

Australasian
Dance
Collective



CODE OF CONDUCT

Creative Learning Notes

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01 — Introduction

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

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

Code of Conduct 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 site-specific work that directly addresses current social and political issues, *Code of Conduct* aligns strongly with **Unit 2 (Moving Through Environments)** and **Unit 3 (Moving Statements)** 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

Read more about Australasian Dance Collective and *Code of Conduct* on our website.

Engage

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

Watch

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

Behind the scenes with Amy Hollingsworth
Behind the scenes with Jack Lister

Research

Discover more about the company's previous performance seasons on the Australasian Dance Collective website.

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.



03——Australasian Dance Collective

About the Company

About the Artistic Director

About the Dancers

04——About *Code of Conduct*

A darkly comic critique on ambition, exhaustion and replaceability, *Code of Conduct* invites audiences into a world where canine obedience and human productivity is measured against the impossible efficiency of technology.

Embedded within the architecture of corporate life, *Code of Conduct* exposes our uneasy devotion to labour, purpose and conditioning — the conscious and unconscious training that shapes how we strive, comply and burn out.



Australasian
Dance
Collective



Amy Hollingsworth

Choreographer/Artistic Director & CEO of Australasian Dance Collective

Amy Hollingsworth is a multi-award-winning dancer and director based in Brisbane and was described by the UK Observer as one of ‘the most compelling and intelligent dancers on the world stage’.

Classically trained at The Australian Ballet School, she performed as a leading dancer in companies worldwide such as Rambert Dance Company, Royal New Zealand Ballet, Bonachela Dance Company, Michael Clark Company, Hofesh Shechter Company and Sydney Dance Company.

With an impressive international performance and creative career spanning large-scale classical ballet and contemporary dance, Amy is a highly versatile director of dance. She has produced, collaborated on and performed in a wide range of live art collaborations, collectively driven independent work, film, documentaries, art gallery installations and large-scale music videos and tours.

Notable appointments outside of her performance career include Assistant Director of Bonachela Dance Company, Dance Director for Sydney Dance Company, Rehearsal Director for Expressions Dance Company and Creative Associate for Queensland Ballet. Amy was appointed the Artistic Director of Australasian Dance Collective in 2019.

Throughout her career, Amy has also choreographed numerous works — a full-length collaboration with Jack Lister and The Kite String Tangle’s Danny Harley, *Aftermath* drew rave reviews,

“From its initial blistering explosion of light, sound and movement this bold, audacious work positively thrills... Part gig, part performance, *Aftermath* is exceptional”.

Her 2023 creation, *Lucie In the Sky*, saw Amy leading an international multidisciplinary team to develop a cutting-edge stage work featuring dancers and drones, extensive creative learning resources and an in-depth research project in arts and autonomous agents.

Amy is also a sought-after keynote speaker, industry mentor and creative consultant with a deep interest in cybernetics.

[Visit our website to learn more about Amy.](#)



Jack Lister

Choreographer/Associate Artistic Director of Australasian Dance Collective

Following his training at The Australian Ballet School, Jack Lister joined Queensland Ballet (QB) in 2014, performing and originating many featured roles in the vast classical ballet and contemporary repertoire.

After creating his first work for QB in 2015, Lister quickly established a name as a respected emerging maker, recognized in *The Australian* as “a young choreographer who is going places.” With an extensive portfolio of work made for Queensland Ballet and Australasian Dance Collective, Lister has also created internationally for the Birmingham Royal Ballet and Milwaukee Ballet, presented throughout Australia, United Kingdom, USA, China and Germany to critical and audience acclaim.

In January 2020, Lister joined Australasian Dance Collective as a company artist and was appointed Associate Choreographer with Queensland Ballet, and subsequently in January 2022, Lister was appointed Creative Associate of ADC.

Since joining ADC, Lister has collaborated on new creations and performed in works by Hofesh Shechter, Maxine Doyle, Melanie Lane, Gabrielle Nankivell, Cass Mortimer Eipper, Kate Harman and Amy Hollingsworth.

