

# THREE

MCCARTNEY / RITCHIE-JONES / BRAY

Australasian  
Dance  
Collective

CREATIVE LEARNING NOTES



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# 01— Introduction

These education notes have been developed to accompany Australasian Dance Collective's performance of **THREE: McCartney / Ritchie-Jones / Bray** and associated school workshops.

They aim to assist secondary school dance teachers with integrating the elements of **THREE: McCartney / Ritchie-Jones / Bray** into dance classrooms.

*THREE: McCartney / Ritchie-Jones / Bray* and its Creative Learning Resources are linked to the Australian Curriculum and Reporting Authority (ACARA) Years 7-10 Dance Curriculum as well as the Queensland Curriculum and Assessment Authority (QCAA) Dance 2025 v1.3 General Senior Syllabus for Years 11-12.

As a triple bill featuring works by three Australian choreographers, *THREE: McCartney / Ritchie-Jones / Bray* aligns strongly with **Unit 1 (Moving Bodies)**, **Unit 3 (Moving Statements)** and **Unit 4 (Moving My Way)** of the Senior Syllabus, providing rich insight and opportunities for students to:

- + Analyse, interpret and evaluate the meaning of dance in different environments, including purpose, context, and social, political or cultural viewpoints, and justify these in their own and others' dance.
- + Solve choreographic and performance problems unique to dance in different environments.
- + Identify and apply safe dance practices in contemporary and other dance genres and styles when working in different physical and digital environments.
- + Identify, analyse and explore issues from different contexts through research and discussion to consider viewpoints that have been or could be expressed through dance.
- + Synthesise their understanding of the integration of technical skills and expressive skills in the rehearsal and performance of contemporary dance and other dance genres and styles to communicate meaning.

## 02 — Before the Show

### EXPLORE

View our 'behind the scenes' videos to gain insights into the creation of the works.

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BEHIND-THE-SCENES WITH JOEL BRAY

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CUDDLE TEASER TRAILER

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BEHIND-THE-SCENES WITH AMBER MCCARTNEY

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### WRITE

Have your students develop a question prior to coming along to 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.

### ENGAGE

Book a workshop with ADC's Company Artists to build on your students' dance practice.

Email [learning@australasiandancecollective.com](mailto:learning@australasiandancecollective.com) to book.

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Dance  
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Photography by  
David Kelly

# 03 — Australasian Dance Collective

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About the Company

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About the Artistic Director

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About the Company Artists

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## 04 — About *THREE*

Since its inception, *THREE* has become one of the defining expressions of Australasian Dance Collective's artistic vision. It exists to champion choreographic voices, invest in the creation of new work, and create space for artists to develop ideas and movement languages that will shape the future of contemporary dance.

The 2026 program brings together three remarkable choreographers – Amber McCartney, Joel Bray and Harrison Ritchie-Jones – each with a singular artistic voice. Across three distinct works, audiences encounter moments of intimacy and humour, tenderness and exhilaration, quiet reflection and breathtaking physicality. Their visions have evolved through the extraordinary artistry of ADC's Company Artists and an exceptional collective of collaborators, including composers Alisdair Macindoe and Louis Frere-Harvey, lighting designer Ben Hughes, costume designer Bethany Cordwell, guest artists Michaela Tancheff and Barbara Bertoldi, and *THREE*'s production team.

**AMY HOLLINGSWORTH**

Australasian  
Dance  
Collective



## *MAARUNG*

**In White culture, old people disappear. In Black culture, eldership is something to look forward to — Elders step to the fore and are honoured, not erased.**

I'm rapidly approaching fifty myself, and as young Blackfellas start calling me Uncle and twinks start calling me Daddy, I find myself encountering questions of time and ageing for the first time. Gays my age are beginning to try to stop the clock — numbers for surgeons and the right clinics in Bali passed around surreptitiously at dinners. Yet I find myself resistant, and I think I have my Elders to thank for that.

Maarung means Circle, as in the circle people make in my Wiradjuri language. This work is made from circles — thousands of them — from a momentary circle inscribed in the air by a limb through to the circle of a lifetime. The earth circles the sun, though it appears to be the inverse. We circle each other, and we circle ourselves, repeating our habits and our mistakes.

This work is improvisational by nature, and it continues to hover in that space even now. Each turn around the circle of this work is unique, just as each day, or each lifetime, is.

**JOEL BRAY**

### CREATIVES

|                        |                     |
|------------------------|---------------------|
| CONCEPT & CHOREOGRAPHY | Joel Bray           |
| MUSIC COMPOSITION      | Louis Frere-Harvey  |
| COSTUME DESIGN         | Bethany Cordwell    |
| LIGHTING DESIGN        | Ben Hughes          |
| PERFORMED BY           | ADC Company Artists |



## JOEL BRAY

### Choreographer

Living in Naarm (Melbourne), Joel Bray is a proud Wiradjuri man who danced in Europe with Kolben Dance, FRESCO Dance Company, Roy Assaf and Niv Sheinfeld & Oren Laor, and in Australia with Chunky Move.

Joel's intimate dance-theatre encounters in unorthodox spaces spring from his Wiradjuri heritage, and use humour to engage audiences in rituals about sex, history, trauma and healing. His experimental work challenges white audience expectations of Aboriginal performance and blur the colonial genres.

His works *Biladurang* (2017), *Dharawungara* (Chunky Move, 2018), *Daddy* (YIRRAMBOI 2019), *Considerable Sexual License* (YIRRAMBOI 2021), *I Liked It, BUT* (2021) and *Garabari* (2022) have toured to the Brisbane, Sydney, Darwin, Midsumma, Auckland, LiveWorks and Dance Massive Festivals, and to the Arts Centre Melbourne and Canberra Theatre Centre. Joel's seven-channel video installation called *Giraru Galing Ganhagirri* (*The Wind Will Bring the Rain*) was presented at the National Gallery of Australia, and since toured nationally and internationally.

Joel was the 2019 National Library of Australia Creative Arts Fellow and this research into Ancient Wiradjuri ceremonial practices continues, in collaboration with Wiradjuri elders, to inform all of Joel's work. Joel is the inaugural Chunky Move Choreographer-in-Residence, a member of the Melbourne Fringe Board and was a 2020 Sydney Dance Company New Breed choreographer.

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[LEARN MORE ABOUT JOEL](#)

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# 05——About *MAARUNG*

## IN CONVERSATION WITH

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JOEL

What were your initial inspirations and goals when you began making *Maarung*?

Whilst each of my works is complete and individual on its own terms, together they also form a series. So, if you were to binge all of my works in chronological order, it would be a bit like a choreographic Netflix series.

When I begin a new work I start with a loose thread from the previous work — often something that still intrigues me. In this case, the previous work was *Monolith*, which explored time from the perspective of Country: how geology and topographies mould and change through soil erosion, lava flows and the movements of tectonic plates. Choreographically, we evoked this through what we called “*Lazy Susan*’s”. *Lazy Susan*’s are very slow-moving rotating images in which the dancers cleverly disguise how they are pushing or pulling themselves around. They move at an even pace and the bodies slowly shift like mountains and valleys forming, dissolving and re-forming.

