

DANCENORTH

AUSTRALIA



Wayfinder Dance Education
Resource Package



Dancenorth acknowledges the Traditional Custodians of the land upon which we make our work, the Wulgurukaba of Gurambilbarra and Yunbenun, and the Bindal of Thul Garrie Waja.

The Wulgurukaba and Bindal people continue to nurture a deep and respectful relationship to land and sea and it is our great privilege and honour to create on their incredible country. We respectfully acknowledge neighbouring groups of our region – the Gugu Badhun and Nywaigi. We pay our respects to Aboriginal and Torres Strait Islander cultures, and their Elders past and present. We acknowledge the fact that sovereignty was never ceded and that Aboriginal people are Australia's first dancers.

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SUPPORTED BY



Credits



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Introducing the Wayfinder Dance Education Resource Package

CONNECTING PROFESSIONAL CHOREOGRAPHIC PROCESS TO DANCE CURRICULUM

DEAR SECONDARY DANCE TEACHERS,

We are thrilled to present an exciting and comprehensive dance education resource package that accompanies Dancenorth's awe-inspiring production of Wayfinder. This package has been meticulously curated to provide you with a remarkable exemplar of a professional choreographic process and production. Perfect for inclusion in a unit of work, discrete or relief lessons, it offers practical evidence of how our curriculum aligns with professional artistic practice. The package consists of ready-to-use lesson sequences, stand-alone tasks and resources created to support you in immersing your students in the behind-the-scenes exploration and development of Wayfinder, showcasing the intricacies of professional artistic practice.

The choreographic journey of Wayfinder involved extensive collaboration, multidisciplinary considerations, exploration, improvisation, problem-solving and creative decision-making. It serves as a testament to the intricate process that underpins the creation of a professional dance production and authentic application of the 21st century skills. We hope this package supports you and your students in further developing awareness and understanding of choreographic processes, collaborative practices, artistic intent and the use of production elements to convey meaning.

Wayfinder emerged from a clear idea, mood, and response to a social issue, providing a strong context and a defined purpose to be achieved through movement and the use of production elements. As a company proudly based on Wulgurukaba Country in Queensland, this package has been created with ACARA V9 and QCAA Dance General Senior Syllabus 2019 syllabi in mind however we're confident it will provide you with tangible examples of how universal dance curriculum comes to life in a real-world production.

Within this package, you will find a range of omnipresent Responding and Making tasks, written to connect Wayfinder's process and performance to the subject matter, learning objectives, and terminology outlined in ACARA V9 and QCAA Dance General Senior Syllabus 2019. These inquiry-based learning tasks serve as a bridge between the production and the curriculum, enabling your students to engage deeply with the concepts and techniques employed in Wayfinder while aligning their learning with the curriculum requirements.

Wishing you a captivating exploration of Wayfinder and a rewarding dance education journey.

Curriculum Links

This package has been created around a creative inquiry process, in the hope students will explore, experiment, reflect and imagine, to respond to the questions proposed in each chapter. To further scaffold their journey and to assist with teacher planning, each set of tasks offers clear learning objectives that mirror curriculum objectives, content and terminology.

GENERAL DANCE CURRICULUM
SUBJECT MATTER EXPLORED:

- Reverse chronology
- Responding tasks to exercise description, analysis, interpretation, evaluation and justification in own and others' work
- Use of relevant dance terminology
- Choreography tasks including structuring and developing improvisation
- Performance opportunities to hone dance skills used to convey meaning and viewpoint in specific styles and contexts
- Safe dance practices
- Reading texts
- Use of production elements to enhance meaning
- Choreographic process (including solving choreographic problems)



Specific points of focus

ACARA (created with consideration of V9 content)

	Years 07 and 08	Years 09 and 10
EXPLORING AND RESPONDING	<ul style="list-style-type: none"> - Using and annotating a map of First Nations groups 	<ul style="list-style-type: none"> - Explore how Dancenorth collaborates with communities - Learn how Dancenorth advocates for sustainable ways of living and recognition of people and events - Explore own stylistic preferences
DEVELOPING PRACTICES AND SKILLS	<ul style="list-style-type: none"> - Experimenting to extend own movement vocabulary by improvising - Reflect on own and others' work and practices to inform choreographic choices - Evaluating influences on own choreography 	<ul style="list-style-type: none"> - Reflect on own and others' work and practices to inform choreographic choices - Consider viewpoints to reflect on form and elements of dance - Evaluate choreographic choices - Use dance concepts to reflect how meaning, experiences and emotions influence dance
CREATING AND MAKING	<ul style="list-style-type: none"> - Exploring ways to use movement to communicate meaning respectfully and empathetically, to represent social themes and issues - Select and organise movement from improvisation - Analysing and evaluating structural choices 	<ul style="list-style-type: none"> - Combine use of choreographic devices - Consider viewpoints to convey ideas relating to belonging - Investigate Wayfinder creative team's use of elements of dance to present personal meaning - Develop motif using choreographic devices and elements of dance
PRESENTING AND PERFORMING	<ul style="list-style-type: none"> - Use production elements to share key ideas - Using appropriate dance skills when performing own choreography 	<ul style="list-style-type: none"> - Plan how to enter/exit (start/finish) choreography to establish style, mood or ideas - Use production elements to enhance communication of ideas, perspective and meaning

Specific points of focus

QCAA Dance General Senior Syllabus 2019

Years 11 and 12

UNIT 1: MOVING BODIES	- Influence of purpose and context on choreography and communication of meaning
UNIT 2: MOVING THROUGH ENVIRONMENTS	- How dancers use and alter dance skills to communicate meaning in specific environments
UNIT 3: MOVEMENT STATEMENTS	- Communication of social and cultural viewpoints to an audience
UNIT 4: MOVING MY WAY	- Personal aesthetic, fusion of dance styles, movement philosophy and preferences and influences - Choreographic problems and solutions



Table of Contents

LEARNING OBJECTIVES	TASK OVERVIEW	SPECIAL FEATURES	PAGES
Chapter 1: Who is Dancenorth?			
<ul style="list-style-type: none"> - Complete online research to become familiar with Dancenorth's history and philosophies. - Research personal contexts and influences of choreographers to compete reverse-chronology task. 	<ul style="list-style-type: none"> - Research task - Biographic research task - Reverse chronology research task 	<ul style="list-style-type: none"> ● RESEARCH ● REVERSE CHRONOLOGY TASK ● PRINTABLE RESOURCES ● READY-MADE LESSON PLAN ● SAMPLE RESPONSE 	11-20
Chapter 2: What is Wayfinder about?			
<ul style="list-style-type: none"> - Make informed predictions about the content of Wayfinder in terms of dance concepts and dance skills. Create a short phrase of movement using elements of dance to convey context, mood and achieve purpose. 	<p>Responding</p> <ul style="list-style-type: none"> - Analyse excerpts, reviews and interviews to make predictions about dance concepts <p>Making</p> <ul style="list-style-type: none"> - Use predictions as stimulus for choreographic improvisation - Use dance concepts to embed choreography in a certain context and achieve a particular purpose - Identify and analyse choreographic problems 	<ul style="list-style-type: none"> ● CHOREOGRAPHIC PROBLEM ● MAKING ● RESPONDING ● DIGITAL RESOURCES ● PRINTABLE RESOURCES 	21-26
Chapter 3: How was Wayfinder created?			
<ul style="list-style-type: none"> - Understand how artists from a professional dance company go about creating, rehearsing, collaborating and problem-solving to produce a full dance work. 	<p>Hear co-Directors and company members discuss (with accompanying tasks):</p> <ul style="list-style-type: none"> - Meaning, purpose, context - Choreographic process - Structure/form - Rehearsal tasks - Collaborations - Use of production elements - Safe dance practice - Choreographic problems 	<ul style="list-style-type: none"> ● CHOREOGRAPHIC PROBLEM ● MAKING ● RESPONDING ● DIGITAL RESOURCES 	27-34
Chapter 4: How can you respond to Wayfinder?			
<ul style="list-style-type: none"> - Find examples of cognitive verbs in action and build an evaluative language word bank. - Use dance terminology to describe a short excerpt of movement. 	<p>Responding</p> <ul style="list-style-type: none"> - Reading activity including pre-reading and text scanning tasks - Identifying examples of analysis, interpretation, justification and evaluation - Extension tasks for analysis, use of dance terminology and convincing evaluation 	<ul style="list-style-type: none"> ● RESPONDING ● PRINTABLE RESOURCES ● READY-MADE LESSON PLAN ● SAMPLE RESPONSE 	35-45

Table of Contents

LEARNING OBJECTIVES	TASK OVERVIEW	SPECIAL FEATURES	PAGES
Chapter 5: What are the motifs of Wayfinder?			
<ul style="list-style-type: none"> - Analyse and interpret use and development of movement motifs to convey meaning and purpose. - Organise and structure improvised movement by developing a motif through deliberate use/selection of dance concepts. 	<p>Responding</p> <ul style="list-style-type: none"> - Identifying, analysing and interpreting motifs - Interrelating dance concepts in writing <p>Making</p> <ul style="list-style-type: none"> - Creating motif - Identify and analyse choreographic problems 	<ul style="list-style-type: none"> ● CHOREOGRAPHIC PROBLEM ● MAKING ● RESPONDING ● DIGITAL RESOURCES 	46-52
Chapter 6: How does Wayfinder convey meaning and engage audiences? (Post-viewing analysis)			
<ul style="list-style-type: none"> - Use dance terminology to identify the use of dance concepts and dance skills in each section of Wayfinder. - Identify your preferred Wayfinder movement styles and explain your preference. 	<p>Responding</p> <ul style="list-style-type: none"> - Dot-point analysis/interpretation of movement - Identify and articulate preferred way of moving 	<ul style="list-style-type: none"> ● RESPONDING ● PRINTABLE RESOURCES ● SAMPLE RESPONSE 	53-57
Chapter 7: How are production elements used in Wayfinder?			
<ul style="list-style-type: none"> - Experiment and improvise with production elements to share and enhance key ideas. 	<p>Making</p> <ul style="list-style-type: none"> - Scaffolded improvisation with objects - Identify, analyse and solve choreographic problems 	<ul style="list-style-type: none"> ● CHOREOGRAPHIC PROBLEM ● MAKING ● PRINTABLE RESOURCES 	58-62
Chapter 8: Scene study – Wayfinder’s ‘opening banger’			
<ul style="list-style-type: none"> - Gather and interpret stimulus to identify and fine-tune meaning, mood and motif. - Select meaningful and important moments and images and translate into movement focusing on key elements of dance. 	<p>Making</p> <ul style="list-style-type: none"> - Stimulus-gathering writing task - Interpreting stimulus, choreographing short phrases - Focus on form - Identify, analyse and solve choreographic problems 	<ul style="list-style-type: none"> ● CHOREOGRAPHIC PROBLEM ● MAKING ● DIGITAL RESOURCES ● PRINTABLE RESOURCES 	63-67
Appendix			
‘About Wayfinder’			69
Online Chapter Transcripts			70-77

Who is Dancenorth?

ENQUIRY QUESTIONS

- What is the history of this company?
- Where is the company located?
- What is the current movement philosophy?
- Who are the iconic artists who have worked here?
- Who are their influencers?
- Who have they influenced?

TOPICS

- Study of living choreographers
- Dance companies collaborating with communities
- Sustainable ways of art making
- Reverse chronology research
- Movement philosophy, influences

FEATURES

RESEARCH

REVERSE CHRONOLOGY TASK

SAMPLE RESPONSE

PRINTABLE RESOURCES

READY-MADE LESSON PLAN



Chapter 01

Learning Objectives

1. Complete online research to become familiar with Dancenorth's history, chapters and philosophies.
2. Research personal contexts and influences of choreographers to complete reverse-chronology task.

TITLE	Task 1 - Get to know the company
TASK TYPE	● RESEARCH
RESOURCES	<p>● PRINTABLE RESOURCES</p> <ul style="list-style-type: none"> - Access to Dancenorth's website - Printed/digital copies of the 'Get to know the company' worksheet (included at the end of the chapter)
ACTIVITY	<ol style="list-style-type: none"> 1. Direct students to the company's website www.dancenorth.com.au 2. Invite them to spend some time scanning through the 'About' page to get to know this important local/national dance company. 3. After reading, have them respond to the questions on the 'Get to know the company' worksheet. 4. On completion, share responses to questions 1, 2 and 3 as a class.

Chapter 01

TITLE	Task 2 - Biographic Research
TASK TYPE	● RESEARCH
RESOURCES	<p>● PRINTABLE RESOURCES</p> <ul style="list-style-type: none"> - Access to 'Timeline of Dancenorth Artistic Directors' included at the end of this chapter - Writing materials and cardboard or digital presentation options - Copy of 'Venn Diagram' template (per group or whole class, as per teacher preference) included at the end of this chapter - Access to Internet
ACTIVITY	<ol style="list-style-type: none"> 1. Scan over the 'Timeline of Dancenorth Artistic Directors' included at end of the chapter. 2. Select a Dancenorth Artistic Director and complete some research to get to know them, their work and their contribution to dance in Queensland, Australia (and further!). 3. Use the below prompts to direct research for your students: <ul style="list-style-type: none"> Middle (grade 7-9/10) <ul style="list-style-type: none"> - Who is this artist? When/where did they start dancing/choreographing? Did they dance professionally? - What do they believe about dance? Do they have an opinion about what movement should/can do, communicate or change? - Can you discover what their choreographic process is? How do they go about creating movement to communicate meaning? - What genre/style of dance do they usually work in? Can you find information describing what their movement/choreography looks like? Senior (grade 10/11-12) <ul style="list-style-type: none"> - Who is this artist? Relevant dance-specific biographic information (training, influences, professional work etc) - What is their movement philosophy? What do they believe movement should/can do, communicate or change? - What is their signature choreographic process? How do they go about creating movement to communicate meaning and a specific viewpoint? - Do they have a particular movement aesthetic? What is their genre of choice? Find clips of their works to watch and statements from articles that describe their movement. 4. Collate research onto a poster to share, display and present. 5. As a class/in small groups, select two of the Dancenorth Artistic Directors explored through the research task. In the 'Venn Diagram' template provided, label one circle with the name of the first Artistic Director and the other with the name of the second Artistic Director. In the overlapping area of the circles, write down any shared influences, philosophies, names, career points etc. In the non-overlapping areas, fill in the unique attributes for each Director. 6. When complete, share information and discuss: <ol style="list-style-type: none"> a. What were the most striking similarities and differences? b. How might the shared influences be reflected in their work as a Artistic Directors of the company at different times? c. What do the differences reveal about their own movement philosophies and/or choreographic process? 7. EXTENSION: How do their shared beliefs/differences align with what you know about the goals and culture of the company?