For ADC, Lister has choreographed *Aftermath*, a co-creation with ADC Artistic Director, Amy Hollingsworth, and The Kite String Tangle’s Danny Harley. The sold-out season was met with audience and critical acclaim and went on to feature in three major festivals across Australia.

Still Life, premiering in the first iteration of *THREE* at QPAC in 2021, was hailed as “exquisite, absorbing and poignant”, before touring nationally in 2022. Most recently, Lister created *Halcyon*, a multidisciplinary immersive dance-theatre work, lauded as “pushing contemporary dance into new areas” and “must be seen to be believed”.

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

In January 2024, Lister was appointed as Associate Artistic Director of ADC.

[Visit our website to learn more about Jack.](#)



Louis Frere-Harvey

Composer & Sound Designer

Louis is a composer, percussionist and performer whose work sits at the intersection of contemporary classical music, electronic and club culture, and movement.

Drawing on his training in percussion and a deep understanding of the body in motion, Louis creates energetically percussive scores that explore rhythm at its physical source and its relationship to sound.

His practice spans theatre, dance and music, with compositions and arrangements ranging from small ensembles to full orchestras, often blending acoustic instrumentation with electronic elements.

Following a decade of touring Australia, New Zealand and North America as the internationally acclaimed DJ Command Q, Louis transitioned into freelance composition, scoring works presented throughout Australia, North America and Venice.

He has collaborated with award-winning dance and theatre companies, directors and choreographers including Club Guy & Roni, Slagwerk Den Haag, Australasian Dance Collective, Milwaukee Ballet, Scott Elstermann (Venice Biennale), Brooke Leeder (Perth Festival), The Last Great Hunt, ROOKE Circus, Sally Richardson (NICA) and Mitchell Harvey Company.

Louis is a recipient of Minderoo Foundation's inaugural Artist Fund (2021), has undertaken residencies with STRUT Dance and TasDance, and was awarded the Performing Arts WA Award for Outstanding Composition in both 2022 and 2024.

05 — The Creative Process

Jack Lister + Amy Hollingsworth

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

Jack: I like to bring something new into each process, usually a challenge or a goal that feels unfamiliar or slightly uncomfortable for me as a creator.

For this project, I wanted to work much more directly with text — both spoken and recorded — and to write the text that appears in the show myself. I often use text as a starting point for generating movement, but usually it sits more indirectly within the choreography. In this work, I wanted the text to feel more present and three-dimensional, something that exists alongside the physical world rather than just inspiring it. It became a structural and conceptual element rather than just a stimulus.

What were your initial inspirations and goals?

Jack: I wanted to create a world that felt darkly humorous and satirical, but also reflective of our relationship to work, identity, balance and burnout.

The phrase “working like a dog” was an early anchor point for me, both as a metaphor and as a literal point of reference. I was interested in exploring the strange overlap between corporate productivity culture and something more primal and instinctive. My goal was to build a theatrical world where these ideas could coexist — where humour could sit alongside discomfort, and where the audience might recognise something of themselves in the absurdity of the systems we participate in every day.

Amy: I was interested in reflecting on what work means to different people – because we all have a relationship to it. For some, it's vocation and identity. For others, it's structure, a necessity, or simply a grind. I kept coming back to the questions: what does it take to keep going? And what does it cost us? I wanted to make a work that simultaneously celebrates effort - rigour, excellence, workmanship – while also holding the harder truth of what pushing too far can feel like. In terms of some specific illustrations of inspiration, when we zoomed in on the idea of a “Code of Conduct,” I was thinking about those familiar onboarding videos – polished, instructional, and quietly controlling – from corporate training modules to fictional systems like the DHARMA Initiative in *Lost* or the orientation videos in *Severance*.

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

Jack: A lot of the development was driven by visual references drawn from corporate life and dog training. Those two worlds became strange mirrors of each other — one highly structured and performative, the other instinctual and behavioural.

In the studio we worked with tasks generated from texts that I wrote, using them as prompts for physical exploration. We were searching for a physicality that could feel empty, hollow and industrious contrasted with a more primal, canine energy that feels impulsive and out of control.

