. As an example, the Company dancers connected their backs together and lowered themselves to the floor.

Reverse the process and find ways to return to a standing position while remaining connected.

## PART 3

### Power Play

Begin to explore the possible power play between these tightly connected beings. Students aim to create images depicting one person dominating and controlling while the other is less powerful. Consider the use of levels for this part of the task and include weight bearing movements.



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

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

Tasks

- + Students can use the table adjacent to unpack and explore the dance concepts and skills in each of the dance works of *THREE* following their viewing of the production.
- + Students can write a formal review of *THREE* 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 Hofesh Shechter, Melanie Lane or Jack Lister to discover the influences on their choreography to ultimately enhance the depth of their knowledge of *THREE* and its choreographers.



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