Chapter 01

TITLE	Extension 1 - Reverse Chronology: influences and legacy of Kyle Page
TASK TYPE	<input checked="" type="radio"/> RESEARCH <input checked="" type="radio"/> REVERSE CHRONOLOGY TASK
RESOURCES	<input checked="" type="radio"/> PRINTABLE RESOURCES <ul style="list-style-type: none"> - Access to Internet - Access to 'Timeline of Dancenorth Artistic Directors' included at the end of this chapter - Writing materials and cardboard or digital presentation options - Visual display of initial research around Dancenorth's Artistic Directors
PREPARATION	<p>Did anyone in the class research Kyle Page?</p> <p>If so, use their poster as a starting point for reverse chronology research.</p> <p>If not, repeat the activity above to get to know Dancenorth's current Artistic Director and his journey to this point in time.</p>
ACTIVITY	<ol style="list-style-type: none"> 1. Working in pairs, create a mind-map with the following information and highlight timelines, connections, similarities and points of interest. <ol style="list-style-type: none"> a. Primary point: Using Kyle Page as a starting point, note down four bites of relevant information. <ol style="list-style-type: none"> i. Who he is (eg. Dancer, choreographer, current Artistic Director of Dancenorth) ii. What he is known for (eg. What type of work does he do?) iii. Career highlights (eg. Awards, performances, achievements) iv. His significant influences (eg. Who were his influential dance teachers? Which notable choreographers or other artists has he worked with?) b. Secondary point: Now, select one of Page's significant influences and briefly research their dance-specific biographic information. Complete the same four info bites for them. c. Finally, pick an influencer of your secondary point. Complete the same four info bites for them. 2. Display and share your findings – discuss the similarities, differences, and points of interest. Note: There are so many ways to present this information – a sample response and template is included in Chapter 1 Resources.

References

"[The professional years](#)". dancenorth-australia official website. 15 November 2007. Archived from the original on 15 November 2007. Retrieved 24 July 2010.
en.wikipedia.org/wiki/Dancenorth

Chapter 01 Worksheet: Get to know the company

Learning Objective

1. Complete online research to become familiar with Dancenorth's history, chapters and philosophies.

Visit the company website and scan through the 'about' page (www.dancenorth.com.au/about). Get to know this important local/national dance company. Respond to the below questions:

01.

The traditional custodians of the land Dancenorth dances on are Wulgurukaba of Gurambilbarra and Yunbenun, and the Bindal of Thul Garrie Waja. Find these lands on the AIATSIS map of Indigenous Australia and mark it on the map below. Who are the traditional custodians of the land you dance on? Mark this/these lands on the same map.



Chapter 01 Worksheet: Get to know the company

02.

Dancenorth has “...presented work in over 45 International Arts Festivals and venues around Australia and the world”. What does the rest of the world think of their work? Can you locate a review of one of the works mentioned and find a sentence where the writer **evaluates** the company’s production? Write it down here and underline the evaluative language.

03.

A personal ‘philosophy’ is your own beliefs and ideas about what you do and how you do it. Can you summarise Dancenorth’s current artistic philosophy into five words?

What is your dance philosophy? Can you articulate it in one or two sentences?

04.

What do you think the company means when they mention a “universal language of dance”?

Chapter 01 Worksheet: Get to know the company

05.

What do you think of their approach to making dance?

Can you define the following words?

Reconciliation

Transformation

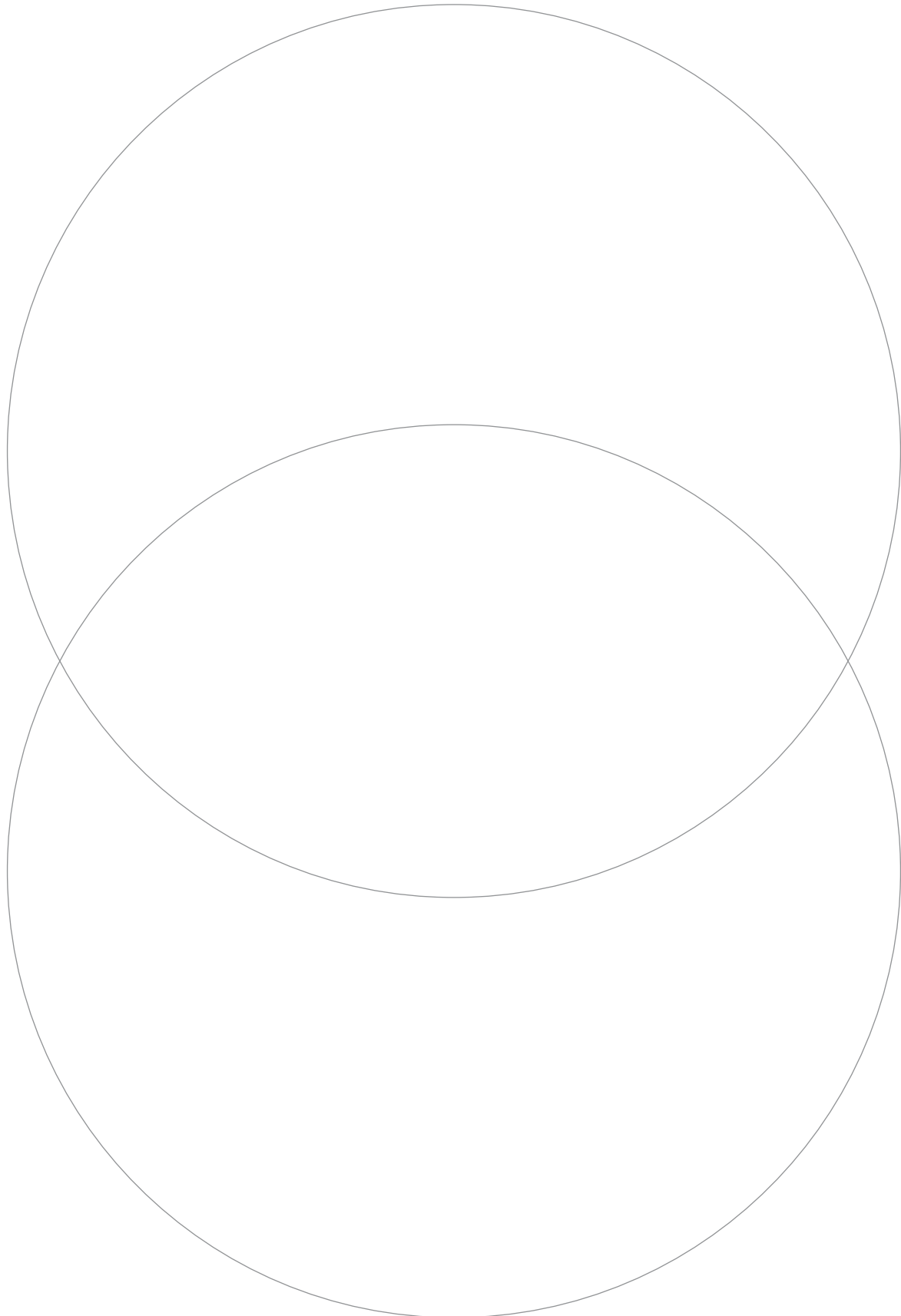
Ambiguity

Consciousness

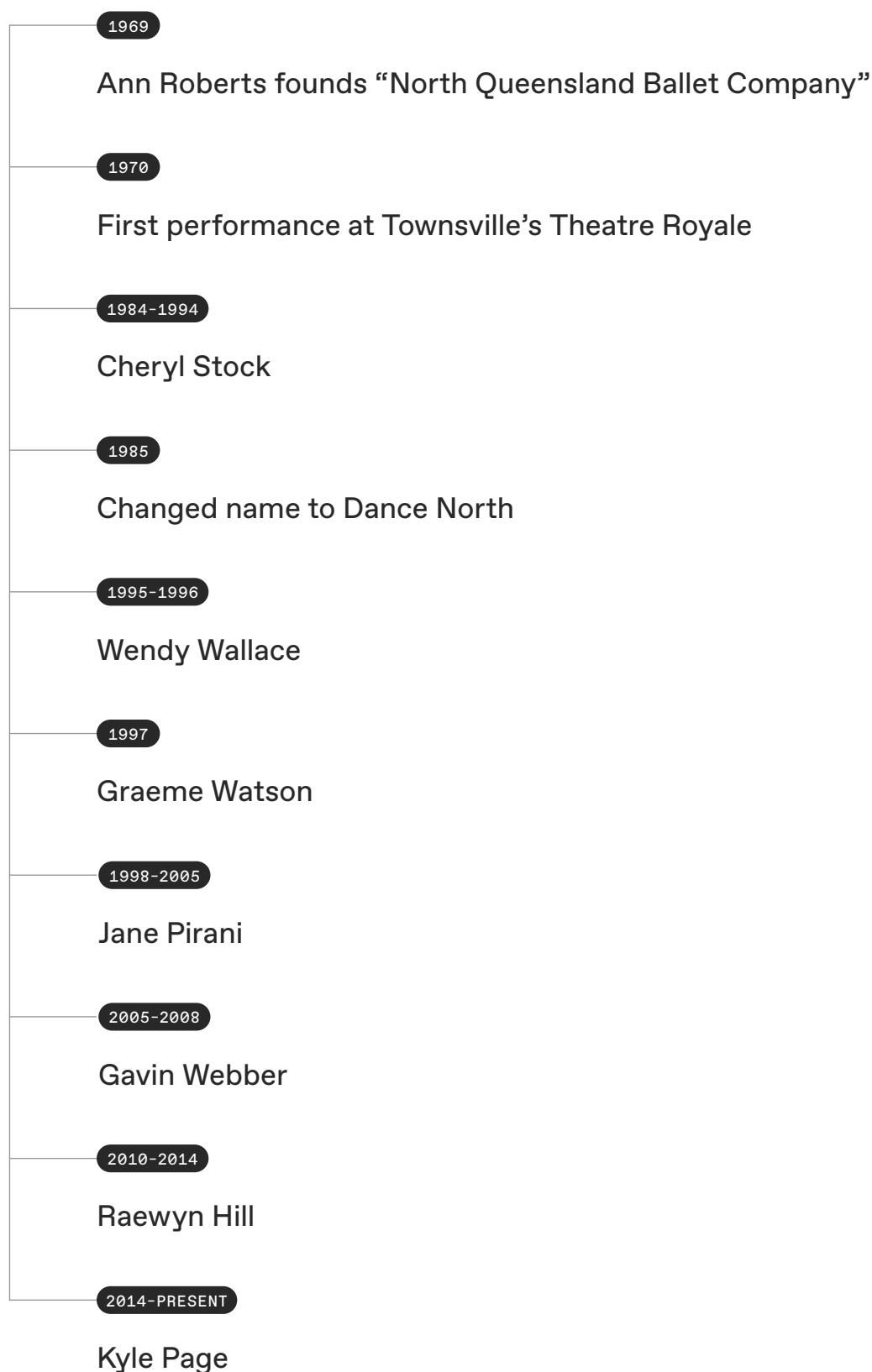
Collaboration

Chapter 01 Activity: Venn Diagram

Select two Dancenorth Artistic Directors, create a Venn Diagram with one circle for each Director's name. Identify shared influences, philosophies, names, and career points in the overlapping area, and list unique attributes in the non-overlapping areas.



Chapter 01 Resource: Timeline of Dancenorth Artistic Directors



Chapter 01 Resource: Kyle Page Reverse Chronology Research Poster (Sample Response)

PRIMARY POINT: KYLE PAGE

What

- Became AD of Dancenorth in 2014
- Began his professional career in 2004 with Dancenorth

Career Highlights

- Produced finale of 2018 Commonwealth Games Opening Ceremony
- Multiple Artistic residencies inc. India with OzAsia, Arctic Circle Residency and Qaqortoq, Greenland.

Who

- Dancer
- Choreographer
- Artistic Director of Dancenorth

Significant Influences

- Meryl Tankard
- Gavin Webber
- Garry Stewart
- Stephanie Lake

SECONDARY POINT: GAVIN WEBBER

What

Who

Career Highlights

Significant Influences

TERTIARY POINT: _____

What

Who

Career Highlights

Significant Influences

What is Wayfinder about?

ENQUIRY QUESTIONS

What context does *Wayfinder* sit within?
Whose viewpoint does it present?
What purpose does it seek to achieve?

TOPICS

- Study of living choreographers
- Multi-disciplinary arts
- Purpose and context
- Production elements
- Use of specific dance terminology
- Improvisation and organising movement
- Visual analysis, interpretation and justification

FEATURES

MAKING

RESPONDING

CHOREOGRAPHIC PROBLEM

DIGITAL RESOURCES

PRINTABLE RESOURCES



Chapter 02

Learning Objectives

1. Make informed predictions about the content of Wayfinder in terms of dance concepts and dance skills.
2. Create a short phrase of movement using elements of dance to convey context, mood and achieve purpose.



VIDEO RESOURCES

Kyle Page interview with Townsville TV

To introduce students to the aesthetics of this show, watch and listen to Dancenorth's Artistic Director and co-director of Wayfinder talk about the stimulus, context, purpose and meaning of the work, as well as some of the collaborations, movement and key production elements.

<https://youtu.be/a1rDf7LbNt0?>

For accessibility and quick reference, transcripts are provided in the Appendix section.

TITLE	Task 1: Make an Informed Prediction
TASK TYPE	● RESPONDING
RESOURCES	<p>● DIGITAL RESOURCES</p> <ul style="list-style-type: none"> - Access to Kyle Page interview with Townsville TV - Printed/digital copies of the 'Frayer Model template' worksheet (included at the end of the chapter) - Printed/digital copies of the 'Wayfinder Presenter Package' excerpt included in Appendix - For further visual prompt, provide print out of 'Wayfinder Visual Map', located at the end of chapter 6 (p.52)
ACTIVITY	<ol style="list-style-type: none"> 1. Work with a partner. 2. After reading, watching excerpts and hearing about Wayfinder, use the customised Frayer Model template provided (included at the end of the chapter) to make some predictions about what you might see onstage in Wayfinder in terms of dance concepts and dance skills. 3. Share your thoughts with another group. Be prepared to justify your predictions with evidence from what you now know about Wayfinder.