Amy: Like Jack, I also used text as a key starting point. I drew heavily on my own experience of working as both CEO and Artistic Director – the rhythms, pressures and expectations of that role. The texts I developed had a slightly different flavour – some were designed to provoke an emotional state, while others took the form of instructions with a surreal or abstracted bent. That allowed the dancers to move beyond literal interpretation and find something more instinctive or unexpected. I was also interested in exploring rigour – repetition, precision and the pursuit of excellence – and how that could manifest physically. In the early part of the work, this creates a sense of industry and perceived effectiveness, before that control begins to unravel into something more instinctive and chaotic.

05 — The Creative Process

Jack Lister + Amy Hollingsworth

What changed throughout the creative development period and why?

Jack: A lot of the work really grew through the process. At the beginning, I mainly had the concept of “working like a dog” and the tongue-in-cheek tone of the world we were stepping into. The details and emotional landscape of the piece really emerged through experimentation in the studio.

As we kept developing the material, we began to find moments that were stranger, quieter and more vulnerable than I initially expected. Those discoveries helped offset the satire of the work, allowing us to descend into more emotional spaces. That balance between absurdity and sincerity became an important part of the piece’s identity.

Were there any significant or pivotal moments throughout the process?

Amy: A pivotal moment is when the work moves from conversation into the studio. Up until then, ideas exist in a relatively closed environment – between Jack, Louis and myself – where we build a shared language and imagine the world of the work. The real shift happens when those ideas meet the dancers and are tested against live bodies, perspectives and instincts. What feels compelling in conversation can fall flat – and equally, something small can come to life in ways that exceed expectation. For me, that translation from idea to embodiment is where the work truly begins to take shape.

Jack: Introducing the set and props into the studio was a pivotal moment. It unlocked a movement language that extended beyond simply dance in space.

Suddenly there were points of interaction everywhere — between humans and other humans, humans and objects, and humans and sound. Those relationships created a much richer environment to work inside. It started to feel like a living system rather than just choreography, and that opened up a lot of new possibilities of themes and storytelling.

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

Jack: Honestly, it never really does. Even once the structure becomes clear, the work continues to evolve through rehearsal and performance. For me, that sense of the piece still being alive is important.

Amy: It never really feels finished – the work continues to evolve. The closest it comes to a final form is when all the elements meet – choreography, design, light, sound and space – and the full impact of the work, and what it may provoke in an audience, reveals itself.

05 — The Creative Process

Sound Design



Photography by Jade Ellis

“In building the sound world for this score, I wanted to focus on elements both sonic and musical that really evoke a sense of mundanity, repetition, control and suppression; whilst also at times finding small moments of humour through found sounds from samples of a real office environment.

There were some predetermined sound certainties to the world of *Code of Conduct* — one was the inclusion of a live pianist. Jack, Amy and I spent a long time carefully selecting classical works which attempt to capture something ethereal, so I think my job was to design sounds that maybe answer questions in the darker side of the world. Questions like, ‘what does it mean to over-work?’, ‘what does the endlessness of the hamster wheel and the rat race feel like?’, I mostly attempted to capture these feelings using electronic sounds and modular synths.

Another certainty was the voiceover. From the get-go there was to be an AI-style overlord, who manifested herself as a soft British-accented, air hostess-style voice. She reads out the Code of Conduct in a terrifyingly positive way—very authoritarian yet with positive tones. I used an AI voice generator because it adds to the question of automating our work and theories of replacement. We initially tried recording real voices for the part, yet found it was too human and therefore too empathetic and understanding. This voice is unrelenting. She is suppressing and controlling, yet somehow endearing and comforting; very concerning.

‘I’m hoping that bouncing between a live human playing a piano to electronic worlds will really throw people into questions of Human effort, Human musical emotion, and how we view musicians and artists in an ever-automated world.’

[Louis Frere-Harvey](#)

06 — Production Elements

Production elements used within *Code of Conduct* have been carefully selected to enhance the creatives' intentions behind the work. Some of the production elements used in *Code of Conduct* are summarised in the table below.