Do you always approach the creative development process in the same way?

I came into making *Maarung* interested in how circles and loops can depict the passage of time. I sat down with the dancers and we had a long, tangential conversation. Somehow, we ended up speaking about ageing, and birth, and death. About funerals, and growing up, and about the switch that happens from being cared for by your parents to, later in life, being the one who cares for them. In this way, the terrain of this new work conjured into vision.

For me, making a new work is like stepping out of my front door and choosing a new direction for that day’s journey. The beginning is the same, but as I progress, I wander onto increasingly unfamiliar paths and into new places. When I make a new work, I always begin with exact same tasks and let them meander me into new creative places.

What tasks or experiences did you use to develop your ideas in the studio?

I always use **the same, very simple, score as my starting point\***. I think it is important that we, as dance artists, begin with the body in space. We shouldn’t begin with a story like a playwright, or a political message like an essayist. I don’t mean we shouldn’t have a story or a political message. Often, I do have a story I want to share, or a message I want to convey to the audience. But when it comes to the moment of making, I put these aside momentarily and begin with the body moving in space. I let the story and message finds themselves through the movement. This simple starting point allows the dancers and I to improvise and discover without limiting ourselves too early or choreographing pantomime.



Photography by  
David Kelly



Photography by  
David Kelly

**CHOREOGRAPHIC TASK A:**  
**THE WHAT AND THE HOW (PG. 24)**

# 05——About *MAARUNG* IN CONVERSATION WITH

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JOEL

What changed throughout the creative development period? Why?

As we progress, of course, ideas, images, emotions and associations naturally reveal themselves. And, in this way, the work conjures into existence, like a blurry image on the horizon sharpening into focus as we approach. Because we had initially spoken about the passage of time—how we age from toddler to teenager, to adult and finally to elder, we started exploring that in our improvisations.

We asked ourselves: What are the different characteristics of movement at different stages in our lives? As toddlers we are always looking around, soaking in everything we see. We play with a cute clumsiness. We make gestures that are proportionally very large for our small bodies. As we age through the teen years into adulthood, our movements become smaller (compared to our body size) and less spritely, but more refined. We move from play to more functional movement. As we become elders our movements become even smaller and more restricted. We travel around space less and our bodies begin to bow under the weight of gravity.

Were there any significant or pivotal moments throughout the creation process?

We developed this over two different periods. In the first creative development we were very generative. We created many scenes across a diverse range of theatrical tones, including several large, energetic dance sequences. When I returned and watched the video, I realised that in a short work, it's important not to try and cram in too many ideas. I found myself drawn to this 'lifecycle' material, so for our second creative development, I chose to hone in on it.

How have your personal experiences influenced the making of *Maarung*?

As an Aboriginal artist, I am very interested in 'Eldership'. We as Aboriginal People respect our Elders as the holders of knowledge. Throughout their lives, they have earned the right to our care, our attention and their dignity. This is not always the case in the broader Australian culture. Older non-Indigenous friends of mine have spoken about the sensation of disappearing as an older person. The 'anti-ageing' industry is built on the idea that ageing is something to fear and to fight, so they can sell us endless cosmetic surgeries, wonder serums and hair-loss treatments.

But as an Aboriginal man entering his late forties, I don't think of becoming an Elder as something to fear. I think this is a gift that Aboriginal culture has to offer the broader Australian society, that ageing is something to embrace and celebrate. And *Maarung* is just such an embrace and celebration. One way of looking at all of life is the gradual process of becoming an Elder. Whilst this entails change and loss, it is, inherently, a process of greater meaning and deep beauty.



Photography by  
David Kelly

# 05——About *MAARUNG*

## LOUIS FRERE-HARVEY

Composer & Sound Designer



"The score for Joel Bray's work was a new adventure into a different style of writing for me. It was built around one generative idea which evolves slowly over the course of 15 minutes; this was conceived from a provocation by Joel to have the score as one big long evolution as opposed to separate sections. I had never written in this way before as my comfort zone lies in creating multiple sections with transitions built later, such as in *Code of Conduct* earlier in the year. However, for this work it was far more fitting as Joel's exploration is into temporal and primordial concepts. If one idea morphs and evolves, climaxes, then de-evolves back into its rudimentary form, this convincingly captures the essence of lifetimes, life cycles, loops and reloops etc.

The sounds within the world are built as layers which sometimes have a relationship with one another, sometimes don't. I'm very interested in sound which sometimes lies independent from the movement, and sometimes lines up, creating what I believe to be a tasty balance of challenge followed by rewarding satisfaction."

## BETHANY CORDWELL

Costume Designer



"Designing costumes for Joel Bray as part of ADC's season of Three has been a great experience in shaping a shared visual language through clothing. Costume design is inherently collaborative, requiring me to bring forward my ideas while responding to the choreographer's intentions and evolving creative direction. Working closely with Joel and the dancers, I gained insight into how movement shapes design decisions, understanding what the choreography demands, what the dancers feel comfortable wearing and how costumes can both support and reflect the physical and emotional qualities of the work. This process reinforced the importance of communication and flexibility in creating designs that truly serve the performance."



**Maarung** Costume Design  
by Bethany Cordwell

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CUDDLE

Partners in crime raise the stakes and go all out on a dance heist. The window is short and the road is dangerous — will they make it out alive?