Chapter 02

TITLE	Task 2: Improvisation and choreography Put your prediction into movement. How can you convey joy through considered use of specific characteristics of space, time, dynamics, and relationships?
TASK TYPE	● MAKING
RESOURCES	● PRINTABLE RESOURCES <ul style="list-style-type: none">- Space to move- Completed Frayer Models
PREPARATION	Safety note: Ensure students have completed a suitable warm-up and stretches to prevent injury, especially if moving on to the more complex movement required in extension tasks.
ACTIVITY	<ol style="list-style-type: none">1. The mood established through movement and production elements in Wayfinder is joyful and uplifting.2. Using your completed Frayer Models, and the words 'joyful' and 'uplifting' as stimulus, work with your partner to create a short phrase of movement that incorporates as many of your predicted elements of dance as possible.

Chapter 02

TITLE	<p>Extension 1: Prompts for purpose and context</p> <p>How can you use dance concepts to embed your choreography in a certain context and achieve a particular purpose?</p>	
TASK TYPE	<p>● MAKING</p>	
PREPARATION	<p>Social Context</p> <p>Wayfinder was created within a social context as it addresses themes and situations that are common to a big group of people/many communities. You can see the context influencing choreographic choices using glowing pearls/orbs dispersed throughout the audience that invite viewers to look, listen and share together. The group formations, unison phrases and repetition of canon also help remind us of the social context, emphasising how lots of people shared the same experience in different time and place.</p>	<p>Purpose</p> <p>Choreographers have identified multiple purposes Wayfinder aims to achieve through movement and design. The main ones are:</p> <ol style="list-style-type: none"> 1. To connect 2. To induce joy 3. Celebrate heart and community <p>Dance concepts were used in many ways to achieve the purpose of Wayfinder. Some examples of how the production pushes these purposes out to the audience include the energetic, dynamic, and melodic music tracks and the multi-coloured costumes. These helped create a fun, joyful and celebratory atmosphere. This feeling is also conveyed through the dancers' happy facial expressions, precise fast tempo unison and uplifting percussive and vibratory movement qualities, some of which mimic a heartbeat. Hiromi Tango's volunteer-made finger-knitted interactive sculpture physically connects the dancers onstage and connected the community to the performance through its creation.</p>
ACTIVITY	<p>Context</p> <p>How can your phrase convey a social context? How can you use elements of dance, a motif, or choreographic devices to communicate something experienced and shared by many?</p> <p>Rehearse, share, celebrate.</p> <p>If possible, film each group's phrase for future analysis and comparison.</p>	<p>Purpose</p> <p>How can you use movement to encourage your audience to know/think/feel/do something specific? How can you use elements of dance, a motif, or choreographic devices to make the audience understand what you want them to do? In this case, what movements showcase connection, joy and celebration?</p> <p>Rehearse, share, celebrate.</p> <p>If possible, film each group's phrase for future analysis and comparison.</p>

Chapter 02

TITLE	Extension 2
TASK TYPE	<input type="radio"/> MAKING <input checked="" type="radio"/> CHOREOGRAPHIC PROBLEM
ACTIVITY	<p>After each group's sharing of the above task:</p> <ol style="list-style-type: none"> Analyse how effective their use of elements of dance conveyed the joyful and uplifting feeling. <ol style="list-style-type: none"> What glowed and made the feeling clear to the audience? What might have grown the feeling to be even more clear to the audience? Did you get a sense of the social context? What moment made it obvious? Did you identify the purpose of connection, joy and celebration? What moment achieved this? Identify any challenges met during the process. <ol style="list-style-type: none"> What didn't work the way you wanted it to? How did you experiment to solve the problem?

TITLE	Extension 3: (After viewing a performance of the production) How did your prediction match the work?
TASK TYPE	<input checked="" type="radio"/> MAKING
ACTIVITY	<p>If you saw Wayfinder, grab your first prediction table and compare and contrast what you saw versus what you predicted in terms of the dance concepts and dance skills. Answer or discuss the following questions:</p> <ol style="list-style-type: none"> What was your favourite moment? What surprised you? How well did the choreographers convey the ideas of joy and a celebration of heart and community through their use of the dance concepts? Which moments/movements most clearly conveyed the idea of joy, connection, and celebration?

TITLE	Extension 4: Using a motif as a structuring device to enhance meaning
TASK TYPE	<input checked="" type="radio"/> MAKING
ACTIVITY	<p>Go to 'Chapter Five – What are the motifs of Wayfinder?' – and progress to the choreographic task.</p>

Wayfinder Frayer Model Template:

Connect – Induce Joy – Celebrate Heart & Community

ELEMENTS OF DANCE		STRUCTURE	
Space	Time	Motif	Form
Dynamics	Relationships		Other choreographic devices
PRODUCTION ELEMENTS		DANCE SKILLS	
		Expressive skills	Technical skills

How was Wayfinder created?

ENQUIRY QUESTIONS

What did the choreographic process entail?

How did the key creatives collaborate, use, and structure improvisations and incorporate production elements meaningfully?

How did they connect with community, use sustainable approaches to art making, take care of dancers and solve choreographic problems?

TOPICS

- Study of living choreographers
- Purpose, context and meaning
- Choreographic process
- Dance skills
- Improvisation and organising movement
- Dance companies collaborating with communities
- Sustainable ways of art making
- Solving choreographic problems
- Safe dance practice
- Multi-disciplinary collaboration

FEATURES

MAKING

RESPONDING

CHOREOGRAPHIC PROBLEM

DIGITAL RESOURCES



Chapter 03

Learning Objective

1. Understand how artists from a professional dance company go about creating, rehearsing, collaborating and problem-solving to produce a full dance work.




VIDEO RESOURCES


This chapter is built around 10 video excerpts of an interview with the co-Directors of Wayfinder – short studies of professional practice that model curriculum objectives and skills. These are fantastic resources to use as anchor points and examples as your students explore their own dance making processes. For accessibility and quick reference, transcripts are provided in the Appendix section.

TITLE	<p>Task 1: Meaning, purpose, context</p> <p>How do you outline your meaning, use of stimulus, purpose, context, and viewpoint?</p>
TASK TYPE	<p>● RESPONDING</p>
RESOURCES	<p>● DIGITAL RESOURCES</p> <p>Access to Video Resource 1: The “why” of Wayfinder</p>
TERMINOLOGY	<p><u>Visceral</u>: Deep, internal feelings</p> <p><u>Electromagnetism</u>: Interaction of electric currents and magnetic fields</p> <p><u>Perceptual organs</u>: Ability to interact with the environment via various sensory organs eg. Vision, hearing, touch etc.</p>
ACTIVITY	<p>Listen and consider:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 1: The “why” of Wayfinder</p> <p>https://vimeo.com/880024828/538a0406f2</p> <p>Kyle and Amber discuss the context Wayfinder sits within, their desired purpose and how they explored different stimuli to inspire meaning, direction and manipulation of key characteristics of the elements of dance and production elements.</p>

Chapter 03

TITLE	Task 2: Choreographic process – Getting started
TASK TYPE	● RESPONDING
RESOURCES	<p>● DIGITAL RESOURCES</p> <p>Access to Video Resource 2: How it began – experimentation and collaboration</p>
TERMINOLOGY	<p><u>Esoteric</u>: Designed to be understood by a select, informed group.</p> <p><u>Cellular level</u>: the most fundamental level of a lifeform.</p> <p><u>Cognitive level</u>: Fundamental level of thinking or thought.</p> <p><u>Subtle</u>: fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious.</p> <p>(QCAA Dance 2019 V1.1 Glossary pg 81)</p> <p><u>Nuance</u>: showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value.</p> <p>(QCAA Dance 2019 V1.1 Glossary pg 76)</p>
ACTIVITY	<p>Listen, reflect, and discuss:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 2: How it began – experimentation and collaboration</p> <p>https://vimeo.com/880028980/e441157499</p> <p>Kyle and Amber talk about how Wayfinder went from ideas to rehearsal room. Consider and share the steps you take to ‘get started’ on a piece of choreography.</p> <ul style="list-style-type: none"> - Where do you begin? With your task parameters? - Do you imagine what the final product looks like first? - Do you choose music first? - Do you improvise movement? - Do you work better with others when creating ideas? <p>Share with a partner.</p>

Chapter 03

TITLE	<p>Task 3: Structure/form</p> <p>Structuring the opening scene to instantly engage your audience and set the tone, context and intention of the work.</p>
TASK TYPE	<p>● RESPONDING</p>
RESOURCES	<p>● DIGITAL RESOURCES</p> <p>Access to Video Resource 3: The 'Opening Banger'</p>
TERMINOLOGY	<p><u>Homogenised</u>: Make something uniform or similar to others.</p> <p><u>Antithesis</u>: Something that is the complete opposite to another thing</p>
ACTIVITY	<p>Listen, reflect, and respond:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 3: The 'Opening Banger'</p> <p>https://vimeo.com/880029741/c12aaaf88f</p> <p>Kyle and Amber outline the first two scenes of Wayfinder's non-linear episodic form. Pay attention to answer the following questions:</p> <ol style="list-style-type: none"> 1. What did Amber and Kyle want to achieve with the "opening banger"? <ol style="list-style-type: none"> a. What key elements of dance and structure did they manipulate to achieve their goal? How/why did they select them? b. Can you substitute the word 'synchronised' for a characteristic of the element of Time? 2. What dance concept created the 'reset' Amber mentions? Apart from signalling a change in scene, what impact do you think this moment created for the audience? (If you haven't seen Wayfinder, complete a quick visual analysis of the two images provided to help construct your answer).




Opening Banger



Scene 2





Chapter 03

TITLE	Task 4: Improvising to create movement
TASK TYPE	● MAKING
RESOURCES	<p>● DIGITAL RESOURCES</p> <ul style="list-style-type: none"> - Access to Video Resource 4: Improvisation – creating the ecosystem - Background music (Spotify: Hiatus Kaiyote or Nai Palm) for creative development - Improvisation cues (found under the Activity section of this task), ready to be delivered verbally or handed out on small cue cards. - Devices to film/watch back
TERMINOLOGY	Mycelial webs: Tiny threads that wrap around tree roots and thread between multiple trees, connecting individual plants together
PREPARATION	<p>Safety note: Ensure students have completed a suitable warm-up and stretches to prevent injury, especially if moving on to the more complex movement required in extension tasks.</p> <p>Note: This task could be completed in small groups, as a whole class (give all members of the class instructions, with or without an audience).</p>
ACTIVITY	<p>Part A - Listen and Reflect</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 4: Improvisation – creating the ecosystem https://vimeo.com/880032061/6b1eee1583</p> <p>In the previous excerpt, Amber mentioned the second scene involved the dancers improvising on stage, moving around some pre-set 'rules'. Before you experiment with this task, we will hear Amber and Kyle discuss why they included this task in the finished work and how it helped to enhance the communication of meaning, purpose, and context.</p>


Chapter 03


TITLE	Task 4: Improvising to create movement	
ACTIVITY	<p>Part B - Making Task</p> <ol style="list-style-type: none"> 1. Work as an ensemble to travel from one side of the space to its opposite, executing individual movement cues on the way. <ol style="list-style-type: none"> a. Working groups of 4-5, allocate a number to each dancer in the group. b. Choose a place within the space to start and prepare to travel together as an ensemble on a diagonal or side-to-side pathway to the opposite side of the room. c. Use the given 'rules' to structure your improvisation. d. Your teacher will provide you each with an individual instruction of how to move to get there (some prompts will be different; some may be the same!) 	<ol style="list-style-type: none"> 2. Set up a device to film your improvisation. Listen to the background music and sounds in the room to set your mood. When ready, begin your improvisation by executing your individual instructions. When all dancers have arrived at the destination, finish your improvisation. 3. Watch it back and discuss/consider: <ol style="list-style-type: none"> a. What was the impact of the different methods of movement along the shared pathway? b. Could you interpret any meaning? c. What looked good/eye-catching? d. If you did this again, what movement would you keep? What would you rehearse to refine or change?
CUES FOR THE TEACHER	<p><u>Dancer 01</u>: <i>move at a very slow tempo with a very sustained movement quality at a medium level. Travel first half of the room facing backward and the second half forward.</i></p> <p><u>Dancer 02</u>: <i>travel on a low level and find stillness in the middle of the room at a high level, facing directly to the audience. If any other dancers pass you, acknowledge them with a gentle gesture. When all dancers have passed you, continue your low-level travel to join the group.</i></p>	<p><u>Dancer 03</u>: <i>find a still position to begin, facing the direction of travel. Don't start traveling until everyone else has moved. Move forward at a fast tempo and then travel around the dancer in the centre of the room before continuing the diagonal pathway to the end.</i></p> <p><u>Dancer 04 (and 05 if the group is bigger)</u>: <i>connect using shoulders, hips, or heads. Remain connected as you travel down the diagonal pathway. Alternate constantly between low, medium, and high levels to make your way to the end, always keeping your eyes on the downstage corner of the space.</i></p>

Chapter 03

TITLE	Task 5: Collaborations, production elements and safe dance practice Artists and materials working together	
TASK TYPE	● RESPONDING ● CHOREOGRAPHIC PROBLEM	
RESOURCES	Access to: <ul style="list-style-type: none"> - Video Resource 5: Collaboration – design - Video Resource 6: Connecting the community - Video Resource 7: The Inflatable Floor - Video Resource 8: The Orbs 	
ACTIVITY	<p>Reflect and listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 5: Collaboration – design https://vimeo.com/880034612/286f99ba38</p> <p>Production elements and their designers were extremely important to the meaning, purpose, process, and final product of Wayfinder. How do you use them to enhance the meaning of your choreographic work? How do you select sound, props, colour, costumes etc to engage your audience? Listen to Kyle and Amber discuss their collaboration with artists to use specific sounds, colour, objects, and lights to help convey the joy and connection at the heart of Wayfinder.</p>	<p>Listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 6: Connecting the community https://vimeo.com/880036285/67a520a0b8</p> <p>A choreographic problem of sorts... Practical consideration and implications of using production elements to connect community and enhance the visual impact of the show.</p> <p>Listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 7: The Inflatable Floor https://vimeo.com/880040893/47a1757a89</p> <p>A choreographic problem of sorts... safe dance practice implications of using inflatable floor to add bounce.</p> <p>Listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 8: The Orbs https://vimeo.com/880041214/961cbb6f7f</p> <p>Props for the audience – to help connect/ knit context, purpose, meaning and viewpoint together from off the stage.</p>

Chapter 03

TITLE	Task 6: The Dancers
TASK TYPE	● RESPONDING
RESOURCES	Access to Video Resource 9: The Dancer's Experience
ACTIVITY	<p>Listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 9: The Dancer's Experience https://vimeo.com/880043899/6f851c24b8</p> <p>Dancenorth artist Marlo Benjamin discuss her experience of rehearsing and performing in Wayfinder.</p>

TITLE	Task 7: Choreographic Problems
TASK TYPE	● CHOREOGRAPHIC PROBLEM
RESOURCES	Access to Video Resource 10: Problem Solving – How to end the work?
ACTIVITY	<p>Listen, analyse and problem solve:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 10: Problem Solving – How to end the work? https://vimeo.com/880046225/a32205ea62</p> <p>Kyle and Amber mentioned some problems relating to the selection and use of production elements they needed to explore and solve. Listen here as they discuss an ongoing choreographic problem that has gone through multiple solution-finding processes... and is still a work in progress as they prepare for their international tour!</p> <p>Have you seen Wayfinder? Do you have any suggestions as to how they might tweak the ending to look smooth, coordinated and still meaningful? Feel free to share your thoughts with admin@dancenorth.com.au using the subject line “Wayfinder Education Kit Task Response”.</p>

How can you respond to Wayfinder?