Production Elements

Performance Space

Code of Conduct is a site-specific work staged within the vacant 20th floor of 300 George Street, a 40-storey commercial office tower in Brisbane's CBD. Set within the very environment it interrogates, the work heightens a sense of authenticity, framing performers within corporate architecture to emphasise power, surveillance and workplace structures. The space was provided as a "Warm Shell" – a semi-finished commercial floor with basic infrastructure – allowing it to be transformed into a performance environment.

Set Design

The set design features a variety of elements that contribute to the exaggerated and hyperreal corporate aesthetic.

- + Astroturf carves out a defined stage space while visually referencing dog parks.
- + Wheelable office tables are manipulated to create shifting shapes and surfaces that evolve throughout the performance.

Props

The props used within *Code of Conduct* continue to highlight the contrast of corporate and canine imagery.

- + An extra-long headset cable is used as a leash to restrain and enforce submission.
- + Neatly filed away documents are pulled out, chewed up and torn to shreds.
- + Familiar office objects are transformed into symbols of obedience and control, revealing the absurdity of dehumanising workplace dynamics.

Costumes

The costuming features greyscale suits, suggesting corporate unity and repetitive monotony, with the pianist matching this subdued aesthetic. As the performance progresses, this order deteriorates – jackets are removed, shirts untucked, and sweat becomes visible – shifting the image from professionalism to something more feral and instinct-driven.

Lighting

The lighting design draws on the bright, focused intensity of stadium lights and dog shows, evoking scrutiny and performance. It also references the cold, linear fluorescent bars of office environments. Due to the venue's non-traditional layout and low ceiling heights, a conventional lighting grid wasn't possible. Instead, practical set elements – desks, retro computer screens, and filing cabinets – as repurposed as integrated light sources. A creative reinterpretation of photocopier light, symbolically highlighting routine office rituals, becomes a striking motif.

Music & Sound

New commission and sound design by Louis Frere-Harvey.
Live music performed by pianist Alex Raineri:

- + Philip Glass - Études: No. 6
- + Franz Liszt - Transcendental Étude No. 12, Chasse-neige
- + Jean Sibelius - 6 Impromptus, Op. 5: Impromptu V

Tasks

1. Students can add additional information about the production elements following their viewing of *Code of Conduct*.
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.

06——Production Elements

Code of Conduct Production Elements

Performance Space

Set Design

Props

Costumes

Lighting

Music & Sound

07 ——— Insights from the ADC Company Artists

Have you worked with the choreographers in the past, and how did this inform the creative process?

Lilly King

"I have been fortunate enough to work with the choreographers Amy and Jack on multiple occasions across the past four years, and *Code of Conduct* is an excellent example of how collaboration is so present in their developments. The creation process so far has been abundant with choices and decisions made collaboratively.

I know that the choreographers like to have a lot of options of movement, physicality and ideas in the studio during the creation process, and there is a lot of trust placed in us. I feel like it is our job as dancers and collaborators to offer as much as we can so the choreographers can have a plethora of palates to try and when the choice is made, to understand the sensation of that idea."

What is different about how you prepare your body for performing in *Code of Conduct* compared to other productions?

Te Atawhai Kaa

"Preparing for *Code of Conduct* has required a lot more strength-based and functional warm-up than other productions. Because the work involves lifting, sliding, and weight-sharing with tables and chairs, I place strong emphasis on joint stability through controlled activation of the shoulders, wrists, knees, and ankles. I try to focus on deep core engagement and eccentric strength to protect my body from impact and repetitive strain."

Sam Hall

"All shows require slightly different conditioning, and *Code of Conduct* is no different. There are a lot of moments on our hands and knees and so I've been focusing on a lot of wrist strengthening, core work, and lower back strength for this production. There are also some moments when I need to have big open back bends, so I've been doing yoga in the mornings to open up my back and strengthen it at the same time."

What are your creative inspirations and how have they influenced your involvement in this creative process?

Lily Potger

"My creative influences are quite varied, but I really love Baro d'evol — a circus and performing arts company based in Toulouse, France. I've been thinking a lot about them during this process as they make works that really deeply explore a single feeling through surrealist and obscure ways, and often include animals and lots of generations. I've been dreaming of having a dog in the show."