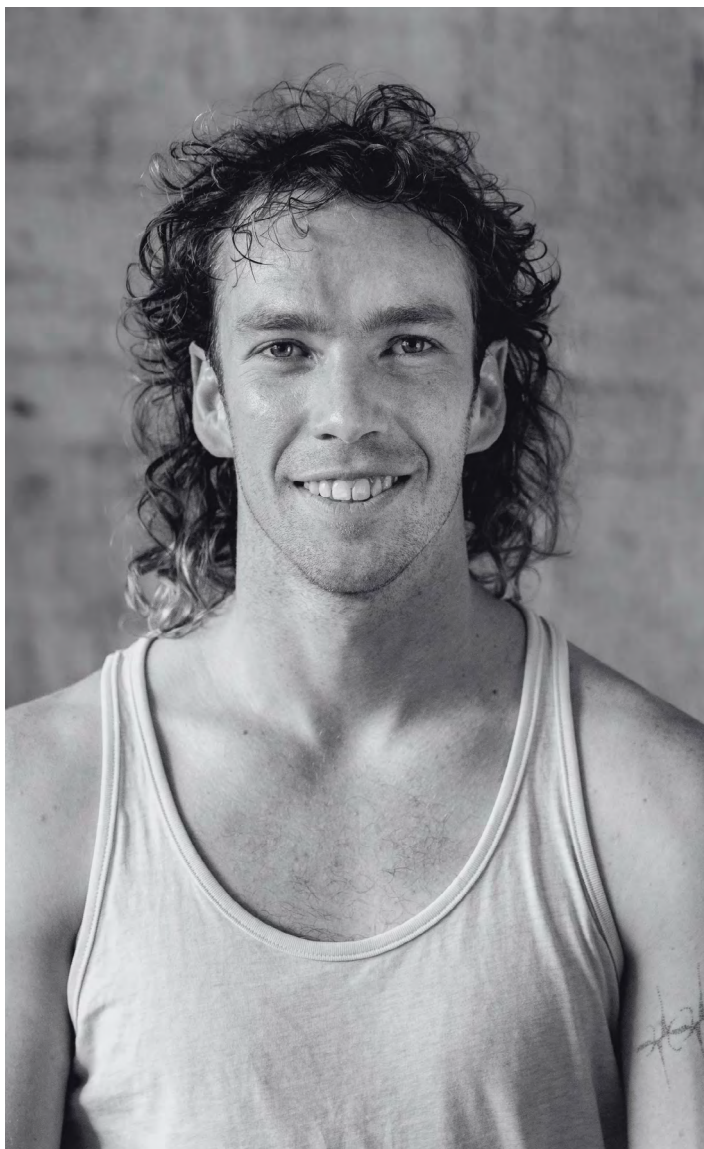
HARRISON RITCHIE-JONES

CREATIVES

|                           |                                             |
|---------------------------|---------------------------------------------|
| CONCEPT &<br>CHOREOGRAPHY | Harrison Ritchie-Jones                      |
| MUSIC COMPOSITION         | Nick Roder<br>Max Dowling                   |
| LIGHTING DESIGN           | Ashley Buchanan                             |
| PRODUCING                 | Michaela Coventry                           |
| PERFORMED BY              | Harrison Ritchie-Jones<br>Michaela Tancheff |
| LIVE<br>CINEMATOGRAPHER   | Babi Bertoldi                               |



Photography by  
Gregory Lorenzutti



## HARRISON RITCHIE-JONES

### Choreographer & Performer

Harrison Ritchie-Jones is an award winning choreographer, dancer and film maker whose work is seen as making waves with his eclectic and unconventional approach to dance. Clashing forms and styles with high technical skill, he's using dance as a frame for absurdity, physical virtuosity and surreal storytelling.

Based in Naarm/Melbourne Australia, he has presented his works in a diverse range of settings across Australia — from black box theatres to town halls, from white box galleries to night clubs.

As a choreographer he has been commissioned and/or presented by organisations across Australia including Lucy Guerin Inc, Sydney Dance Company, Stephanie Lake Company, STRUT Dance & PICA, RISING Festival, Dark MOFO Festival, MONA, Gertrude Contemporary and Melbourne Fringe Festival.

Much in demand as a dancer, he has worked regularly with most of Australia's leading choreographers including Stephanie Lake, Antony Hamilton, Jo Lloyd, Lucy Guerin, Melanie Lane and Alisdair Macindoe.

Recent works created by Harrison and his collaborators include: *Requiem for a CUDDLE* (Fitzroy Town Hall/ Fringe Festival 2025), *R.A.I.N* (Chunky Move 2025), *TANTRUM For 6* (Northcote Town Hall 2025, DARKMOFO:NIGHT MASS 2025), *CUDDLE* (Chunky Move/Frame Festival 2023, Arts House 2024, Sydney Dance Company's INDance 2024, STRUT Dance and PICA'S Restore 2025), *CLUBBLE* (RISING 2024, MONA 2024), *Cold-Tooth* (Gertrude Contemporary 2024), *JUNGLE FURY* (Four Sites/Fringe Festival 2024), *BIG WIG SMALL GIG* (Stephanie Lake Company's ESCALATOR 2023), *Banshee Cried Silver* (The Substation/Frame Festival 2023, Dancehouse/Dance (Lens) 2023), *Shimmer of the Numinous* (NextWave/ Brunswick Mechanics institute 2019).

Harrison is a graduate of the Victorian College of the Arts.

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[LEARN MORE ABOUT HARRISON](#)

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# 06——About *CUDDLE* IN CONVERSATION WITH

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HARRISON

What were your initial inspirations and goals when you began making *CUDDLE*?

For *CUDDLE*, my initial inspiration came from a broad range of influences, but in particular, I was inspired to create a movement language that expanded on my obsession with partnering work and the learning and manipulation of kinaesthetic information.

Initially, I was looking to acquire a wide range of new skills while also building on those I already had, searching for overlaps in logic: weight sharing, transferring, suspending, redirecting. This exploration led me down the path of becoming equally curious about tension and intention. As I wove contemporary dance technique together with elements of martial arts, figure skating, rodeo barnyard dance, and a host of more abstract inspirations, I became fascinated not only by the shift in physicality but also by the emotional and intentional shifts that emerged. At that point, I was simply rehearsing in a car park with Michaela. The goal was to practise, learn, and grow. There was a raw and naïve sense of friendship, hard work, and curiosity, with no outcome in mind beyond our own desire to unlock this huge riddle.

Do you always approach the creative development process in the same way?

*CUDDLE* was one of the first works I made, so at the time I had no real perspective on this question. However, as I have continued to make work, I would say the answer is both yes and no. I think “creative development” is a small term for something that is actually vast and, at times, infinite—particularly from an independent maker’s perspective. With that in mind, I think my ability to navigate this process with an open mind while remaining curious, rigorous, and focused has stayed much the same. Depending on the project, the creative development process always feels different: there is a new group of people, new challenges, new obsessions, and all the excitement that comes with them, even when aspects of the process feel familiar. I notice ideas resurfacing—obsessions that evolve, reshape themselves, or continue into new work like some strange family tree, with each work feeling like a nephew or cousin of the last.

What tasks or experiences did you use to develop your ideas in the studio?

Initially, for about two years, Michaela and I would meet twice a week at a car park or at a place we dubbed the “Concrete Dojo” to practise dancing together in our spare time. Sometimes our task was to learn or study a new move—for instance, something from a figure skating clip on YouTube during the Winter Olympics, or a move we had imagined that didn’t yet exist. Other days, we would spend our time stringing “sentences” of movement together. We grouped our movement logic into what we called “baskets.”

Within these baskets, we gave individual moves names like “Natasha” and sequences of movements names like “Brussels,” which might consist of three moves linked together: “Black Swan,” “Banana,” and “Natasha.” This became our bible—a shared language and a way of navigating, discussing, and reflecting on the practice.



Photography by  
Gregory Lorenzutti



Photography by  
Jo Duck

**CHOREOGRAPHIC TASK B:**  
COUNTERBALANCE FUNDAMENTALS (PG. 27)

# 06 — About *CUDDLE*

## IN CONVERSATION WITH

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HARRISON

What changed throughout the creative development period? Why?

I'd had a lot of partnering training prior to *CUDDLE*, including martial arts, Latin dance, ballroom, salsa, and swing. After a year or two of developing *CUDDLE*, there was a significant shift in the practice. It had shape and definition; it was exciting.

Over time, the overlaps became more interesting than the references themselves. Momentum, suspension, and intention could all be redirected and manipulated. We were fascinated by how some forms are submissive, some graceful, some technical, and some expressive. We pushed those overlaps until the distinctions between them became incredibly small. Now the movement can feel equally aggressive and incredibly sensitive. The gnarlier it looks, the more care it requires.

We learn pathways, then abandon them. The practice taught us that you have to know something deeply before you can change its natural expression or original intention. Why did it change? Naturally, it just evolved.

Were there any significant or pivotal moments throughout the creation process?