ENQUIRY QUESTIONS

What did you think of the show?
What did others think of the show?
How do you communicate your thoughts about the dancing in writing?

FEATURES

RESPONDING

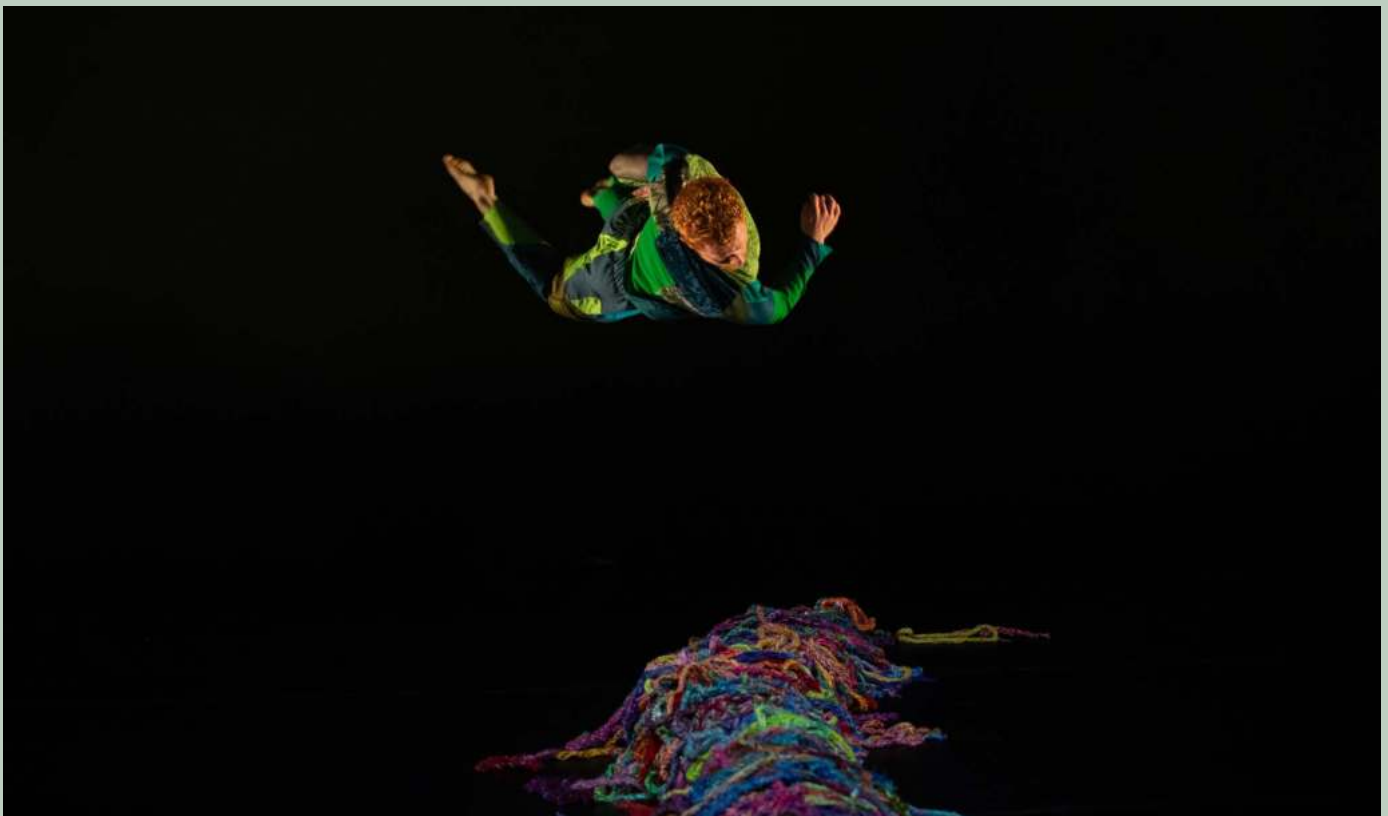
SAMPLE RESPONSE

PRINTABLE RESOURCES

READY-MADE LESSON PLAN

TOPICS

- Reading activity
- Dance terminology
- Analysis, interpretation, evaluation, and justification



Chapter 04

Learning Objectives

1. Find examples of cognitive verbs in action and build an evaluative language word bank.
2. Use dance terminology to describe a short excerpt of movement.

TITLE	<p>Task 1: Writing about Wayfinder</p> <p>How do you outline your meaning, use of stimulus, purpose, context, and viewpoint?</p>
TASK TYPE	<p>● RESPONDING</p>
RESOURCES	<p>● DIGITAL RESOURCES</p> <ul style="list-style-type: none"> - Digital, laminated, or individual copies of a variety of professional reviews of Dancenorth's Wayfinder. Some examples of reviews are included at the end of the chapter. - Devices, erasable pens, or coloured pencils - Poster paper/white board/digital collaboration platform + markers - For students requiring extra support and scaffolding, there is a collection of responses from various media outlets at the end of the chapter.
ACTIVITY: SENIOR (GRADE 10/11-12)	<ol style="list-style-type: none"> 1. Read and analyse a variety of professional reviews of Dancenorth's Wayfinder. 2. Prompt students with pre-reading targets, encouraging them to consider and flag: <ol style="list-style-type: none"> a. Does the reviewer analyse? Highlight in yellow any language that examines, describes and/or explains what the movement or use of production elements looked like. b. Does the reviewer interpret meaningful use of dance concepts? <u>Underline</u> where they have written what they thought the movement or use of production elements meant in relation to the choreographic intent. c. Does the reviewer made quality judgements and evaluate? Re-write any evaluative words down the side of the review. d. Does the reviewer justify opinions by giving reasons to support their thoughts? <u>Squiggly underline</u> where they have explained why they write to convince us their thoughts are right. e. BONUS! Does the reviewer use any dance terminology? Highlight in blue where they have used dance terminology. 3. Share and discuss quality of examples of analysis, interpretation, and justification. Was the writing detailed in its break-down of onstage moments? Interpretations linked to descriptions? Interpretations convincing?

Chapter 04

TITLE	Task 1: Writing about Wayfinder How do you outline your meaning, use of stimulus, purpose, context, and viewpoint?	
PREPARATION	<ol style="list-style-type: none"> 1. Chunk/physically cut down articles into short paragraphs or a few sentences and scrapbook them into one document. Break students up into 5 groups, create 5 distinct locations in the room to make one 'station' per cognitive verb/skill. 2. Rotate groups around one station at a time. Direct them to scan/read the review focusing on ONE cognition at a time. 	
ACTIVITY: MIDDLE (GRADE 7-9/10)	<p>Station 01: Does the reviewer analyse? Highlight in yellow where the writer breaks down or describes features of the movement or what the performance looked like.</p> <p>Eg: "The ongoing struggle with mental health and its emotional toll sprang to mind strongly as I was drawn further into the unfolding story. As the performance reached a crescendo, the dancers donned costumes overflowing with kaleidoscopic designs infused with colourful rainbows. Their movements became more joyful, signifying the exuberance of being alive." Reference: Nothingeverhappensinbrisbane</p> <p>Station 02: Does the reviewer interpret? Underline where they have explained what the movement or use of production elements means.</p> <p>Eg: "At times <u>it seemed to signify the umbilical cord, that precious connection and bond between a mother and her unborn child.</u> Once it was hoisted up above the stage, <u>it seemed to be transformed into an altar 'worshipped' by the dancers as expressed through their ritual movements.</u>"</p> <p>Station 03: Does the reviewer evaluate? Make a list of any words that judge the quality of the performance.</p> <p>Eg: "Onstage, a number of talents shone. Damian Meredith's static syncopated movements were eye-catching. His articulation and control of his body are a testament to his technique as a dancer. Marlo Benjamin, too, was wonderful to watch." "eye-catching", "are a testament", "wonderous" Reference: Fjord Review</p>	<p>Station 04: Does the reviewer justify their opinions? Squiggly underline where they show why they think their thoughts are right.</p> <p>Eg: "The inflatable stage makes for gravity-defying dance, expanding the angles of flowing movements and adding extra revolutions in the air. <u>The choreography does this without simply becoming acrobatic "party tricks" borrowed from other sports such as gymnastics or tumbling.</u>" Reference: Guardian</p> <p>Station 05: BONUS! Does the reviewer use any dance terminology? Highlight in blue where they have used dance terminology.</p> <p>Eg: "Facial expressions added a strong element to telling the story as did the flexibility and dexterity of the dancers. For the most part, mostly neutral facial expressions devoid of emotion were employed and sometimes eyes latched onto unseen objects."</p> <p>3. Once reading and responding is complete, share and discuss quality of examples of analysis, interpretation and justification. Was the writing detailed in its break-down of onstage moments? Interpretations linked to descriptions? Interpretations convincing?</p>

Chapter 04

TITLE	Extension 1
TASK TYPE	● RESPONDING
ACTIVITY	<p>Students-become-experts Analysis:</p> <ol style="list-style-type: none"> 1. If the students have seen the show, challenge them to analyse the moments the reviewer referred to in more descriptive detail, using more accurate dance terminology. 2. Collect all examples of evaluative language into one place (board, poster-paper etc) and use this as a starting point to add to and build over the term.

TITLE	Extension 2
TASK TYPE	● RESPONDING
ACTIVITY	<p>Students-become-experts Evaluation:</p> <ol style="list-style-type: none"> 1. If the students have seen the show, could they 'insert' more appropriate, relevant, or significant evaluative language to judge the quality of a moment described in the review?

TITLE	Extension 3
TASK TYPE	● RESPONDING
ACTIVITY	<ol style="list-style-type: none"> 1. Break students up into pairs. 2. Encourage them to identify their favourite moment of Wayfinder. 3. Introduce the show, use dance terminology to describe the movement in their favourite meaningful moment, using evaluative language. 4. Conclude by justifying and convincing the reader why their opinion of the show is sound.

Chapter 04 Resource:

Review 1

fjord



MADLYN COUPE · REVIEWS · ♥ 1

A Kaleidoscope of Wonder

Dancenorth's "Wayfinder" at Brisbane Festival

Performance
Dancenorth: "Wayfinder"

Place
Powerhouse Theatre,
Brisbane, Queensland,
September 21, 2022

Words
Madelyn Coupe



The term “wayfinder” has two definitions. The first refers to a sign or landmark that helps navigate people to a specific location; a physical marker guiding people home. The second points toward a traveller; someone who is in search of a particular place. Despite being either subject or object, the two definitions share a commonality—there is an inherent and active search going on. People searching for signs, for each other, and for meaning. The audience, too, walked into this performance searching for their own answers, as individual as they may be. And what they found was the kaleidoscopic brilliance that is Dancenorth’s “Wayfinder.”

“Wayfinder” is collaboration at its best. Choreographed by Amber Haines and Kyle Page, the production is a fusion of dance, music and visual art. Dancenorth teamed up with sound artist Byron J. Scullin who, in collaboration with Hiatus Kaiyote (a three-time Grammy nominated Australian band), created an aural wonderland.

The opening moments set the tone of the performance. The dancers entered the stage. The choreography was small at first, but grew with intensity and power. Everything from the movement to the music hit a fever pitch before it abruptly stopped—and a mass of yarn dropped from the ceiling and onto the dancers. Their bodies were, now, engulfed by knitted colour.

Another collaborative facet of this production brought in the talents of visual artist Hiromi Tango who was the costume and scenic designer. A core element of “Wayfinder” is Tango’s signature style—her practice explores themes of humanity, sustainability, and nature. Part of her design incorporated a knitted mass of yarn that the dancers interacted with and explored throughout the show. The yarn, in question, was hand knitted by volunteers beforehand. Guided by Tango and design associate Chloe Greaves, audience members had the opportunity to physically weave themselves into the production; what they created would be used by the dancers.

This was not the only moment that integrated the audience into the production. When we walked into the theatre, amongst the rows of seats, there were a number of white orbs strategically placed on a few chairs. The orbs were about the size of a soccer ball and slightly iridescent to look at. As we found our seats, it just so happened that I ended up being one of the lucky few who was assigned an orb. But as someone who hates audience participation, the decision to willingly pick it up was by no means an easy feat.

During the show, the orbs became an extension of the audience; an aural body that existed in multiple parts and extended throughout the space. They illuminated different colours—from white to pink to peach—and sang their own songs (there was an almost invisible speaker at the bottom of each one). They connected the audience more intimately to the performance. The initial personal interaction when you picked it up turned into a conversation with the person sitting next to you which, then, evolved into moments with the people in front and behind you. We shared and passed the orbs around, all wanting each other to have the same experience. Not one person solely kept their orb. Everyone was connected.

Onstage, a number of talents shone. Damian Meredith’s static syncopated movements were eye-catching. His articulation and control of his body are a testament to his technique as a dancer. Marlo Benjamin, too, was wonderful to watch. In a production that is visually and aurally rich, Benjamin was calm fluidity; she injected a sense of clarity amidst the chaos around her.

“Wayfinder” was born out of a desire to feel human connection. Haines and Page wanted to create something that was the polar opposite of what we all experienced during the initial peak of the pandemic. Instead of isolation, they wanted closeness. Instead of monotony, they wanted a kaleidoscope of wonder. And between the collaborations—creators to dancers, dancers to audience, creators to audience—you can tell that none of this was done in isolation. Everything relied on connection, and “Wayfinder” ended in an explosion of colour and joy that was infectious.