Taiga Kita-Leong

"My current creative inspirations draw from street culture, dance, and music, alongside visual arts across diverse mediums, particularly video and fashion. Street culture shapes the creative process through its focus on authenticity, improvisation, and lived experience, valuing personal style, community exchange, and adaptability while encouraging instinctive, embodied responses to one's environment and collaborators."

08 — Choreographic Tasks

These choreographic tasks have been drawn from the creative development of *Code of Conduct*, 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

08 — Choreographic Tasks

Strand: Dance

Group Size:
Solo—group

Concept:
This choreographic task asks students to respond to literature in exact and abstracted ways. Students make choices about tempo and texture to create meaning and dynamic movement.

STEP 1
Select a section of text, approximately 100 words or one paragraph. This text will be used as the inspiration for the choreographic meaning. It should reflect the thematic interest and context of the work.

For *Code of Conduct* we used scripts from business and career themed movies which lead us to explore themes of negotiation, power play, and rehearsed confidence and how that interacts with the construction of our own identity and value systems.

STEP 2
Using your chosen piece of text, choreograph movement phrases while responding to each words duration. To prevent mime and literal physical translation, abstracting the meaning of the words can be useful.

E.g. for the word 'smile' you might also respond by representing an action that makes you smile.

STEP 3
When multiple students are working with the same text, you can create rhythmic unison by reading the text aloud while students perform their choreography in sync with your pacing. This approach helps unify timing across dancers and offers an alternative to achieving physical unison through movement alone.

Below is an example of text that was used for Code of Conduct. Can you guess the scene this choreographic tool was used?

Instructions for Burnout
Optimise the exhaustion.
Personalise the failure.
Monetise the effort.
Keep smiling.
Keep going.
Keep nothing.

Task A — Text

08 ——— Choreographic Tasks

Strand:
Dance

Group Size:
3-4

Concept:
Using the previous task's material, integrate the solo choreography into a group setting. Depending on size you can work as groups of 3 or 4. This task requires students to work as a team to fold each choreographic phrase into a congregation of movement and meaning.

STEP 1
Revise previous movement phrases that responded to the text.

STEP 2
Using the same rhythmic flow of the text, integrate each movement phrase into a group scene. Aiming to use choreographic skills such as Variation, Contrast, Accumulation and Fragmentation, merge the group to create a cohesive scene. Each student needs to apply these tools, while working as a group in order to curate meaning and context within the construct.

Task B ——— Group integration

08 — Choreographic Tasks

Strand: Dance

Each student is to use the below list of **Cubicle Commands** to choreograph a phrase that can be limited to a small spatial footprint. For *Code of Conduct*, we used a limit of 1m x 1m to create the trading floor scene. When it was put together the group would move cohesively while maintaining their proximity to each other.

Group Size: Solo

Concept:
This is a solo task that responds to text using more physical limitations.

Desk commands

Sit upright.
Square the shoulders.
Tuck the tailbone.
Twist, but do not turn.
Bare teeth. Close mouth.
Nod once. Decide nothing.
Hold until the thought passes.
Measure twice. Do not cut.
Adjust posture. Adjust attitude.
Reach. Stop short.
Shake it out. Only internally.
Stay productive. Stay still.
Meet the deadline. Miss yourself.

Gesture + Abstract Drift

Clench.
Keep the clench.
Smile with fatigue.
Count the minutes.
Lose the numbers.
Stack the papers.
Stack the days.
Align the spine.
Align the values.
Hold the shape.
Forget what it was for.

Thought bubbles

Is this enough?
Too much.
Not yet.
Nearly.
Again.
Faster.
Quieter.
Better version.
Wrong version.
My time.
Their money.
Our fatigue.

Unhinge Verbs

Carry the load.
Drop it.
Pick it back up.
Grind the hours.
Chew the deadline.
Swallow the feedback.
Guard the territory.
Roll over the doubt.
Clock in.
Heel.
Wait.