A significant moment was going to the ice skating rink, investing \$2,000 in ice hockey gear, and buying a bunch of rubber chickens from the pet shop. Comically I remember thinking, *What am I doing?* We went back to the car park, started rehearsing in the gear with our balaclavas on, and filmed some of it on my iPhone. It felt really interesting to me.

Another pivotal moment came after almost three years, when we had received no funding and none of our development applications had been successful. I decided to make a short film about two weird, bank-robber-looking best friends who were training for a dance show that was never going to happen. We submitted some of this footage to Frame Festival and were subsequently given a wildcard spot to present a one-off showing at Chunky Move. Then *CUDDLE* just exploded.

At what point in the process did you feel the final iteration of the work had taken shape?

A day or two before we opened, we made a significant change to the work. The order was reshuffled, and I cut a few sections. From an internal perspective, the work felt much more settled however I was sad because I had to kill some of my darlings the day before the wedding. But I think it ultimately served the work better overall (and the darlings were resurrected in the next work anyway).



Photography by  
Gregory Lorenzutti

## HARRISON

### SOUND DESIGN

"The main sonic elements I use are voice modulation and squeaky toys. I chose to modulate the performers' voices so their conversation would be disguised like they're bank robbers. I was interested in the duality of the performers sounding intimidating while saying things more sensitive, practical, flirty and caring like "how are you feeling", or "I wanna try this". The squeaky toys hold a fascination for me in how they can be used as a device for redirecting the meaning or confusing it - impact that looks violent and aggressive or tense, is broken by something different, something more absurd. I like how it cuts off, shifts, confuses and stacks meaning to the information we're all processing.

For the music in *CUDDLE* I worked with **Nicholas Roder** and **Max Dowling**. I often work with two composers as I feel it helps thicken and spread the sonic world building. For example, sonic desires can be divided, one composer could work on demonic opera while the other a club banger. Once we had a musical skeleton we then passed the music files around and around to continue adding layers. The music and lyrics have references sewn deeply into their tapestry, spawning from a plethora of things all relating to *CUDDLE*. Reference upon reference consuming and containing the *CUDDLE*."

### VISION DESIGN

"I work with a cinematographer to film and project a live feed in *CUDDLE*, to echo the televised element of something like an MMA fight or World Cup game. It allows me to zoom in on the deeper nuances of the performers' interactions and frame them, capturing a certain intimacy; pinky grabs, whispers and glances. The camera exaggerates and creates drama in the work and I like how it creates choice for the audience on how they want to experience the show."

### COSTUME DESIGN

"I loved the look of Salomon kicks, Carhartt jeans and then this really heavy-duty ice hockey gear over them, with motocross protective gear and balaclavas as well. Very quickly, these pieces became interesting to me dramaturgically; they created more opposites in the work; we looked scary, big and dangerous, but we also behaved in a caring and sensitive way."

## *BROG*

BROG imagines a small ecosystem of bodies evolving under observation. Replicas become a collective, and a collective becomes a self.

AMBER MCCARTNEY

### CREATIVES

|                           |                                              |
|---------------------------|----------------------------------------------|
| CONCEPT &<br>CHOREOGRAPHY | Amber McCartney<br>& the ADC Company Artists |
|---------------------------|----------------------------------------------|

|                   |                   |
|-------------------|-------------------|
| MUSIC COMPOSITION | Alisdair Macindoe |
|-------------------|-------------------|

|                 |            |
|-----------------|------------|
| LIGHTING DESIGN | Ben Hughes |
|-----------------|------------|

|           |                  |
|-----------|------------------|
| PRODUCING | Bethany Cordwell |
|-----------|------------------|

|              |                     |
|--------------|---------------------|
| PERFORMED BY | ADC Company Artists |
|--------------|---------------------|



Photography by  
David Kelly

# AMBER MCCARTNEY

## Choreographer

Amber McCartney is a Dharawal Country/Wollongong Naarm/Melbourne-based dancer and choreographer. Her practice incorporates prosthetics, mask-making, film and practical special effects to create new augmented bodies. Amber has worked extensively with Chunky Move, Lucy Guerin Inc. and is a creative associate of Tasdance. She has collaborated with independent artists such as Jo Lloyd, Jenni Large, Prue Lang, James Batchelor, Antony Hamilton Projects, Alisdair Macindoe and Stephanie Lake.

Amber received the John Truscott Artists Award for her solo *Tiny Infinite Deaths*, performed in *RISING 2023*, originally commissioned by Lucy Guerin Inc and The Substation. In 2023 Amber premiered her solo *Baby Girl*, commissioned by Tasdance, for *MONA FOMA*.

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 Chunky Move and The Tanja Liedtke Foundation's Solitude 1 and created her film *Softtrap* for the 2021 Activators program.

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[LEARN MORE ABOUT AMBER](#)

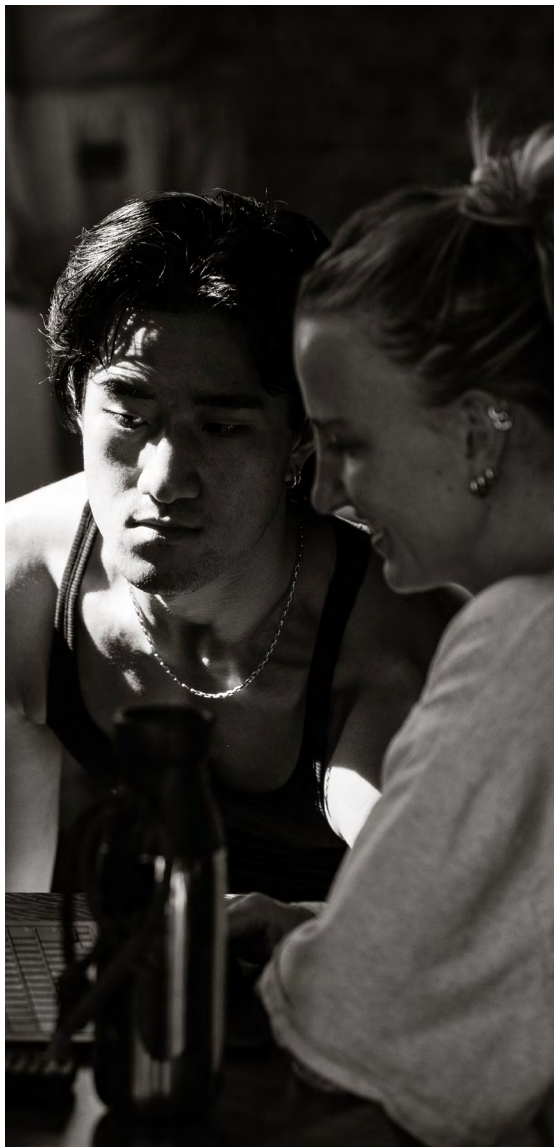
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# 07 ——— About *BROG*

## IN CONVERSATION WITH

AMBER



Photography by  
David Kelly

What were your initial inspirations and goals when you began making *BROG*?