Chapter 04 Resource:

Review 2

The Guardian
A decade of making a difference

Review

Wayfinder review - playful, colourful and immersive dance lights up with joy and hope

Brisbane Powerhouse, Brisbane

With music by Hiatus Kaiyote, design from Hiromi Tango, 70km of salvaged wool and an inflatable stage, Dancenorth's latest production is thrillingly inspired

Forged across 52 years by the geographic and cultural isolation of its base in Townsville, Queensland, contemporary dance company Dancenorth is a masterclass on the imperative of connecting with an audience. It takes a tailored creativity for the arts to cut through in this remote regional industrial and army centre, where the North Queensland Cowboys are the pride of the city, but since spouses Kyle Page and Amber Haines took the reins in 2014, the company has explored cerebral themes with a sensorial immediacy that brings the often esoteric genre of contemporary dance to the people.

Their latest production for this year's [Brisbane festival](#), *Wayfinder*, is no exception: an antidote to the recent gloom as we try to find our way forward - or, as Page describes it, "a tonic for our times".

Set on a custom-made inflatable stage, the heart of the production is two symbolic centrepieces historically associated with hope: the beacon and the rainbow. The work's title explains the first - represented in the form of 100 coconut-sized "pearls" used onstage and throughout the auditorium - while the latter serves as a recurrent motif, devised in collaboration with visual artist Hiromi Tango.

Taken together, alongside movement, music, costumes, set and lighting, the aesthetic is one of wonder, awe and joy, with a playful energy that's so infectious new dance-goers will be swept up too.

For Japanese-born, Tweed Heads-based Tango, [healing goes hand-in-hand with the hope rainbows inspire](#). The artist's *Rainbow Dream: Moon Rainbow*

saw long queues at Hobart's Dark Mofo festival earlier this year, and she coined the term "brainbow" to describe the uplifting effect seeing them has on our psyche.

Wayfinder's immersive pearls and rainbows evoke both nature and novelty, offering a surprising interactive treat. They generate community among the seated strangers watching who share spontaneous exchanges, and also among the 150 volunteer finger-knitters, who pulled together 70km of salvaged wool creations for the show.

These form a deluge of rainbow cords that turn one dancer into a "Cousin Itt", and then are gathered into a giant roll. A towering textile sculpture crafted by Tango could be a creature, or coral, or a lighthouse at different times during the performance, while another vibrant set piece conjures a magic carpet ride that teeters from chill to thrilling. Each cast member's patchwork tracksuit represents a hue of the colour spectrum, with a surprise celebratory costume change in the finale.

The sound design is another inspired collaboration, between Bryon J Scullin, Grammy-nominated Australian four-piece band Hiatus Kaiyote and its Melbourne-based lead singer, Nai Palm. It interweaves six tracks (Atari, Prince Minikid, Shaolin Monk, Motherfunk, Rose Water, Canopic Jar and Get Sun are interwoven) alongside Nai Palm's siren song of bespoke ethereal vocalisations.

Often contemporary dance is set to mechanical sounds that can be alienating; this soundtrack is a welcome change. The languid vibe, warm melodies and hip grooves are entrancing, contrasting with energised percussive sections mirrored in hyperkinetic dance moves. Natural organic sounds inspire simple yet redolent imagery that fires the imagination: the dancers lying in a collapsed domino formation use their arms to conjure bird wings, multi-limbed insects and weightless sea creatures.

The inflatable stage makes for gravity-defying dance, expanding the angles of flowing movements and adding extra revolutions in the air. The choreography does this without simply becoming acrobatic "party tricks" borrowed from other sports such as gymnastics or tumbling.

The lighting, designed by Niklas Pajanti, is another stroke of genius. Strobe lights used at different speeds add excitement - most potently in a mesmerising sequence in which the dancers whip a rainbow of ropes into a pattern of colourful waves rolling from the back of the stage to the front.

The only downside are the audience sight lines, which are impeded from various positions when the cast perform work off the stage. Marlo Benjamin's accompanying solo, and duet with Michael Smith, seem overly long as a result, despite their skill. The pair are, like the rest of the ensemble, stunning dancers with individuality and presence who also work tightly as a group with crucial trust and timing.

It's rewarding to see a collaboration among such diverse talents achieve such unity of purpose. Wayfinder is a rare offering that excites, entertains and enriches.

- [Wayfinder](#) runs at Brisbane Powerhouse until 24 September, as part of Brisbane festival

Chapter 04 Resource: Review 3

NOTHING EVER HAPPENS IN BRISBANE  0 

review | dance
24 Sep | Written By Writeousness

Wayfinder | DanceNorth

My collective senses were wired.

My love for dance, visual art and music was being combined in one dynamic production by Dancenorth Australia. This highly anticipated contemporary dance work was touted as being a collaboration with Hiatus Kaiyote and Hiromi Tango, both of whom I am a fan of.

Opening night had finally arrived and Mother Nature decided to drench Brisbane just as I was due to leave on my mobility device. Well I certainly was not going to miss my very first opportunity to watch Dancenorth in action, foul weather notwithstanding!

Once settled, I observed that nearly every seat in the auditorium at the Powerhouse was filled. A smattering of school aged children did not go unnoticed. (Inculcating a love for the arts at a young age is a preference of mine). As I focussed my attention on the semi-lit stage, I noticed that props consisted of just a raised platform on which a lone performer was seated. The only light came from an orb that seemed to be brightly lit from within and which was cradled precariously between a set of palms. The stillness and trance-like state the performer exuded was palpable and even managed to block out the usual noise coming from the audience as they chattered and made their way to their seats.

I was already impressed and the show had not even started!

I was so focussed on the lone performer that I nearly missed similar orbs that were being cradled and held aloft by some of the audience members. Judging from the gasps of wonder, the audience was just as impressed by this novelty as moi. All praise to Niklas Pajanti for his innovative lighting design.

The ritual with these fascinating orbs also heralded the beginning of the performance for, just as my attention was being diverted, the dancers burst onto the stage.

Using contemporary dance as the vernacular to convey the choreography, the dancers drew me into their story. I interpreted their movements as imparting the need for connection, for belonging, for trust, for healing and which inadvertently evoked visceral emotions from this dance/art/music lover. Unlike the structured nature of ballet this contemporary dance work also used gravity with the help of an inflated mattress to further defy any restrictions of movement.

Facial expressions added a strong element to telling the story as did the flexibility and dexterity of the dancers. For the most part, mostly neutral facial expressions devoid of emotion were employed and sometimes eyes latched onto unseen objects. Perhaps indicating the disconnect we experience from our surroundings, from ourselves?

The ongoing struggle with mental health and its emotional toll sprang to mind strongly as I was drawn further into the unfolding story. As the performance reached a crescendo, the dancers donned costumes overflowing with kaleidoscopic designs infused with colourful rainbows. Their movements became more joyful, signifying the exuberance of being alive.

The compositions of the acclaimed jazz/funk/neo-soul, three-time Grammy nominated band Hiatus Kaiyote combined with the terrific sound design by Byron J Scullin underpinned the unfolding and telling of the story.

Visual artist Hiromi Tango's explosion of brightly-coloured salvaged wool signify the umbilical cord, that precious connection and bond between a mother and her unborn child. Once it was hoisted up above the stage, it seemed to be transformed into an altar 'worshipped' by the dancers as expressed through their ritual movements.

Metaphors and symbolism were rife throughout the unfolding of this spellbinding performance.

Under the choreographic guidance of Amber Haines and Kyle Page, the versatility and improvisation of the dancers never failed to impress. Moreover the captivating solo performance by Marlo Benjamin had me mesmerised with her non-stop energetic movements that were infused with complicated floor and foot work.

Three curtain calls.

A standing ovation.

Thunderous applause.

The success of Wayfinder was undoubtedly sealed and my collective senses were appeased.

MEDIA QUOTES



COURIER MAIL (Phil Brown)

"positively transcendental"

"the hit of the festival"

"a celebration of heart, body, connection and community"

THE GUARDIAN (Olivia Stewart)

"thrillingly inspired"

"a masterclass on the imperative of connecting with an audience"

"gravity-defying dance"

"mesmerising"

"a rare offering"

NOTHING EVER HAPPENS IN BRISBANE (Writeousness)

"Three curtain calls."

"A standing ovation."

"Thunderous applause."

"spellbinding performance"

"The success of Wayfinder was undoubtedly sealed and my collective senses were appeased."

"Under the choreographic guidance of Amber Haines and Kyle Page, the versatility and improvisation of the dancers never failed to impress."

DANCE AUSTRALIA (Denise Richardson)

"the highlight of the Brisbane Festival"

"an extraordinarily vibrant work"

"positively sings with joyous energy"

"breathtaking"

"spectacular"

"spell-binding"

FJORD REVIEW (Madelyn Coupe)

"kaleidoscopic brilliance"

"Wayfinder is collaboration at its best"

"wonderous to watch"

"an explosion of colour and joy that was infectious"

BRISBANE STAGE (Helen Gramotnev)

"explosive"

"The seven dancers become one on the stage, their physical skills and unity superb!"

"the dancers defy the laws of physics"

"This show has the power to make you feel like a child again"

What are the motifs of Wayfinder?

ENQUIRY QUESTIONS

How are reoccurring movements and selected dance concepts manipulated to enhance meaning?

TOPICS

- Describing and analysing using dance terminology
- Motif as a structuring device
- Developing motif using choreographic devices
- Creating subtleties of meaning using dance concepts
- Consider and solve choreographic problems
- Choreographic problem

FEATURES

MAKING

RESPONDING

CHOREOGRAPHIC PROBLEM


DIGITAL RESOURCES



Chapter 05

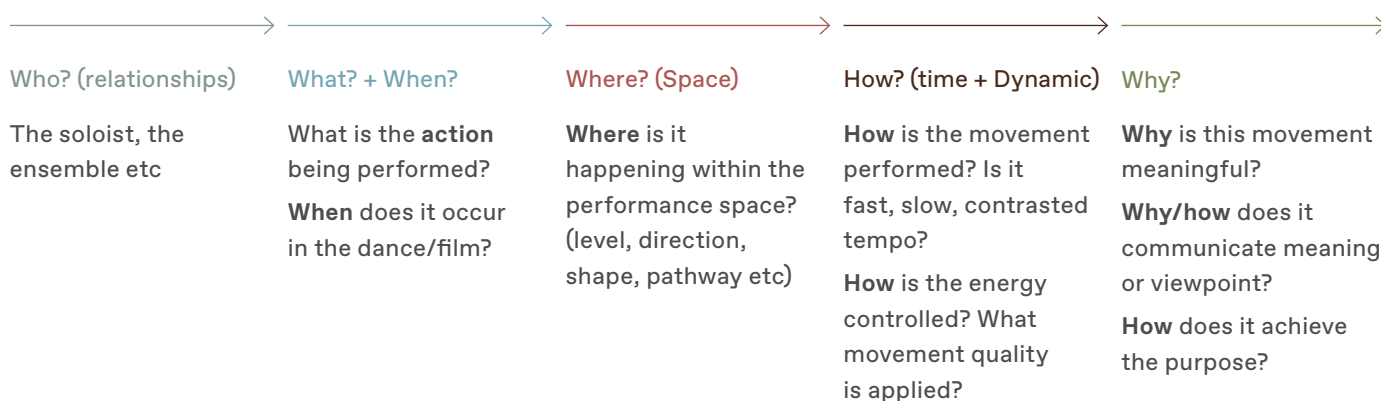
Learning Objectives

1. Analyse and interpret use and development of movement motifs to convey meaning and purpose.
2. Organise and structure improvised movement by developing a motif through deliberate use/selection of dance concepts.


TITLE	Task 1: Identifying, analysing and interpreting motifs
TASK TYPE	● RESPONDING
RESOURCES	<p>● DIGITAL RESOURCES</p> <ul style="list-style-type: none"> - Access to Video Resource 11: Motif- spell casting - For reference and prompting, digital or paper copies of the 'Use of Yarn in Wayfinder' resource, located at the end of this chapter.
PREPARATION	This task will work best if your students have seen the show. However resources include great insight into motifs present in Wayfinder and could be a useful example when exploring these in other choreographic tasks.
ACTIVITY	<p>Listen and discuss:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 11: Motif- spell casting</p> <p>https://vimeo.com/880047306/42b7d73bcc</p> <ul style="list-style-type: none"> - Listen to Amber discuss one of the motifs used and developed to enhance meaning in Wayfinder. - Amber mentioned that the 'spell casting' motif was used to convey the idea of manifesting things and making things happen. Drawing on your memories from watching the show, can you remember how this motif was used initially and how it developed throughout the work? Using dance terminology, share three different moments where you saw the motif appear on stage.

Chapter 05

TITLE	Extension 1: Interpretation and interrelating
TASK TYPE	RESPONDING
ACTIVITY	<p>Flex your responding muscles and communicate what you know through your writing.</p> <ul style="list-style-type: none"> - Can you describe the three moments you selected in detail so someone who hasn't seen the show can picture what it looked like AND how it helped convey meaning on stage? <p>HINT – Challenge yourself to interrelate: describe as many relevant characteristics of the elements of dance in action as possible.</p>



Chapter 05

TITLE	Task 2: Creating a motif to enhance meaning to your audience
TASK TYPE	● MAKING
RESOURCES	<p>● DIGITAL RESOURCES</p> <ul style="list-style-type: none"> - Access to Video Resource 12: Motif- the wool - Whiteboard or sticky notes + pens or digital wall (ie padlet) - Headings/prompts displayed for students to arrange reflections - For reference and prompting, digital or paper copy of the 'Use of Yarn in Wayfinder' resource, located at the end of this chapter.
PREPARATION	- Completion of 'prediction improvisation task' from Chapter 2 - Task 02 (p.23)
ACTIVITY	<p>Part A - Listen and consider</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 12: Motif- the wool</p> <p>https://vimeo.com/880049968/92e35df95b</p> <p>A motif can be more than a single movement – it can be a dynamic, a prop, a relationship or formation, it should create a moment the audience can recognise as important and meaningful, so they remember the intent, purpose and viewpoint of the work.</p> <ol style="list-style-type: none"> 1. Listen to Amber discuss other motifs from the show. Reoccurring, meaningful movements in Wayfinder involved vibratory and percussive dynamics, use of the knitted strings and colour.