Measure yourself

Measure the worth.
Measure the money.
Measure the silence.
Stay within limits.
Exceed expectations.
Balance the books.

Instructions for Burnout

Optimise the exhaustion.
Personalise the failure.
Monetise the effort.
Keep smiling.
Keep going.
Keep nothing.

Fragment Loop

Twist.
Hold.
Measure.
Wait.
Again.
Sit.
Shake.
Bare teeth.
Smile.
Repeat.

STEP 1

Using one of the lists of commands, create a gestural phrase which uses a small 1m x 1m footprint. Respond to the rhythm of the word and physicalise some of the concepts.

STEP 2

Experiment with how these small gestural phrases can be used in different contexts. E.g. sitting at a desk or even underneath a desk while others can satisfy the phrase above them.

Task C — Cubicle

08——Choreographic Tasks

Strand:
Drama

STEP 1

Reflect on the performance of *Code of Conduct* by considering what types of personalities or roles were evident, how hierarchy and status were communicated, and how behaviour shifted under pressure.

Group Size:
Solo—group

STEP 2

Discuss how individuals may adopt roles within systems (e.g. leader, rule follower, over-achiever, resistant worker), and how these behaviours are shaped by expectation and environment.

Concept:
Students explore character through the lens of workplace identity in *Code of Conduct*.

STEP 3

Students are to create a character based on a recognisable workplace role. They may be inspired by a character within the show, someone they know or a character in the movie.

STEP 4

Develop a short 2–3 minute performance that reveals the character's experience within a workplace. Students are to consider what motivates the character, how they interact privately and publicly and how they respond to pressure. Performance may include voice, movement and repetition.

STEP 5

Following the creative process, give students time to reflect on which characters felt most recognisable or authentic, how their roles or stereotypes were reinforced or challenged and how their character investigation revealed elements about their behaviour within systems.

Task D——Exploring Personality & Characterisation

08—Choreographic Tasks

Strand: Drama

Group Size:
Solo—group

Concept:
Students work collaboratively to create and perform a scene with no spoken text. Using body language, facial expression, movement and use of space, they must communicate meaning to an audience.

STEP 1

Invite students to reflect on *Code of Conduct* by responding to the following questions

- + How was control, repetition or pressure communicated through movement?
- + How did movement shift as performers moved towards fatigue or burnout?
- + What role did precision, routine or collapse play within the work?

STEP 2

In pairs or small groups, without using spoken word, students are to create a short scene exploring themes such as systems, routine, obedience or escalation towards burnout.

STEP 3

Each group is to perform their scene in front of each other. While observing, students can interpret: "What is happening in this system?"

STEP 4

Following the performances, discuss and evaluate their clarity and intention, use of space and effectiveness in communicating their theme without text.

Task E—The Impact of Movement

09 — Responding Tasks

These tasks aim to develop students' ability to analyse, interpret and evaluate *Code of Conduct* through the **Responding** strand.

1. Students can write a formal review of *Code of Conduct* after viewing the performance using the information from the table above to analyse, interpret and evaluate the dance work.

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
2. 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.
3. Students can complete a reverse chronology research task on **Amy Hollingsworth** and **Jack Lister** to discover the influences on their choreography to ultimately enhance the depth of their knowledge of *Code of Conduct* and its choreographers.
4. Students can use the table below (next page) to unpack and explore the dance concepts and skills in *Code of Conduct* following their viewing of the production.

09 — Responding Tasks

GLOSSARY

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

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

10 — Safe Dance Practices

Safe dance practices are crucial when creating and performing any work, but especially when they are performed outside of a traditional venue.