Beginning with a body of work incorporating prosthetics, mask-making, and film, I created *Leech*, a work that morphs the body and challenges the human form through the use of objects and costume. *Leech* was created for Sydney Dance Company in 2024. I then continued developing these ideas in *Untitled Specimen One*—a companion work, or perhaps the offspring of *Leech*. Emerging from darkness comes something human, fleshy, and mutated, drawing inspiration from science fiction and horror.

*BROG* is a collaboration with sound designer Alisdair Macindoe, costume designer Bethany Cordwell, and the company dancers that explores what it means to be human—and what else might be possible. The initial seed of this new work imagines what happens when the cluster of darkness seen in *Leech* combusts and gives birth to a new being, one whose humanness is intensified and amplified.

Throughout the creative process, we have been exploring the materiality of the body through gesture, texture, and a disembodied gaze. We have been investigating the push and pull of power between internal and external forces, with dancers witnessing themselves from the outside as they slide along a spectrum of control.

I imagine the dancers as newly evolving microorganisms contained within a tiny Petri dish, observed by the audience at a microscopic scale. We watch them observing themselves as they evolve into a small ecosystem. There is an uncanny quality to this: we recognise their behaviours and interactions, yet something feels uncomfortably unfamiliar.

Do you always approach the creative development process in the same way?

My practice is driven by an obsession with shape-shifting and visual skewing, investigating transformation through costume, character, and physical modalities. I seek to uncover new movement possibilities by pushing the materiality of the body through specific improvisational practices that stretch its perceived borders through a surreal lens. The creative process often begins with a costume or object attached to the body, which I then attempt to embody as if it were an extension of the body itself. This approach allows movement to emerge from altered physical realities, blurring the boundaries between the human, the artificial, and the imagined.



Photography by  
David Kelly

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**CHOREOGRAPHIC TASK C:**  
**INITIATIONS & TEXTURES (PG. 29)**

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Australasian  
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# 07 ——— About *BROG*

## IN CONVERSATION WITH

Australasian  
Dance  
Collective

AMBER

What changed throughout the creative development period? Why?

The soundscape has evolved significantly from my initial vision. I was originally interested in creating a collaged sonic environment, characterised by jarring cuts and destabilising shifts. In response, the creative process has shifted towards building a more cohesive and immersive world. Alisdair is now developing a singular sonic thread, drawing sounds together into one continuous composition rather than a collage of multiple tracks, allowing the movement and sound to coexist within a unified atmosphere.

What tasks or experiences did you use to develop your ideas in the studio?

So far, the physical language of the work blends kinetic sculpture with both structured and improvised movement modalities. We are exploring rapid transformations along a spectrum of tension, shifting between states that are at times erratic and seemingly disembodied—qualities that, paradoxically, demand an even greater level of embodiment. Through gesture, shifting rhythms, and the transplantation of movement material from one body onto two, we investigate how movement can originate from a force that feels alien to the dancer—something other that exerts control. This force may be experienced as an internal driver, emerging from deep within the body, or as an invisible external presence acting upon it. Layered over this is a performative experience of gaze, in which the dancer observes themselves from the outside, witnessing their fluctuating relationship to control as though in an out-of-body experience.

Were there any significant or pivotal moments throughout the creation process?

Seeing the movement in costume will be essential to developing the visual confusion of limbs and bodies. Once the dancers are uniformly costumed, the boundaries between them will begin to dissolve, making it increasingly difficult to distinguish where one body ends and another begins. This will allow us to refine the “Slug Gymnastics” sequences into a more cohesive human kinetic sculpture, reinforcing the work’s central question of who—or what—is controlling the dancers’ bodies, and how that control is enacted.



Photography by  
David Kelly



Photography by  
David Kelly

**CHOREOGRAPHIC TASK D:**  
TEXTURES & COUNTS (PG. 32)

## ALISDAIR MACINDOE

Composer & Sound Designer



"I have created the sound for several of Amber's dance works now. Our process always starts with a provocation centred around an idea that connects texture, sensation, feeling, and image. For this work we began by thinking about the texture of the sound of a bagpipe, and so I began creating music that explored the texture of reeded instrument sounds. I got out my old saxophone mouthpiece, hit record, then attached it to various tubes and started to improvise.

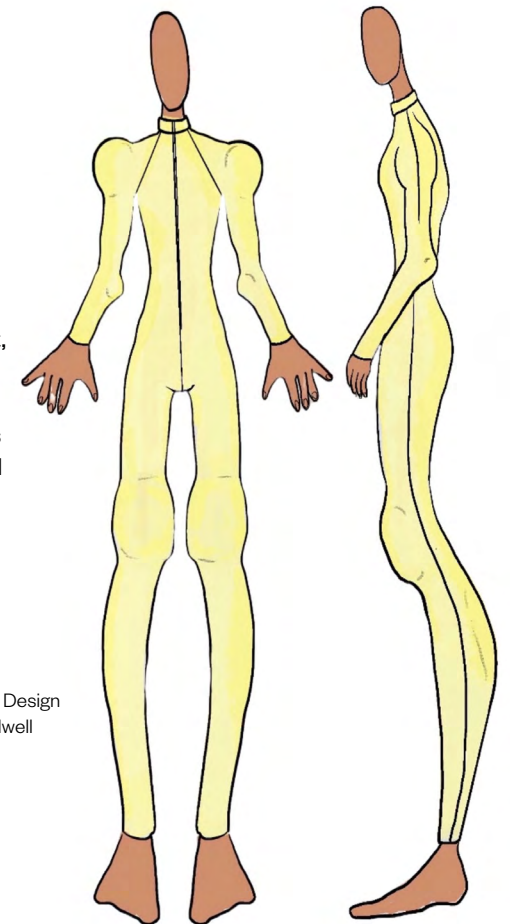
From there we often let the practise of listening both to the sound and the body as the guide. The next step for me when creating with Amber is to make a series of short pieces that become a library of sounds to use when she is developing the choreography. From there we then begin to construct things into sections, and then a whole."

## BETHANY CORDWELL

Costume Designer

"Working with choreographer Amber McCartney was a highly collaborative process, made easier by her clear creative vision from the outset. For Amber, costume plays an integral role in the development of her work, informing not only the visual world of the performance but also the way movement is experienced. She knew early on that she wanted padded unitards, giving us a strong foundation to build from. Starting with such a clear concept meant we could dedicate our time to refining the design through multiple iterations of illustrations, exploring the placement, density, and finish of the padding, as well as the colour of the unitards. This process allowed us to carefully shape a silhouette that realised Amber's vision while ensuring the dancers could move and perform with ease."

*BROG* Costume Design  
by Bethany Cordwell



## 08 — Insights from the ADC Company Artists

How do you approach preparing your body and mind for a new creative development process? Does this approach change when you have worked with the choreographer before?

**SAM HALL:** Every new process can be a leap into the unknown, so I like to approach each one with an open mind and be as available as I can in both my mind and body. Often I will start my day with a small meditation to clear the mind. I also give myself a good warm up, usually with yoga, to allow my body to be ready for anything the choreographer wants to explore. It helps to stay curious about what the choreographer themselves is interested in, and finding how it can blend with your own interests.

When I have worked with the choreographer before, it can be helpful as you usually know what they could ask of you, but I still find it helpful to remain open minded and available for anything as you don't know what this specific piece will bring.