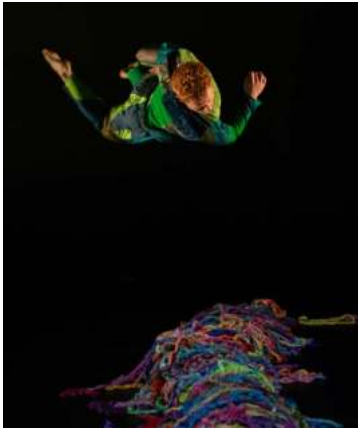
Chapter 05

TITLE	Task 2: Creating a motif to enhance meaning to your audience
ACTIVITY	<p>Part B - Motif with meaning</p> <p>2. With your original group, revisit/rehearse your 'prediction improvisation' (from Chapter 2 – Task 02). Reminder: the stimulus for this task was 'joyful' and 'uplifting'. The context was social and the purpose was to connect, induce joy and celebrate heart and community.</p> <ol style="list-style-type: none"> a. Discuss which movements most clearly conveyed the ideas of joy, connection and celebration. <ol style="list-style-type: none"> i. Did any peer feedback help to reveal these? b. Dissect, study and then decide what made these moments meaningful. <ol style="list-style-type: none"> i. Was it the size, position, location, tempo, direction, dynamic, quality, formation or relationship? Or something else? ii. Reflection prompts for teacher to display: <ul style="list-style-type: none"> - Moment: - Meaning: - Which elements of dance made it meaningful? c. Have each group state the findings of their study (on the board, individual pieces of paper or digital wall to display and share). d. THIS IS YOUR MOTIF! <p>Part C - Emphasise your motif</p> <ol style="list-style-type: none"> 3. Using this new information, experiment with dance concepts to enhance the meaning of your phrase. Manipulate the phrase to insert, repeat or develop your motif so it appears at the start, middle and end of your work. 4. Rehearse, ensuring transitions are smooth and the new sequence is cohesive. Share. 5. Discuss: <ol style="list-style-type: none"> a. How well did the choreographers convey the ideas of joy and a celebration of heart and community through their development of a motif? b. How did you see the motif develop throughout the sequence? <p>(HINT: You could also use another existing piece of choreography/ improvisation. This task would work well during a choreographic assessment process for students to review their use of motif and the meaning it conveys).</p>

Chapter 05

TITLE	Extension 2
TASK TYPE	● CHOREOGRAPHIC PROBLEM
ACTIVITY	<p>Identify any challenges met as you organised your improvised phrase to incorporate a strong motif.</p> <ul style="list-style-type: none">- What didn't work the way you wanted it to?- How did you experiment to solve the problem?

Chapter 05 Resource: Use of Yarn in Wayfinder



Post-viewing analysis

How does Wayfinder convey meaning and engage audiences?

ENQUIRY QUESTIONS

What was your favourite scene?

How can you articulate what you liked about it?

TOPICS

- Describing and analysing using dance terminology
- Fusion of dance styles
- Personal movement preferences
- Multi-disciplinary dance work

FEATURES

RESPONDING

SAMPLE RESPONSE

PRINTABLE RESOURCES



Chapter 06

Learning Objectives

1. Use dance terminology to identify the use of dance concepts and dance skills in each section of Wayfinder
2. Identify your preferred Wayfinder movement styles and explain your preference.

TITLE	Task 1: Dot-point analysis using dance terminology
TASK TYPE	● RESPONDING
RESOURCES	<ul style="list-style-type: none"> - Visual map of Wayfinder (included at the end of the chapter), displayed for students to see (large photocopy, digital copy etc) - 3 x colours of post-it notes/markers or digital wall - Whiteboard/large area/digital wall to display brainstorm contributions - Example of dot point analysis brainstorming at the end of this chapter
PREPARATION	<ul style="list-style-type: none"> - Viewing of Wayfinder - Students working in pairs, with pairs assigned to each section of the work
ACTIVITY	<ol style="list-style-type: none"> 1. Look at the visual map to remind you of the 14 different sections of Wayfinder. Your teacher will allocate you a section/s of the work to focus on. Sitting quietly with your partner, re-watch the section/s in your minds in as much detail as you can remember. Talk the section through together in terms dance concepts and dance skills. 2. On the post-it notes/markers provided, use dance terminology to describe your allocated section in terms of: <ol style="list-style-type: none"> a. the movement (elements of dance and structure) b. and use of production elements (specifically props, sound, costume) c. dance skills (technical and expressive) 3. Work with your teacher and classmates to display your analysis sequentially and journey through each others' work, reading and considering how your peers have analysed other sections of Wayfinder.

Chapter 06

TITLE	Extension 1
TASK TYPE	● RESPONDING
ACTIVITY	As you journey through the sequential analysis post-its, can you respectfully suggest any refinements or enhancements? As you read your class' dot-point analysis of Wayfinder, add any detail you think is missing.

TITLE	Task 2 – Identify your preferred Wayfinder movement section
TASK TYPE	● RESPONDING
RESOURCES	Visual map of Wayfinder (included at the end of the chapter), displayed for students to see (large photocopy, digital copy etc)
PREPARATION	- Viewing of Wayfinder
ACTIVITY	<ol style="list-style-type: none"> 1. Look at the visual map and class brainstorm to remind you of the different sections of Wayfinder and select your favourite section. 2. Re-watch the section in your mind in as much detail as you can remember. Can you communicate exactly what you liked about this part of the work? 3. Using the below prompts, write, film or voice-record your justification of your preferred Wayfinder movement section. <ol style="list-style-type: none"> a. One sentence: Identify your favourite section – title of section, where it appeared in the episodic structure of the work. b. EXTENSION: Briefly describe what came before and after it. c. Two sentences: State specifics of what you liked about this section. Can you use dance terminology? What caught your eye? d. Two-three sentences: Compare the movement you've identified to how you prefer to move. What dance stye do you usually prefer? Do you prefer to move quickly and percussively or in a slow and sustained way? Does this compare or contrast to your preferred Wayfinder section? 4. Share your work with your teacher

Chapter 06 Resource: Visual Map



Scene 1: Opening Banger



Scene 2: Prince Minikid



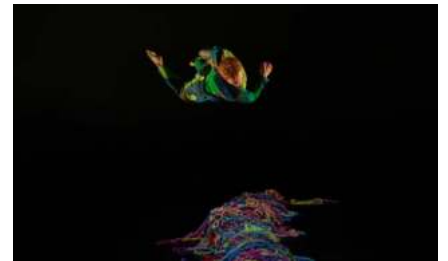
Scene 3: Rose Water



Scene 4: Deflate



Scene 5: Sausage Roll



Scene 6: Nelson Solo



Scene 7: Whack on Back



Scene 8: Nai Ethereal



Scene 9: Marlo Ropes



Scene 10: Marlo Solo



Scene 11: Marlo and Michael duet



Scene 12: Bounce



Scene 13: Get Sun



Scene 14: Sweeps

Chapter 06 Resource: Example of Opening Scene Dot Point Analysis

Movement

- Fast tempo
- Bouncy
- Very occasional, quick moments of stillness
- Mostly medium level
- Constant change of direction
- Random vibratory movement
- Percussive movement quality
- Swinging arm movements
- Immediate/sudden start
- Lots of unison
- Repetitive reaching, dropping, bouncing

Production elements

- Percussive music
- Individual coloured costumes – long sleeved top and pants
- Dark blue lighting

Dance skills

- Precise accents to match beat/ensemble unison
- Neutral facial expressions
- Eyeline projected up and out to audience

How are production elements used in Wayfinder?

ENQUIRY QUESTIONS

How can production elements be used to enhance the context, purpose and meaning of a dance work?

TOPICS

- Multi-disciplinary collaboration
- Production elements used to share key ideas and enhance meaning
- Relationships between body and objects
- Organise improvised movement
- Consideration of choreographic problem

FEATURES

MAKING

CHOREOGRAPHIC PROBLEM

PRINTABLE RESOURCES




Fun fact: Did you know all costumes worn in Wayfinder were sourced from donations or op shops?

Chapter 07

Learning Objective

1. Experiment and improvise with production elements to share and enhance key ideas.

TITLE	Task 1: Experiment with relationships to objects and use production elements to emphasise meaning.
TASK TYPE	<input checked="" type="radio"/> RESPONDING <input checked="" type="radio"/> MAKING <input checked="" type="radio"/> CHOREOGRAPHIC PROBLEM
RESOURCES	<ul style="list-style-type: none"> - Whiteboard/poster paper + markers, pre-prepared with the words from the 'Wayfinder Stimulus Vocabulary List'. - 'Wayfinder Stimulus Vocabulary List' (included at the end of the chapter) - displayed for students to see (large photocopy, digital copy etc) - Selection of random 'found' objects, for example hula hoops, scarves, ribbon, canes, ropes, left-over artworks from the Visual Art department... anything! Embrace the Wayfinder community philosophy and encourage the donation of random items or have fun at an op shop embracing the unexpected beautiful of second-hand opportunities!
PREPARATION	<ul style="list-style-type: none"> - Or... ahead of this lesson, set students homework to go home and knit following the instructions Dancenorth and Hiromi Tango shared with their community. Encourage them to knit with family and friends. What they bring back to class is what they can use as their object. Did you know volunteers knitted almost 70kms of yarn to be used on stage in Hiromi Tango's artwork? <p>  VIDEO RESOURCE </p> <p> Watch Hiromi Tango - Knitting Sitings Instructions https://vimeo.com/880050357/ee2d3bef36 </p>

Chapter 07

TITLE	Task 1: Experiment with relationships to objects and use production elements to emphasise meaning.
ACTIVITY	<p>Prepare:</p> <ol style="list-style-type: none"> 1. Warm up together to the happiest, most joy-inducing, blues-busting music you can think of. Can you make a playlist as a class? 2. As a class, select a word from the Wayfinder stimulus vocab list and brainstorm thoughts, feelings and responses to the concepts. Keep this list visible throughout the lesson for students to refer to. 3. Break students up into small groups. Encourage them to select the Wayfinder stimulus vocab list that most interest them as a collective. Can they add any more ideas and responses to the big lists? 4. Encourage students to inspect the collection of objects. Discuss ways in which they might be incorporated into movement – expected and unexpected ways. Each group selects one object. <p>Explore:</p> <ol style="list-style-type: none"> 5. Over, around and upside-down: Provide time for students to experiment using their chosen object. Encourage each student in the group to improvise and create their own interpretation of using the object and fellow dancers ‘over’, then ‘around’, and then ‘upside-down’ in a fun and joyful way. By the end of the improvisation time, a group of 4 should have 4x ‘overs’, 4x ‘arounds’ and 4x upside-downs’ (one from each member) 6. Share: each group share a selection of their ‘over, around and upside-down’ phrases. <p>Refine</p> <ol style="list-style-type: none"> 7. Back in the original groups, instruct students to organise their improvisation by transitioning their ‘over, around and upside-down’ phrases together in whatever order they like, in a way that helps share their response to the stimuli and emphasise the relationship between dancers and the object. Rehearse the full sequence.

Chapter 07

TITLE	Extension 1
TASK TYPE	● MAKING
ACTIVITY	<ol style="list-style-type: none"> 1. Encourage students to now manipulate their new full sequence with elements of dance and/or choreographic devices. <ol style="list-style-type: none"> a. Year 07 and 08: Emphasise moments using choreographic device of contrast. Use facial expressions or include gestures to communicate emotions. b. Year 09 and 10: Play with characteristics of space, dynamics, force and tempo. c. Year 11 and 12: Identify, repeat and develop a motif, add texture by experimenting with contrasting movement qualities. 2. Present: <ol style="list-style-type: none"> a. Invite each group to title their new 'over, around and upside down' sequence by sharing three of the brainstorm words that inspired the group's response to the given stimulus. Present for the class. 3. Discuss: <ol style="list-style-type: none"> a. How did you see this group's meaning project out through the relationship between dancers and the object or other movement choices?

TITLE	Extension 2: Choreographic problem – working with objects.
TASK TYPE	● RESPONDING ● CHOREOGRAPHIC PROBLEM
ACTIVITY	<p>Discuss:</p> <ul style="list-style-type: none"> - Were you met with any challenges as you experimented with the object? How did you manage transitions? What didn't work the way you wanted it to? How did you experiment to compromise and/or solve the problem?

Chapter 07 Resource: Wayfinder Stimulus Vocabulary List

Hope

A way forward

“A tonic* for our times”

(*something that makes you feel happier and stronger)

<https://dictionary.cambridge.org/dictionary/english/tonic>

Wonder*, awe and joy

(*a feeling of amazement and admiration, caused by something beautiful, remarkable, or unfamiliar)

<https://languages.oup.com/google-dictionary-en/>

Playful

Heart beat

Rainbows

Threads of connection

Connective, energetic awareness

“...one hand on the heart, one hand on the belly and this is just a moment of pause...”

“You are casting spells, you are making things happen...”

“More ridiculous, more energy, more joy...”

Wayfinder's 'opening banger'

ENQUIRY QUESTIONS

How do you structure the opening of a work?
What do you need to do to instantly set the tone, introduce meaning, purpose and viewpoint AND engage audience?

FEATURES

MAKING

CHOREOGRAPHIC PROBLEM

DIGITAL RESOURCES

PRINTABLE RESOURCES

TOPICS


- Describing and analysing using dance terminology
- Planning structure to convey style, mood and intent
- Organising and developing improvised movement using choreographic devices
- Consider and solve choreographic problems



Chapter 08

Learning Objectives

1. Gather and interpret stimulus to identify and fine-tune meaning, mood and motif.
2. Select meaningful and important moments and images and translate into movement focusing on key elements of dance.

TITLE	Task 1: Scene Study – The Opening
TASK TYPE	● RESPONDING
RESOURCES	<p>● DIGITAL RESOURCES</p> <p>Access to Video Resource 3: The “opening banger”</p>
ACTIVITY	<p>Listen:</p> <p> VIDEO RESOURCE</p> <p>Watch Video Resource 3: The “opening banger” https://vimeo.com/880029741/c12aaaf88f</p> <p><i>Wayfinder opens with the ensemble placed in a clump formation in the centre of the stage, lights focused on the group. Sudden, shocking percussive music and movement immediately introduces the flinging, vibratory motifs, feeling of freedom and joy central to the intent of the work. The audience is instantly connected and engaged through the opening explosion of energy, volume and power.</i></p> <p>The opening scene of Wayfinder is called the ‘opening banger’.</p> <ol style="list-style-type: none"> 1. Listen to Amber describe its aesthetic and why it was given that title.