Throughout the development of *Code of Conduct*, 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@australasiantandancecollective.com

Examples of Safe Dance Considerations in the making of *Code of Conduct*:

- + Multiple site visits to the space were conducted by the production team early in the creative development. They took note of the low ceiling and knew that lifts would be unsafe, and factored this into the choreography.
- + The floor of the space is exposed concrete. To protect the dancers' bodies, the costumes were designed to include special enclosed dance shoes and the astroturf stage space has layers of rubber matting underneath to provide cushioning and absorb impact.
- + As the choreography features a lot of partnering and weight-sharing (both between performers and objects such as tables and chairs), the dancers prepared for the season by adjusting their personal training programs to focus on conditioning and strengthening their joints, especially their wrists and spines.
- + The size and shape of the space was a key factor in determining the size and placement of the audience. ADC worked closely with the 300 George Street building management team to ensure that all safety and logistical requirements were met, including access to emergency exits, additional security guards to help manage the extra foot traffic in the building, and that the audience was seated at a safe distance away from the performance.

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..

Key Curriculum Areas: Years 7 — 10 (v9.0)

Exploring & Responding

- **Years 7 – 8:** Investigate how dance uses elements, choreographic devices, and production elements to communicate meaning (AC9ADA8E01).
- **Years 9 – 10:** Investigate choreographer's use of the elements, genre-specific techniques, and production elements to communicate or challenge ideas and perspectives (AC9ADA10E01).

Developing Practices & Skills

- **Years 7–8:** Develop safe dance practice, expressive and technical skills, and reflect on own and others' practices and choreographic choices (AC9ADA8D01, AC9ADA8D02).
- **Years 9–10:** Refine safe dance practice, skills, and techniques, and reflect on the use of the elements of dance to inform choreographic or performance choices (AC9ADA10D01, AC9ADA10D02).

Creating & Making

- **Years 7 – 8:** Choreograph by selecting and manipulating elements and choreographic devices to communicate meaning; apply technical and expressive skills (AC9ADA8C01, AC9ADA8C02).
- **Years 9 – 10:** Choreograph using elements of dance, choreographic devices and structure to communicate ideas; apply genre-specific techniques to enhance communication of ideas and meaning (AC9ADA10C01, AC9ADA10C02).

Presenting & Performing

- **Years 7 – 8:** Rehearse and perform using technical and expressive skills (AC9ADA8P01).
- **Years 9 – 10:** Rehearse and perform dance for audiences, using technical and expressive skills and genre- or style-specific techniques (AC9ADA10P01).

General capabilities embedded in the Years 7 - 10 Dance Curriculum include

- **Critical & Creative Thinking** (e.g. developing skills, reflecting, creating choreographic ideas) — linked to making and developing practices.
- **Ethical Understanding** (e.g. respectful approaches, cultural perspectives) — linked to responding to content descriptions.
- **Intercultural Understanding** (e.g. reflecting on cultural diversity in dance).
- **Personal & Social Capability** (e.g. collaboration, emotional awareness, reflective practice) Australian dance expresses and challenges multiple perspectives of Australian identity (AC9ADA10E02).

QCAA

General Senior Syllabus (2025 v1.3)

Unit 1: Moving bodies

Inquiry: How does dance communicate meaning for different purposes and in different contexts?

Making:

- Apply and manipulate elements of dance and choreographic devices to develop movement phrases inspired by a variety of stimuli to communicate meaning.

Responding:

- Analyse how the production elements used in *Code of Conduct* support how it communicates meaning and perspectives.
- Apply literacy skills by interpreting and analysing the choreographic intent behind *Code of Conduct* through writing a formal review.

Unit 2: Moving through environments

Inquiry: How does the integration of the environment shape dance to communicate meaning?

Making:

- Create movement phrases that explore different physical environments, such as by interacting with the architecture.
- Identify and apply unique safe dance practices when working in varied environments.

Responding:

- Evaluate how a site-specific environment shapes meaning and audience experience.
- Analyse and solve choreographic and performance problems unique to dance created and performed in different environments.

Unit 3: Moving statements

Inquiry: How is dance used to communicate viewpoints?

Making:

- Create movement phrases that respond to and interpret current social, political and cultural viewpoints and issues, especially within an Australian context.

Responding:

- Critique how the choreographers' choices position audiences to respond to certain issues.
- Identify how and when the purpose of these choreographic choices is to challenge and provoke an audience, and evaluate its effectiveness through written and oral critique.

Unit 4: Moving my way

Inquiry: How does dance communicate meaning for me?