How did the creative developments of *Maarung* and *BROG* compare to each other? What were the similarities and differences between the ways the two choreographers worked in the studio?

**LILY POTGER:** Both processes were really fun and heavily based in improvisation. In *Maarung* we created a heavily scored improvisation structure to follow, whereas in *BROG* we used improvisation to create the world and structured choreography.

Both choreographers have a detailed approach to quality and textures of the body and we spent a lot of time practicing their individual approaches and methods through improvisation. In the studio both Joel and Amber work collaboratively with us, asking for responses to ideas, tasking to create states and choreography and generating movement together.

What is something new you learned during this process? Was there a pivotal moment?

**TE ATAWHAI KAA:** Working with Amber introduced me to new physical practices that deepened my body awareness and understanding of movement. A pivotal moment was exploring instant shifts in physical texture, which broadened my awareness of the connection between mind and muscular tension. This process gave me a stronger understanding of my own physicality and ability to warp and adapt my movement as a performer.

## 08 — Insights from the ADC Company Artists

What is something you found challenging?

**LILLY KING:** A challenge I faced during the process of making and rehearsing the works for *THREE* was during the period of time where we were up to doing full runs of Joel Bray's work. Because of the details and particular nature of the improvisational score it was a challenge to find a balance of practicing the modalities and score but also allowing time away from the score so that curiosity and investigation could still be a part of it.

How do you approach transitioning between works in this performance — thinking about moving from one world to another, and from one distinct movement language to another? Are there certain tools or techniques that you use?

**JACK LISTER:** Luckily, the works that have been created for this program are very specific and nuanced worlds to dive into. Joel Bray's work is based off an improvised structure, allowing freedom to play within set physicality. The work offers an access point through the 'practice' within the work, that slowly and gradually develops and becomes more layered.

Similarly, Amber's work is accessed through sustained and intentional physicality, and group imagery. The task of holding pace, texture, and the group offers a nice ramp to meet the artists who have also migrated into the world with me.

How have you connected with the themes of *Maarung* and *BROG*?

**TAIGA KITA-LEONG:** For *BROG*, I really connected to the themes of evolution and the discovery of a new body. Exploring new movement that my body usually doesn't do has been interesting in a good way. Finding ways the body can distort and change throughout the process of the performance is something I have been interested in.

Within *Maarung* the concept of time and the circular nature of life is something I have connected to. The idea of beginnings and endings becoming one and creating a circular structure have informed the way I move. The sense that the body is constantly moving, the overlapping of beginnings and endings is constantly happening and the exploration of transition in movement is something I have deeply connected to.

# 09 — Choreographic Tasks

These choreographic tasks have been drawn from the creative development of *THREE: McCartney / Ritchie-Jones / Bray*, 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

# 09 — Choreographic Tasks

**Choreographer:**  
Joel Bray

**Theme:**  
Movement Fundamentals, Improvisation

**Group Size:**  
Solo or Group

**Concept:**  
This improvisation task encourages dancers to separate *what* they are doing from *how* they are doing it. By investigating simple spatial actions alongside different physical states, dancers discover how movement quality transforms choreographic meaning. Beginning with fundamental relationships between the body and space allows movement ideas to emerge organically before narrative or thematic concepts are imposed.

## Part 1 — The What

### STEP 1 — CIRCLES

Using different body parts, draw circles through the three-dimensional space around you. Begin with more familiar body parts such as the hands and feet before expanding to less obvious initiators, including the head, elbows, hip bones, sternum, or collar bones.

Explore circles on multiple planes: vertical, horizontal, and diagonal. Vary their scale from very small to expansive. Experiment with allowing one circular pathway to begin before another has finished so multiple circles overlap and coexist.

### STEP 2 — LINES

Now investigate the opposite action by creating straight lines through space.

Move with precision and curiosity. Observe how a pathway that appears straight from one perspective may reveal subtle curves when viewed from another angle. Consider what adjustments the joints and skeletal structure must make to produce the clearest possible linear pathways.

# Task A — The What and The How

## 09 — Choreographic Tasks

**Choreographer:**  
Joel Bray

**Theme:**  
Movement Fundamentals, Improvisation

**Group Size:**  
Solo or Group

**Concept:**  
This improvisation task encourages dancers to separate *what* they are doing from *how* they are doing it. By investigating simple spatial actions alongside different physical states, dancers discover how movement quality transforms choreographic meaning. Beginning with fundamental relationships between the body and space allows movement ideas to emerge organically before narrative or thematic concepts are imposed.

### Part 2 — The How

#### STEP 1

Repeat the previous movement tasks while changing the physical quality that generates the movement.

#### STEP 2 — BONES

Imagine initiating movement from your skeleton. Allow the bones to swing, fold and articulate in relationship to one another, creating a loose, suspended and structural quality.

#### STEP 3 — MUSCLE

Shift your attention to the muscular system. Engage the body's musculature to create movement that feels dense, weighted and viscous, as though every action is supported by thick resistance.

#### STEP 4 — SKIN & AIR

Finally, imagine the skin becoming as light as the surrounding air. Visualise your body like a paper kite or silk fabric suspended in a breeze. Allow this image to generate movement that is delicate, buoyant and effortlessly responsive.

## Task A — The What and The How

# 09——Choreographic Tasks

**Choreographer:**  
Joel Bray

**Theme:**  
Movement Fundamentals, Improvisation

**Group Size:**  
Solo or Group

**Concept:**  
This improvisation task encourages dancers to separate *what* they are doing from *how* they are doing it. By investigating simple spatial actions alongside different physical states, dancers discover how movement quality transforms choreographic meaning. Beginning with fundamental relationships between the body and space allows movement ideas to emerge organically before narrative or thematic concepts are imposed.

## Part 3——Combining Actions & Qualities

**STEP 1**  
Begin mixing and matching the movement actions with different physical qualities.

**STEP 2**  
Explore circles performed with a skeletal quality, straight lines generated through muscular density, or transitions between airy, skeletal and muscular movement within a single improvisation.

**STEP 3**  
Observe how the same spatial pathway can communicate entirely different sensations depending on the physical state from which it is performed.

**REFLECTION**  
This score provides a simple point of departure for choreographic exploration by beginning with the body's relationship to space rather than narrative or character. Instead of constructing movement to illustrate a story, dancers generate material through physical investigation. Themes, images and emotional associations are allowed to emerge through the improvisation rather than being predetermined, often resulting in movement that feels more authentic, layered and less reliant on literal representation.

# Task A——The What and The How

# 09 — Choreographic Tasks

**Choreographer:**  
Harrison Ritchie-Jones

## Part 1

**Theme:**  
Partnering

**Group Size:**  
Pairs

**Concept:**  
This partnering task develops trust, physical communication and an understanding of shared weight through a series of foundational counterbalance exercises. Students explore how points of contact, grip choices and body alignment influence stability, momentum and movement quality. The task encourages clear non-verbal communication while introducing fundamental partnering mechanics that can later be applied to more complex movement material.