Chapter 08

TITLE	Task 2: Structure the beginning moments to establish style, mood and intent.
TASK TYPE	● RESPONDING ● MAKING ● CHOREOGRAPHIC PROBLEM
RESOURCES	<ul style="list-style-type: none"> - 'Wayfinder Intent Prompt Cards' (included at the end of the chapter), printed and cut into individual cards - Two-minute 'focus' music track for writing task - Paper/pens for writing task - Background music (Spotify: Hiatus Kaiyote or Nai Palm) for creative development - Devices to film/watch back
ACTIVITY	<ol style="list-style-type: none"> 1. Working in small groups, select a card from the Wayfinder intent pack. Start a two-minute timer and individually complete two minutes of silent 'stream of consciousness writing' – write down/sketch anything that comes into your brain as you think about the word on your Wayfinder prompt card. Challenge yourself not to stop for two minutes. Ignore grammar, spelling, punctuation or anything else that stops you from writing. 2. Compare your writing with your group and make note of any similarities, contrasting differences or points of interest. <ol style="list-style-type: none"> a. Circle any verbs (action/moving words) b. Highlight any words that indicate dynamics or tempo c. Underline any words that relate to space or relationships d. Put a * next to words relating to choreographic devices (eg do words repeat?) 3. As a group, select three focus points from your annotated writing to interpret into action and create a short phrase of movement that represents your Wayfinder prompt card. Pay close attention to dynamics, formations, tempo and relationships. 4. When your short phrase is complete, turn your focus to the very beginning. (Can you film/watch your phrase so you can see it as the audience would?) Consider: <ol style="list-style-type: none"> a. What does the audience see/hear first? b. Where do the dancers start? c. Are the three focus points you selected evident in the opening moments? d. Does this instantly set the style, mood and meaning? If not, how can you tweak the opening moment to make it clear and immediately engaging? 5. Choreographic Problem I: Your own reflection/review. Tweak and experiment with solutions to any problems around clarity and instant-audience engagement. Rehearse and present. 6. As you watch, make notes of 'opening moments' in others' performances that immediately catch your attention. Revisit this list as you choreograph to consider how you greet your audience with your ideas and movement.

Chapter 08

TITLE	Extension 1: Choreographic Problem – did the opening grab your audience’s attention?
TASK TYPE	<input type="radio"/> RESPONDING <input checked="" type="radio"/> CHOREOGRAPHIC PROBLEM
ACTIVITY	Seek feedback from others – if your opening moments didn’t quite capture your audience’s attention, push meaning and mood out almost-immediately, consider what dance concepts (specifically elements of dance or structure) could be tweaked to make the opening moment even more clear, meaningful and instantly engaging.

Chapter 08 Resource: Wayfinder Intent Prompt Cards

Joy	Celebrate
Connect	Love
Community	Loneliness
Isolation	Tight-knit
Loose ends	Stars, waves, sun
Centre of universe	Reignite
Curiosity	Constant unfolding
Bounce	Hope

Appendix

RESOURCE	PAGES
'About Wayfinder'	69
Online Chapter Transcripts	70-77

About Wayfinder

Physical exuberance, sonic resonance, and collective exhilaration explode onto stage in a kaleidoscopic fusion of dance, music, and visual art.

Speaking to our sensorial nature, *Wayfinder* reminds us of a state of being that transcends the words that have come to define us. Navigating bigger and more ancient reference points, *Wayfinder* recognises connection as the central axis of the universe.

By the stars, the waves, and the sun, we find our way.

GENRE

Contemporary Dance

DURATION

55 minutes

CLASSIFICATION

Suitable for all ages

WARNINGS

Contains strobe lighting, theatrical haze, loud / startling noise, and interactive objects that emit light and sound.

PERFORMANCE HISTORY

Local Premiere

North Australian Festival of Arts | June 2022
Townsville Civic Theatre, Queensland, AU

World Premiere

Brisbane Festival | September 2022
Brisbane Powerhouse, Queensland, AU

PROGRAMMING INPUTS

Immersive
Contemporary Australia
Multi-artform
Joy-inducing

CREDITS

Concept, Direction and Choreography:
Amber Haines and Kyle Page

Lighting Design: Niklas Pajanti

Composition: Hiatus Kaiyote

Sound Art and Design: Byron J. Scullin

Sound Sculpture Design, Construction, and
Implementation: Robert Larsen and Nicholas
Roux

Visual Design: Hiromi Tango

Design Associate: Chloe Greaves

Design Assistant: Jeanette Hutchinson

Polyrhythm Consultant: Naomi Jean

Original Performers/Choreographers:
Marlo Benjamin, Sabine Crompton-Ward, Nelson
Earl, Tiana Lung, Damian Meredith, Felix
Sampson, Michael Smith

Performers/Choreographers:

Marlo Benjamin, Sabine Crompton-Ward, Tiana
Lung, Damian Meredith, Darci O'Rourke, Tara Jade
Samaya, Felix Sampson, Michael Smith

Chapter 02

Transcript



VIDEO RESOURCES

Snapshot Video (YouTube)

youtu.be/a1rDf7LbNt0?

00:23 – 1:12

Wayfinder was born in response to the pandemic in many ways...so people have experienced an increase in fear, anxiety, loneliness, a dislocation from community, a disconnect from family, a disconnect from touch and from their own bodies. We've been stuck in these small rooms in many instances, tiny apartments in capital cities for months on end. So, we wanted to create a work that really offered something other to that. So, it's a celebration of heart, a celebration of community. It's an opportunity for people to be reminded of the most extraordinary aspects of the human condition, and that is this multi-sensorial, living, breathing, exquisite masterpiece of a human body that we all can inhabit. And this work really sets out to excite and enliven each of those.

01:14 – 01:37

Collaborating with Hiatus Kaiyote, they're an extraordinary band out of Melbourne. Their sound kind of fills the heart and gets underneath your skin in the most beautiful, intoxicating way

Hiromi Tango, a Japanese-Australian visual artist, we're working with on the set design and costume and the world she has created for the dancers to occupy is this incredible rainbow kaleidoscopic wonderland.

01:37 – 01:59

We're also working with Byron Scullin, who's a sound designer. And Byron's designed these 100 small orbs (we're calling them), so speakers that will be distributed amongst the audience. So, we have the sound in the theatre and then a hundred small speakers that audience members will be holding. So, there's a very intimate journey with the sound for people watching this show.

Niklas Pajanti is the lighting designer and, of course, our amazing dancers performing this incredible work.

02:04 – 02:39

And we're truly blessed up here in Townsville to have the most extraordinary dancers in Australia working for Dancenorth. There's something about this place, at this time that is a really attractive offering for dancers... We have an incredible group, an incredible ensemble of humans up here that we make the dance content with. And they're really deeply integral to the choreographic language that's emerging within Wayfinder.

02:40 – 03:00

So, the dancers are performing on this large, inflatable surface, it's an 8 x 8 square metre drop stitch surface that we can inflate to a really dense integrity, but we can also deflate, which gives this amazing sense of buoyancy and this incredible new choreographic language that has emerged. And the dancers are just utterly mind blowing in this show.

03:01 – 03:25

So, the other really incredible aspect of Wayfinder is the design that Hiromi has dreamt up. There's a huge amount of finger knitting incorporated into that design. So, we've gathered over 100 community members from across Townsville to collectively weave over 65 kilometres of wool. And it's this incredibly beautiful, visually striking artwork that makes its way in various forms throughout the choreographic journey of the show.

Chapter 03

Transcript

Online chapters drawn from interviews with Dancenorth creatives, including production footage.

Online chapter 1: The “why” of Wayfinder

Hello my name is Amber Haines, I’m the Associate Artistic Director of Dancenorth and co-Director of Wayfinder.

And I’m Kyle Page, the Artistic Director of Dancenorth and the other co-Director of Wayfinder.

Kyle: So I think the genesis for this project was really born from the desire to create an experience for the audience that elicits deep joy in a kind of visceral way so that as they’re watching the performance they’re feeling things in their body; they’re feeling really alive and very connected to the performers.

Amber: Yeah, I think essentially, we were delving into a lot of research around the heart as a perceptive organ. And we talked a lot about, and interrogated, how our modern western culture lives in, and values, more highly, the cerebral verbal intellectual. We really wanted to create this work via the heart centre, so to speak, understanding there is a lot of scientific research now around its perceptive capacity through electro-magnetic field. And so, understanding that joy is elicited via this perceptive organ, the context was set from how we create.

Amber: We were really conscious about making work that is non-linear, non-narrative based. It is very abstract. But, we wanted it to be very accessible. So, to do that, we employed pop music. We employed a lot of choreographic processes that we know resonate with anybody. Whether or not they have been privy to contemporary dance, whether they’re interested in performance art – there are these unifying, satisfying kind of heart opening ways of accessing choreography that we were conscious of pulling into the work.

Kyle: And a lot of that choreographically was around rhythm as this primal connector, both for the performers and for the audience. And this rhythmical thing that relates to the heart beat, these poly rhythms that we explore through the sound track with Hiatus Kaiyote really lean into that reality that sound is a beautiful way of communicating ideas in a non-verbal way and the body responding to that sound kind of deepens the experience for the viewer.

Online chapter 2: How it began – experimentation and collaboration

Our first development was four weeks and we really, really broke down the usual task-based kind of scenarios or “making moves, 5678” and we did wild things like spending time in nature improvising, literally having a communicative dialogue with nature like acknowledging it as a connective presence which sounds kind of esoteric but it was interesting how it influenced how the dancers would then move when we would come back into the studio and so we would never make dancing “about this” it was more, we would set up these experiences that would affect the dancers on a cellular level on a non-kind of cognitive level and then from there go into kind of improvisation task based things.

Kyle: So as an example one of those things that we did in nature was to take the dancers down to the beach and we would all get into the water up to our shoulders and feel the kind of subtle currents and the push and the pull and understand that this larger, aqueous body was influencing, affecting and moving, quite literally, every one of those bodies in the space. Then we would come back into the studio and explore ways that we could make visible those threads of connection, those energetic connections through the electromagnetism of the heart, and we would be with one another and just really understand the subtlety and the nuance of, “what does that one small movement do to the rest of this large body of people in the space?” – and it was really beautiful. We got very subtle and nuanced in the detail and the dancers suddenly had their kind of perceptual organs you know the skin every one of their senses just wide open to responding and understanding their deep relationality with one another and within the space.

Amber and Kyle: I guess the theory was that this would kind of cascade over into the audience. And you can kind of feel it actually. This is one of the rare performances that throughout the show the audience is screaming and clapping after every two or three scenes as a moment that they just have to have this

Chapter 03

Transcript

kind of expression of applause and celebrating the incredible thing that they're witnessing, not only for its virtuosity but for the way it makes them feel, so it's really a beautiful show to watch.

Amber: We created Wayfinder over roughly 12 weeks in kind of broken up clumps. This is deliberate so we have a bit of gestation time between, because in the initial phase we get very experimental. There's no real pressure to "make dance" or set anything, so we cast the net very wide in experimentation, allowing kind of all different qualities and variations and scenarios and tasks to arise. By doing this, often, these very different ecosystems do start to arise. And with that there becomes this job in kind of seeking the cohesion of the greater structure. Because we don't "control the work"... Kyle and I don't come in with a plan and an idea of how the work's going to be made, what the scenes are going to look like and ultimately what it's going to say, we have this kind of broader research and interest.

Kyle: Briefly at the start of project, we'll all stand around in a circle and we just say, quite literally, "The show exists in between all of us." And this is every single one of the dancers, every single one of the creative collaborators, we are not the authors of the work. The work exists between all of the energy here and our job is really to follow this sense of rightness and allow this thing to emerge that is not constructed from any one or any two minds but is really born of a very collaborative process of exchange.

Amber: And this is different to some other choreographers: literally know the work, make every step, have the music planned before they even get the dancers in the room. So it becomes a very big exercise in trust for us. Then when we get to the point where scenes are kind of solidifying or revealing themselves in a more solid way, the arc of the work and the structure becomes its own process in itself. And as Kyle said, we don't just lean into our sense of rightness, we also ask the dancers from within how things feel for them because it's important to us how their journey feels and they often have a lot of insight or ideas to contribute in terms of the structure.

So as we're building we might build over the course of that 12 weeks 30 scenes and we have them all on little sticky notes and we reorder them, we put them up on a board or on a whiteboard we're writing them, we're putting lines through, reordering them and swapping one that was at the end going back to the

start and then maybe half of those things don't end up in the work (often!) so we make so much more content... often! I always say we make three works in one and usually via that process, with the sticky notes, we will notice that something hasn't been made yet or something else is required and so we will swipe seven scenes... but all that information and experience from that seven scenes had to happen in order for this new scene (that is the right scene!) for the structure to arrive. So, nothing's really wasted even though things don't end up there it's all part of the process and feeds the thing that emerges at the end. So, there's very generous input and output from the dancers.

Online chapter 3: The "opening banger"

Amber: I think it would be interesting to talk about the two first scenes as they are quite contrasting in their tonality and also their processes on stage.

So the first scene is ... we call it the "opening banger" because it is literally a very set, organised choreography with very strict parameters set around it. It is completely to the sound, every single step, and the quality is homogenised and synchronised between them while still allowing a little bit of their own flavour within it so it kind of has that wildness whilst being very set and contained.

From that point we have that beautiful wool drop and that's kind of like a reset, and we actually delve into the antithesis, in that we go into what we call an "improvised score". So the dancers are actually making choreographic movement choices live in the show so not every step is set. There are parameters around where they are and where they have to get to, for instance, "the whole group has to travel on a diagonal from this point to that point." We also talk about the quality of the way that they are moving, but in terms of the "improvised score" I think for that particular moment we talked about "the space in between" we talked about that the air becomes thicker in its viscosity, say that the air all of a sudden is honey and so whenever someone moves near you, you feel it without having to see it and you are to respond in a movement context with that.

Chapter 03

Transcript

Online chapter 4: Improvisation – creating the ecosystem

So, there's some specific kind of rules and cues that within the improvised structure that [the dancers] are exploring. So I talked about the honey in between, there's also another one that is perceiving the other bodies via the ground like in a mycelial sense, like how plants and mushrooms kind of have these incredible kind of neural networks underneath the ground and it's how they communicate with each other. So we applied that to all of the dancers. What arose out of that was this hyper connectivity and they could make these very, very sophisticated choices in a performance context held by these other rules, like I was talking about: the A to B on a diagonal, this person has to finish there, belly down, like there's these little kind of rules amongst that but what happens in between it is their choice.