Making:

- Explore, research and trial other movement practices, such as physical theatre, to identify own preferred movement style.
- Continue to explore and experiment by integrating physical items such as furniture and technologies such as projection and lighting into movement creation.

Responding:

- Analyse personal movement styles and influences of other choreographers and performers.
- Apply literacy skills to construct extended responses that evaluate how these influences inform their current practice.

Key Curriculum Areas: Years 7 — 10 (v9.0)

Exploring & Responding

- **Years 7 – 8:** Investigate ways the elements of drama are used to communicate ideas and perspectives when created and performed in different contexts (AC9ADR8E01).
- **Years 9 – 10:** Investigate the use of elements of drama and performance skills to communicate and challenge ideas and perspectives (AC9ADR10E01).

Developing Practices & Skills

- **Years 7 – 8:** Develop performance skills relevant to selected drama styles and reflect on own and others' drama to inform choices when manipulating elements to shape dramatic action (AC9ADR8D01, AC9ADR8D02).
- **Years 9 – 10:** Develop and refine performance skills and techniques to manipulate elements of drama to communicate the physical and psychological aspects of roles and characters by reflecting on own and others' drama and practices (AC9ADR10D01, AC9ADR10D02).

Creating & Making

- **Years 7 – 8:** Improvise and devise drama and/or interpret scripted drama by applying conventions relevant to the specific style. Evaluate and refine the use of elements and conventions to sustain dramatic action and communicate meaning (AC9ADR8C01, AC9ADR8C02).
- **Years 9 – 10:** Rehearse and refine drama, making deliberate aesthetic choices to unify dramatic meaning. Improvise and devise drama by using conventions to shape and manipulate dramatic action to convey meaning (AC9ADR10C01, AC9ADR10C02).

Presenting & Performing

- **Years 7 – 8:** Rehearse and perform improvised, devised and/or scripted drama to audiences, using relevant performance skills and conventions (AC9ADR8P01).
- **Years 9 – 10:** Perform improvised, devised and/or scripted drama to audiences, using performance skills and conventions to shape the drama (AC9ADR10P01).

QCAA

General Senior Syllabus (2025 v1.3)

Unit 1: Share

Inquiry: How does drama promote shared understandings of the human experience?

Making:

- Develop and refine skills of devising by experimenting with hybrid forms such as dance and Physical theatre to create and shape dramatic action.
- Experiment with performance and expressive skills to communicate dramatic action by establishing audience awareness, energy, timing and ensemble dynamics.

Responding:

- Explore how *Code of Conduct* integrates text, Physical theatre, dance and production elements, to identify and evaluate how dramatic languages are used to communicate non-linear forms of storytelling.

Unit 2: Reflect

Inquiry: How is drama shaped to reflect lived experience?

Making:

- Experiment with elements of drama, conventions and stagecraft to create dramatic action with the stylistic characteristics of Magical Realism.

Responding:

- Identify and evaluate how *Code of Conduct* utilises the stylistic characteristics of Magical Realism to communicate dramatic meaning through a directorial lens.

Unit 3: Challenge

Inquiry: How can we use drama to challenge our understanding of humanity?

Making:

- Experiment with elements of drama and stagecraft to create dramatic action with stylistic characteristics of various Theatre of Social Comment styles.
- Utilise varied dramatic languages to educate, challenge and empower audiences through improvisation and process drama.

Responding:

- Evaluate and discuss *Code of Conduct*'s place within the dramatic style of Theatre of Social Comment and how it aims to educate and challenge audiences by critiquing current social and political issues.

Unit 4: Transform

Inquiry: How can you transform dramatic practice?

Making:

- Develop and refine skills of acting and devising by experimenting with hybrid performance styles to communicate intended meaning to a contemporary audience.

Responding:

- Discuss and reflect on the contemporary understanding that audiences are co-creators of meaning, and how this relationship is affected and influenced by the non-traditional environment of a site-specific work.
- Identify and evaluate how *Code of Conduct* uses elements and characteristics of Physical and Visual theatre to convey meaning relevant to a 21st Century audience.

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