### STEP 1 — BACK-TO-BACK LOWER

Stand back-to-back with your partner, creating an even connection from the shoulders through to the hips. Gradually lower together into a shared counterbalance before returning to standing. Allow the feet to adjust naturally to maintain balance throughout the descent and recovery. Focus on maintaining continuous body contact and equal weight sharing.

### STEP 2 — ALTERNATING TRAVERSING PULLS

Using a comfortable hand grip, establish a counterbalance with your partner and begin travelling through the space. Alternate who initiates the pull, allowing each partner to take turns leading and responding. Explore different amounts of force, varying the speed of travel and the distance between bodies while maintaining a clear shared centre of balance.

### STEP 3 — HELLO-GOODBYES

Travel freely throughout the space, practising non-verbal communication by making eye contact with potential partners before engaging. If both dancers consent to connect, establish a hand grip and create a brief travelling counterbalance. Experiment with different speeds, directions, rotations and levels of force before releasing and finding a new partner.

Repeat the exercise using a monkey wrist grip instead of a hand grip. Notice how the change in connection affects stability, leverage and the quality of movement available between partners.

# Task B — Counterbalance Fundamentals

# 09 — Choreographic Tasks

**Choreographer:**  
Harrison Ritchie-Jones

## Part 2

**Theme:**  
Partnering

**Group Size:**  
Pairs

**Concept:**  
This partnering task develops trust, physical communication and an understanding of shared weight through a series of foundational counterbalance exercises. Students explore how points of contact, grip choices and body alignment influence stability, momentum and movement quality. The task encourages clear non-verbal communication while introducing fundamental partnering mechanics that can later be applied to more complex movement material.

### STEP 4 — PULLING & PUSHING

With a hand grip established, travel across the space together while alternating between leading and following. One partner initiates movement by pivoting or redirecting their body, while the other shifts their weight to respond and maintain the connection. Continue exchanging roles, aiming for smooth transitions and continuous communication through the point of contact.

### STEP 5 — STANDING CONTACT ROLL

Begin standing back-to-back with both arms held in a wide barrel shape. Starting with the forearms, apply gentle pressure into your partner until your backs make full contact from shoulders to hips. Continue the rolling pathway across the body before returning to the starting position and repeating.

Gradually increase the amount of shared weight as confidence develops, maintaining control and continuous communication throughout the movement.

# Task B — Counterbalance Fundamentals

# 09 ——— Choreographic Tasks

**Choreographer:**  
Amber McCartney

**Theme:**  
Improvisation, Movement Initiation

**Group Size:**  
Pairs

**Concept:**  
This improvisation task develops body awareness, responsiveness, and movement invention by shifting the focus away from predetermined choreography and towards physical sensation.

Through tactile initiation, dancers investigate how movement originates from different parts of the body, expands into three-dimensional space, and transforms through varying physical textures. The task encourages curiosity, adaptability, and the discovery of unfamiliar movement pathways.

## Part 1 ——— Body-Part Initiation

**STEP 1**  
Work in pairs, with one person acting as the **instigator** and the other as the **mover**.

**STEP 2**  
The **instigator** gently taps a specific part of the **mover's** body. The mover allows that point of contact to become the origin of movement, responding immediately to the sensation rather than planning the outcome.

**STEP 3**  
Rather than deciding what movement to perform, allow the touch to guide your response. Explore how movement can travel from the initiated body part through the rest of the body. Prioritise responsiveness, curiosity, and spontaneity over creating recognisable shapes or movement sequences.

# Task C ——— Initiations & Textures

# 09——Choreographic Tasks

**Choreographer:**  
Amber McCartney

## Part 2——Exploring 360-Degree Directionality

**Theme:**  
Improvisation, Movement Initiation

**Group Size:**  
Pairs

**Concept:**  
This improvisation task develops body awareness, responsiveness, and movement invention by shifting the focus away from predetermined choreography and towards physical sensation.

Through tactile initiation, dancers investigate how movement originates from different parts of the body, expands into three-dimensional space, and transforms through varying physical textures. The task encourages curiosity, adaptability, and the discovery of unfamiliar movement pathways.

**STEP 1**  
Repeat the original task while prioritising **spatial exploration**.

**STEP 2**  
Imagine your body moving around an invisible sphere surrounding you. Trace your hands around the surface of this imagined sphere to help visualise and physically experience movement possibilities in every direction. Continue responding to your partner's points of initiation while exploring forward, backward, sideways, diagonally, upwards, and downwards.

**STEP 3**  
Maintain softness throughout the body so movement can naturally revolve and transition between directions. Challenge habitual movement patterns by deliberately choosing pathways that feel opposite to your first instinct. Notice how unfamiliar spatial choices reveal new movement possibilities and relationships within the body.

# Task C——Initiations & Textures

# 09——Choreographic Tasks

**Choreographer:**  
Amber McCartney

## Part 3——Texture Exploration

**Theme:**  
Improvisation, Movement Initiation

**Group Size:**  
Pairs

**Concept:**  
This improvisation task develops body awareness, responsiveness, and movement invention by shifting the focus away from predetermined choreography and towards physical sensation.

Through tactile initiation, dancers investigate how movement originates from different parts of the body, expands into three-dimensional space, and transforms through varying physical textures. The task encourages curiosity, adaptability, and the discovery of unfamiliar movement pathways.

**STEP 1**  
Repeat the original task while focusing on the **physical texture** or **quality of movement**.

**STEP 2**  
Continue responding to the body parts selected by your partner, but allow each initiation to generate a different movement texture. Explore a wide range of physical qualities, such as soft, dense, elastic, suspended, collapsing, trembling, fluid, or resistant.

**STEP 3**  
Allow the initiated body part to influence not only where movement begins, but also how movement travels through the body. Observe how changing texture transforms the character, intention, and physical experience of the movement while maintaining responsiveness to touch.

# Task C——Initiations & Textures

# 09 — Choreographic Tasks

**Choreographer:**  
Amber McCartney

**Theme:**  
Choreographic

**Group Size:**  
Solo or Group

**Concept:**  
This choreographic task encourages dancers to embody contrasting physical textures while working within a predetermined rhythmic structure. By assigning a movement quality to a specific number of counts, students develop precision, adaptability, and an ability to transition quickly between physical states. The exercise can begin as structured improvisation before evolving into set choreography, making it a useful tool for generating movement material and ensemble composition.

## Part 1

### STEP 1

Create a grid of textures and corresponding counts that will act as your choreographic score. Display the grid where all dancers can clearly see it while another person counts the beats aloud. Respond to each texture through improvisation, maintaining the assigned quality for the exact number of counts before immediately transitioning to the next.