Kyle: I think part of that, like the real power in the scene, is the fact that it's an ecosystem. So this idea that Amber's talking about; there's this underground network of information that they can all feel and sense and in researching mycelial webs in the forest, or mycorrhizal, which is where mycelium joins the roots of plants, there's a really beautiful thing that happens that the forest distributes resources from areas of abundance to areas of scarcity. If we view this performance space like a forest, like an ecosystem, where there might be an abundance of energy or movement over here; maybe that then softens and distributes it to pull over to another area of the performance space. It's constantly in dialogue and understanding that there is a bigger interplay of bodies and movement and energy on the stage and that they're all attuning their awareness to this greater experience of what's happening as a total, rather than viewing their own kind of individual self as the most important thing on the stage. And that's a really beautiful thing to witness and for the dancers to participate in because suddenly they're not solely responsible for every single thing, they're actually participating in something that is very honouring of a group dynamic or a collective experience.

Amber: It also sets the tone. It's like a priming mechanism. We put it early in the work deliberately, so the performers had this layered into their performative quality, like even when they're going into solo moments

it's not about them, it's not about their virtuosity it's about the overall work and what it means and they are just like this kind of fruiting mushroom expression in that particular moment which is pretty special.

Online chapter 5: Collaboration – design

So there's been this big drop of the wool. And the wool is integral. The wool becomes this very special visual metaphor for displaying the energy between us or like an energetic extension of their body in a beautifully visual way. And so through 'Prince Minikid' – the improvised section – they're starting to include and extrapolate and use that kind of mycelial visual with the wool and that kind of escalates and then we move into this quite rhythmically didactic, where all the dancers are holding big clumps of the wool and they become this conduit for the rhythm.

But within that, it's all rainbow, right? The wool is rainbow. We are talking about rainbow, chakras, all that kind of weird stuff and we are kind of being like, "yes we are doing this, and we're throwing it at you, it is joyous and beautiful... come with us!"

Kyle: And really that colour reference from Hiromi Tango, the set designer, she is so deeply invested in research around colour and colour therapy and the way that colour influences our state of mood and our sense of wellbeing and our sense of connection. She has such integrity in the way that she creates her work and her offerings throughout the performance. You know there are so many wild things that she sent up by post that we would fold into the creative explorations in the studio, and this kind of sense of colour and vibrancy really does feed, it is kind of an anchor actually, that holds the work in a particular trajectory.

Amber: Totally. And we let it in. I mean in postmodernist dance, let's just say that often the heart and the rainbow are not allowed in. All postmodernist dance was really this kind of rejection of expression and emotion to a certain degree where the body just became this visual abstraction and that was kind of what we're viewing and we're swinging it pretty hard the other way in that, unapologetically, and so that scene is called 'Rose Water'.

Then we start to bring in this kind of hyper-lighting design using strobing. So, again, because of the kinetic movement of the wool we wanted to heighten that and we created this very succinct timing with the strobing

Chapter 03

Transcript

and the dancers throwing the wool to give this incredible spectacle of kinetic energy, exploding, synchronised all over the stage.

Then we move there to gather the sculpture. So all these kind of individual elements begin coalescing and lining up on the spine before they're drawn up in this large sculptural form of Hiromi's artwork is then hanging. And there's a really beautiful kind of subtle lighting that illuminates that.

At the same time as Marlo, one of the other performers, begins drawing these six strands of finger knitting, of wool, down from that top corner and then she just holds these strands of wool on her heart. It is a very beautiful image with these strands of kind of connective energetic awareness begin animating and becoming alive. And that scene really speaks to this reciprocal energy flow or reciprocal sense of connectivity between our heart and the hearts of the other people in the world, in our world.

Online chapter 6: Connecting the community

So one of the design elements that Hiromi wanted to introduce into the work is this finger knitting and we needed a lot of it. So we hosted a bunch of community workshops to work with salvaged wool - every single ball of wool involved in the show was sourced either second hand or donated and none of it was purchased new because it's really important for Hiromi and for us that there was an ethical component to the set design and the realisation of that set. Now we've got over 70 kilometres of wool that has been woven into all of these beautiful individual artworks!

But we discovered that when we introduced those artworks to the stage, that unless they were treated with quite a rigorous process of being; firstly washed, then soaked in vinegar and washed again and then they were frozen so all the little strands of wool could be frozen and separated, then washed again, then dried, then introduced to the performance space because if we didn't go through that full process all the little filaments and the little particles of wool will get into the dancers' eyes, or in their mouths, and they'd start coughing and we realised very swiftly that this process ameliorated those risks or those challenges. We also introduced to the side stage area, the dancers have eyewash stations and little cloths so that they can

wipe their faces down or rinse their eyes out in the middle of the performance if they need to, just in case there's a bit of wool that gets stuck in their eye.

We also had this vision for the future touring life of the work that we will host these 'knitting workshops' everywhere we go because one of the things Hiromi speaks to is when we work with community in this way, they're quite literally weaving their own energy into the performance. So next year we're touring 23 venues right around Australia. So everywhere we go, from Karratha in the Pilbara in WA, to the Perth Festival, or Sydney Festival, or Alice Springs or Poruma Island in the Torres Strait, we're going to work with community to create more of these woven artworks that will be folded into the performance so we're literally taking the little piece of every place we tour and weaving it into the work, which is such a beautiful conceptual idea that we're inviting community, very intimately, into the structure and the fabric of the performance.

Online chapter 7: The "inflatable" floor

The staging that they're performing on isn't inflatable, but it has this very dense cross stitching within it and so the majority of the performance happens while we have it at it's fullest pressure capacity, so it is near hard, it has a little bit of lax in it which is a challenge for the dancers (I'll talk about that later). But at that point in the work we do deflate, magically, the stage so this trajectory of elevation and excitement can be realised in a very, very didactic, and physical way. And I would say that we have all, as children, experienced bouncing, trampolines and loving it. I see the audience turn into four year olds immediately when that scene begins, which I totally enjoy!

So the entire work is performed on this inflatable 8m x 8m set, which as I spoke about in the structure, does gift you this buoyancy. But we quickly learned that there is a lot of danger involved. It is fun, so the dancers in our initial explorations were pretty excited and we went quite wild with the potentiality of that and quickly learned that because of the laxity of this stage it was actually pushing the dancers' joints and ligaments into angles that they're not used to whilst having to use power to push out of that. So it's that combination that we had to quickly remedy and create what we call a 'pre-hab' routine. We got a

Chapter 03

Transcript

professional physiotherapist, who has worked with professional gymnasts before... So the actual staging is a large gym track. She created these quite linear and perfunctory and boring exercises that we had to religiously do before we would do any rehearsal. In our first season we unfortunately had two dancers hurt their ankles during the season and Kyle Page as the understudy got thrown on stage! So, in a bid to prevent that, we have “upped” the ‘pre-hab’ time. The dancers have also intelligently learnt their show and what is required for their priming so we do treat them as incredible professional adults and give them space to create their own pre-hab as well, as opposed to us dictating exactly what happens. We found that we’ve had a zero injury rate since then.

Another thing I should mention is that this stage has no kind of slip on it like a usual floor would so we did have to spend many, many, many, many weeks developing a unique vocabulary. I’m sure you’ll be surprised to learn that, because the dancers still make the surface look like glass and they can move fluidly in a floor-bound manner, but it is actually quite a virtuosic art. We are forever grateful to those extraordinary humans.

Online chapter 8: The orbs

But one of the moments we didn’t talk about were the orbs. And we’ll just speak briefly about this idea that was designed in collaboration with Byron Scullin who’s the audio artist that we worked with. There are 100 orbs distributed amongst the audience when the audience walk in. Each of these orbs is individually controlled with LED lights inside and also a speaker so there’s this beautiful kind of chorus that we can create between... or a harmonic interplay between each of these orbs and then the theatrical sound system. And you see when these orbs come alive with light and sound people kind of hold them up their ears, people do turn into children. There’s such joy in having this very simple device, but it’s really beautiful and subtle moment for them to connect with one another. Because invariably they begin handing it to strangers and reaching around and passing it to one another. Because it’s softly lit you can see people’s eyes and the whole audience just becomes another ecosystem of connection. It’s a really beautiful way to invite the audience into the work with a sense of participation

that nobody feels like an idiot; you can’t get it wrong even if you just sit there and have it on your lap for the whole time, you’re still participating in this thing in a more embodied way, than if you were sitting passively out watching the performance take place on the stage. So it brings the performance into the audience’s arena and then brings the audience into the world of one another more intimately.

Online chapter 9: The dancer’s experience

Hi I’m Marlo Benjamin and I’m one of the dancers in the ensemble at Dancenorth.

So one of the nicest parts of performing in the show is the huge improvisation element, which is quite different to other shows that I’ve been a part of. So, there’s all of these different elements that we can interact with. We’ve got the sculptures, we’ve got all the beautiful strings, we’ve got these amazing sound orbs, so it feels like the whole time you’re just on this journey and you can interact with all of these different things and every night feels really different to me. And I think one of the nicest parts is that we’ve had all this community engagement, which is really amazing, making all of the knitting and feeding that into the show. And something that all the dancers really were aware of is that each time a new wool came into the studio it very much felt like there were new performers in the space which we found kind of fun. So we’re interacting with these new performers the whole time and just going on this exchange between the actual dancing body, so we’re all very aware of each other’s bodies in space, then we’ve got all these elements which is the wool and you know all the things that I described and then the other layer which is really nice is we’re very much aware of the audience’s energy and allowing that in and out of our performance and really working with that.

So during my solo in the show, I find it really, really interesting trying to sense and tap into what the audience is feeling or what kind of journey they’ve gone on so far, so night to night it feels really, really different and I think it’s really, really nice in this show for me particularly... I have a lot of freedom in what I’m responding to, in my solo. There’s definitely been nights where I can feel the audience is really emotionally engaged and very much there with me and then there’s been, there’s definitely been other

Chapter 03

Transcript

nights where I can feel maybe there's a little bit more of a barrier, that I have to work a bit harder to get them to respond. So I really love that about the show, it's like the sense of work is different depending on who's watching, depending on what they're giving, depending on what their experience is or how much art they've seen perhaps or even just what we've done in the show because there's so much flex in the show, so maybe it's talking to different people or reaching them in a different way kind of minute to minute.

...there's this beautiful part where I'm holding onto all of the strings and the other performers have the other ends of the strings and they're doing all this beautiful action and feeding all their energy, from their bodies, via the strings, into my body and then at one point I let go and really have this moment where I can acknowledge and feel this energetic exchange. So I've had it from the performers via the wool into my body and then all of a sudden it snaps, and I become very aware of the audience's energy which is really amazing to kind of let that in and that really guides the solo for me and it changes it each night actually depending on who's in the audience which is really nice.

I really feel like in that moment it's like this crystallised expression of the whole show where it's just a manifestation of energy; from something, via something else, to another body. I think that's really, really special about this show, is that it really compasses it in a beautiful, crystallised way that you can just see it and really feel that. I've had a lot of responses after the shows that people really felt like they were on the other end of the rope and they could really see themselves kind of sitting here and experiencing this amazing, energetic dialogue.

Online chapter 10: Problem-solving – how to end the work?

Kyle: One of the things we we wanted to share was a choreographic problem or a challenge that actually is ongoing and Amber and I often readily admit the fact that we have no idea what we're doing so it's not unusual for us to continue trying to find the work for the entire touring life and that might be three years later and we're still trying to find bits that want to be shifted or adapted or be refined.

Amber & Kyle: Every time we remount the work, which is, you know, we relearn the work to take it on tour, we change a lot. So it's a constant, and I love that, right? Life is a constantly evolving process and the work is a constantly evolving process so it's never static, it's never fixed and finished and sent off to be done. So the very ending of the show: in Townsville we had Marlo climbing up the structure, the hanging sculpture that Hiromi designed but it was kind of a bit weird. There was a ladder there, she keeps swinging around to the back so you couldn't see her and it just wasn't quite working. In Brisbane, which we toured to Brisbane three months after the Townsville preview season, we had Marlo just walking along and then slowly kind of fading the light as she got towards the structure. And now we're about to take the work to Hong Kong in a couple of weeks and we're still not happy with it. So we've got a new idea that we're going to explore which is Marlo passing the orb along each of the dancers who are laying down so there's this relationship with the artwork, with the dancers and the bodies. Then when it gets to the end, right near the structure, she'll take that orb and press it into the sculpture, like handing it back to the earth almost, and then that orb will pulse with light and then all the orbs in the audience will pulse with light, and that will be the new ending. And that would have been probably the fortieth version of the end and again, we don't really know if it works until we're in the context of a show: We're not going to know, until we're in Hong Kong with a full audience and with these lights pulsing in the way that we are imagining it might work. It's cool actually that this thing is constantly shifting and growing, as we all are, and as the world is.

Online chapter 11: Motif – spell casting

I will talk about this particular motif that is happening throughout the entire work. We call it 'spell casting' just as a succinct title. But it is... we always talk about that their energy is going beyond the body and that whatever you are physically trailing or cutting through this 'honey viscosity of air' is going well beyond you, and so in a sense that you are manifesting things. You are casting spells, you are making things happen, that there is weight to what you're doing. And these are always improvised. You'll see there's a lot of this this curling, swirling going on but there's always that intention behind it. So, it's a motif.

Chapter 03

Transcript

Online chapter 12: Motif – the wool

So there's been this big drop of the wool. And the wool is integral. The wool becomes this very special visual metaphor for displaying the energy between us or like an energetic extension of their body in a beautifully visual way. And so through 'Prince Minikid' – the improvised section – they're starting to include and extrapolate and use that kind of mycelial visual with the wool and that kind of escalates and then we move into this quite rhythmically didactic, where all the dancers are holding big clumps of the wool and they become this conduit for the rhythm.

But within that, it's all rainbow, right? The wool is rainbow. We are talking about rainbow, chakras, all that kind of weird stuff and we are kind of being like, "yes we are doing this, and we're throwing it at you, it is joyous and beautiful... come with us!"

From that it starts to, I guess, we go into this little conceptual slippage there, where the wool starts to get directed at one dancer and they start to accumulate the mass of that. And there are many things you could read into that. One of them is a visual metaphor of the accumulation of materiality or the cerebral dominance of the skull and heaviness and weight of that. That also begins the kick-off of the solo that's about to unfold with that dancer. The weight of that wool inevitably dissolves as he pours his way back into this mycelial world and then the dancers sculpturally start to build what we call a 'midline'. So that big sausage of wool that you'll see, that gets rolled around the stage that is attached to his head - it is an extension of him.

The notion of the midline connects to embryology for me in how we come into being. Like I talked about the cellular level with the heart. The very first kind expression of us starting to grow in utero comes from the base, the sacrum so to speak, in this shoot of energy kind of flares out and that becomes this kind of tornado of energy from which everything about you grows out from, spirals out from. So this visual motif, comes into play with this midline. This midline appears throughout the show forever more, including the large structure that we hang a bit later in structure of the work.