*Treat each texture as a distinct physical world. Focus on embodying its weight, resistance, rhythm, and energetic quality rather than simply illustrating the words.* ➤

For *BROG*, this task was explored in a group setting using the following score:

| COUNTS | TEXTURE                    |
|--------|----------------------------|
| 3      | Detail Hands/Fingers       |
| 8      | Thick Smear                |
| 7      | Manipulation (Improvised)  |
| 5      | Gas Balloon                |
| 2      | Crumble                    |
| 11     | Stillness                  |
| 2      | Underwater Current         |
| 9      | Concrete Statue            |
| 4      | Stillness                  |
| 6      | Stillness (Prom)           |
| 10     | Slinky Puppet              |
| 1      | Bouncy / Popcorn           |
| 12     | Loop / Rebound Grit (1231) |

# Task D — Textures & Counts

# 09 — Choreographic Tasks

**Choreographer:**  
Amber McCartney

**Theme:**  
Choreographic

**Group Size:**  
Solo or Group

**Concept:**  
This choreographic task encourages dancers to embody contrasting physical textures while working within a predetermined rhythmic structure. By assigning a movement quality to a specific number of counts, students develop precision, adaptability, and an ability to transition quickly between physical states. The exercise can begin as structured improvisation before evolving into set choreography, making it a useful tool for generating movement material and ensemble composition.

## Part 1

### STEP 2

As the sequence becomes familiar, begin memorising both the order of the textures and their corresponding counts. Initially, count aloud together while performing the movement, gradually reducing reliance on the visual score and external prompts until the sequence can be recalled independently.

### STEP 3

Once the score has been memorised, begin refining and setting movement while preserving the integrity of each texture. Prioritise the sensation and physical logic of the quality over fixed shapes, allowing the texture to determine how the movement unfolds.

When working in a group, use this material to explore choreographic relationships by introducing pathways, levels, formations, and moments of unison or contrast while maintaining the shared rhythmic score.

Can you guess where this choreographic tool was used within the piece?

# Task D — Textures & Counts

# 10 ——— Responding Tasks

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

Through these activities, students will be able to unpack and explore *THREE: McCartney / Ritchie-Jones / Bray* through the elements of dance, choreographic devices, movement qualities, motifs and production elements used by the three choreographers.

- + Students can write a formal review of *THREE: McCartney / Ritchie-Jones / Bray* after viewing the performance using the information from the table above to analyse, interpret and evaluate the three 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 qualities. 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 **Amber McCartney, Harrison Ritchie-Jones** and **Joel Bray** to discover the influences on their choreography to ultimately enhance the depth of their knowledge and understanding of *THREE* and its choreographers.

- + Students can use the table below (next page) to unpack and explore the dance concepts and skills in *THREE: McCartney / Ritchie-Jones / Bray* following their viewing of the production.

# 10 ——— Responding Tasks

## ANALYSIS AND EVALUATION

Use the table below to unpack and explore the dance concepts and skills used in *THREE: McCartney / Ritchie-Jones / Bray* following your viewing of the production. Complete the table for each dance work, and use your observations to compare and analyse the similarities and differences in the choreographic approaches used by the three choreographers.

Consider including some of the keywords listed below:

### GLOSSARY

Exact  
 Abstract  
 Tempo  
 Texture  
 Rhythmic unison  
 Physical unison  
 Integration  
 Congregation  
 Variation  
 Contrast  
 Accumulation  
 Fragmentation  
 Curate  
 Construct  
 Gestural  
 Context  
 Dynamic  
 Evaluation

|                                                                                                       | Analysis | Interpretation | Evaluation |
|-------------------------------------------------------------------------------------------------------|----------|----------------|------------|
| <b>Elements of Dance</b><br>Space<br>Time<br>Dynamics (including movement qualities)<br>Relationships |          |                |            |
| <b>Choreographic Devices</b>                                                                          |          |                |            |
| <b>Key Motifs</b>                                                                                     |          |                |            |
| <b>Movement Qualities</b>                                                                             |          |                |            |

# 10 ——— Responding Tasks

## PRODUCTION ELEMENTS

The **Production Elements** used within *THREE* have been carefully selected to enhance the creatives' intentions behind the three works. Some of the production elements used in *THREE* are summarised in the table below.

|                                       | Maarung                                                                                                                                                       | CUDDLE                                                                                                                                                                                                | BROG                                                                                                                                                                                            |
|---------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Performance Space / Set Design</b> | + The performance space was left bare, using black tarkett, a black smother, and black curtain legs to keep the focus purely on the performers and costuming. |                                                                                                                                                                                                       |                                                                                                                                                                                                 |
| <b>Costumes</b>                       |                                                                                                                                                               |                                                                                                                                                                                                       | + Bright yellow bodysuits use padding to exaggerate knees and elbows. The costumes create an optical illusion of alien uniformity, disguising where the bodies of the performers begin and end. |
| <b>Lighting/ Projection</b>           |                                                                                                                                                               | + The projected live feed from cameras recreate jumbotron screens seen at MMA matches.<br><br>+ It allows audiences to see the intimate details of the work from close-up; pinky grabs, glances, etc. |                                                                                                                                                                                                 |
| <b>Music &amp; Sound</b>              | + The sound design loops and layers sounds and phrases on top of each other, echoing the cyclical theme of the choreography.                                  |                                                                                                                                                                                                       |                                                                                                                                                                                                 |

### TASKS

1. Students can fill in the gaps and add additional information about the production elements following their viewing of *THREE*, comparing the three different works to each other.
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.

# 11 — Safe Dance Practices

Safe dance practices are crucial when creating and performing any work. Throughout the development of *THREE: McCartney / Ritchie-Jones / Bray*, many creative choices and decisions were made specifically with the safety of the performers and the audience in mind. If you would like to learn more about safe dance practices in your classroom, you can book a school workshop with the Australasian Dance Collective dancers via [learning@australasiantdancecollective.com](mailto:learning@australasiantdancecollective.com)

Examples of Safe Dance Considerations in the making of *THREE: McCartney / Ritchie-Jones / Bray*:

- + *Maarung* includes sections of live improvisation. The performers must maintain spatial awareness of the performance environment at all times to ensure the safety of both themselves and the other performers sharing the space with them.
- + The performance space of *CUDDLE* was specifically designed to create a clear delineation between the audience and the performers through the use of contrasting Tarkett flooring. This enables the audience to be positioned closely to the performance while creating a “safe zone”.
- + The “Slug Gym” section of *BROG* features extreme weight-bearing in compromised body positions. To minimise the risk of injury, this section was rehearsed and performed only after the performers were fully warmed up. The rehearsal period itself was structured to progressively increase in energy in order to develop the physical conditioning required to perform the work safely.
- + As a triple bill, *THREE* features interval changeovers during which the audience seating bank is repositioned and the audience crosses the performance space. To maintain a safe and hygienic performance environment for the dancers, the Tarkett flooring is cleaned between each work to remove any potential dirt or debris.

Tips for the classroom from the ADC Company Artists:

- + Ensure students are aware of the floor and surfaces they are dancing on and whether bare feet or socks are best.
- + Make sure students are aware of the ceiling height for jumps and lifts, as well as any poles that may be in the dance studio.
- + Ensure students have enough space to practice movements full-out without being afraid of injuring other dancers, or themselves.
- + Allow them the chance to learn, mark and perform in small groups, not just split groups at the end of the class, otherwise alter the choreography to suit the space.
- + Encourage students to be responsible for their own sweat and any blood during class and cleaning it appropriately to ensure the safety and consideration of the other dancers in the class.
- + Teachers should always emphasise the importance of basic parallel position, knees tracking over the second toe in a plié and correct ankle/pelvis/ribs/shoulder/head alignment..



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