

AF

ADELAIDE FESTIVAL

26 FEB – 14 MAR 2021

EDUCATION RESOURCE

Resource developed by
Deanne Bullen 2021

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Impermanence

Sydney Dance Company
and Australian String Quartet



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Rundown of the show

1 hour 5 minute show – no interval

Frame of Mind was set to a striking string quartet by Bryce Dessner. A recent revival of *Frame of Mind* with live accompaniment prompted Bonachela to commission this new Dessner collaboration, *Impermanence*.

The score for *Impermanence* draws inspiration from the tragic Australian bush and Notre-Dame Cathedral fires, and the work is imbued with beauty, radiance and hope in the face of devastation.

"The Company has an international, up-to-the-minute style. The sheer quality of the dancing continues to set the Sydney Dance Company apart."
Sydney Morning Herald



Image: Pedro Greig



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Themes & production

Themes

Key themes:

- Juxtaposition of beauty and devastation
- The impermanence and fragility of:
 - human life
 - the planet
 - human relationships
- How easily things fall apart

Production

Style and Conventions

- Contemporary dance ensemble. Movement is developed in response to improvised and structured collaborative task work

Music and Sound

- Bryce Dessner's music composition *Impermanence* was commissioned by the Australian String Quartet and Sydney Dance Company
- Bryce Dessner's *Impermanence* score to feature Anohni
- Academy-Award-nominated and Mercury-Prize-winner Anohni, formerly known as Antony Hegarty, the force behind the band Antony and the Johnsons, will feature in the climax of Bryce Dessner's new emotional score for *Impermanence*
www.sydneydancecompany.com

Set and Costume Design

- The set features a moving architectural element that frames and contextualises the movement
- The costumes are in a palette of muted hues and soft earthy tones, using both structures lines and draping fabricsw

The score for *Impermanence* draws inspiration from the tragic Australian bush and Notre-Dame Cathedral fires.

Reports of the fire and then the re-construction of Notre Dame

"Notre Dame is like a very strong lady — beautiful lady — belonging to the world. She's asking us, the world and our country, 'what can you do for me and how fast can you repair me?'"

www.abc.net.au

"Ten days earlier, a fire had swept through its attic, melted its roof, and sent its spire plunging like an arrow into the heart of the sacred space. Now, it was silent but for the flutter of house sparrows."

www.sciencemag.org



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Curriculum links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities – specific learning activities are linked with the following icons:

-  Literacy
-  Numeracy
-  Critical and creative thinking
-  Ethical understanding
-  Personal and social capability

THE ARTS - DANCE

Year 7 and 8 Band Description

In Dance, students:

- make and respond to dance independently and with their classmates, teachers and communities
- explore dance as an art form through choreography, performance and appreciation

- extend their understanding and use of space, time, dynamics and relationships including performing in groups, spatial relationships and using interaction to communicate their choreographic intention
- extend technical skills from the previous band, increasing their confidence, accuracy, clarity of movement and projection.

Year 7 and 8

Content Description

Combine elements of dance and improvise by making literal movements into abstract movements
ACADAM013

Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent
ACADAM017

Analyse how choreographers use elements of dance and production elements to communicate intent
ACADAR018

Achievement Standards

Students choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent. They choreograph and learn dances, and perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.



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Curriculum links

Year 9 and 10 Band Description

In Drama, students:

- extend their understanding and use space, time, dynamics and relationships to expand their choreographic intentions
- draw on dances from a range of cultures, times and locations as they experience dance
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance as they make and respond to dance
- evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform
- understand that safe dance practices underlie all experiences in the study of dance
- perform within their own body capabilities and work safely in groups.

SACE Stage 1 and 2 – the resources are created with links and in relation to the subject outlines.

Year 9 and 10 Content Description

Improvise to find new movement possibilities and explore personal style by combining elements of dance ACADAM020

Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent ACADAM021

Structure dances using movement motifs, choreographic devices and form ACADAM023

Evaluate their own choreography and performance, and that of others to inform and refine future work ACADAR025

Achievement Standards

Students choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent. They choreograph and learn dances, and perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.

SACE Stage 2

The resources are created with links and in relation to the subject outlines.

As students engage with dance practice and practitioners in diverse context, they develop imaginative and innovative ways to make meaning of the world.

Literacy

- documenting their creative process, including use of analysis and evaluation strategies
- using movement to express, communicate, and interpret ideas and intent of the choreography
- critically analysing and evaluating their own work and the work of others.

Critical and Creative thinking

- generating innovative ideas, possibilities, and actions to communicate choreographic intent
- taking risks, considering alternatives, and experimenting with movement and composition.

Creating Dance

CD2 Communication of choreographic intent to an audience through composition or performance.

Responding to Dance

RD1 Critique and evaluation of a dance presentation, performance, or choreographic piece.

RD2 Analysis and synthesis of research findings to choreograph a dance work.



Theatre etiquette

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The French word etiquette, and its meaning, was adopted by English speakers in the middle of the 18th Century – “requirements for proper behaviour”. This can sound a bit formal but having an understanding of “theatre etiquette” helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations. Often the theatre experience for younger audiences will invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION

Why does it matter?

- Talk about sharing the space and respecting other audience members attending the performance.
- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance. Don't forget – you can see them, and they can see you!
- As a class exercise compile a list of all the roles and tasks it takes to bring a live performance to the stage.

What makes going to a live performance different to going to the cinema?

Many audience members have probably been to see a movie but might not have been to a live theatre performance. The BIG difference is that the performers are live and are there with you in the moment. Discuss accepted ways of showing appreciation. If it's funny, it's okay to laugh. Sometimes it can also be sad so if you know it's going to be sad don't forget to bring a tissue or two. There is no right or wrong response to a live performance.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When you arrive:

- Go to the toilet before you go into the theatre.
- An usher will help you find your seat and you need to follow their directions.
- Turn off your mobile phone.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the performers on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing out on the detail you can't see through the viewfinder.

EXTENSION ACTIVITY

Individually or in small groups, students:

- Construct a book to tell a story about going to the theatre

Five broad groups of children whose responses as audience are characterised as:

Technicians – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators – children who talk through the performance, asking questions, commenting on actions.

Dramatists – children who immediately imitate what they see, participating through their own actions.

Mystics – children who are completely engrossed in the sensory aspects of the experience.

Spectators – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

How many of your students fit into these categories?

Weddell, C (2003) The child audience. In S. Wright (Ed.) Children, meaning making and the arts. Australia: Pearson Education.



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Performance literacy

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. There is some art, which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are a myriad of emotions that students can experience when they are viewing live theatre, a performance or an art installation from happiness to anger, surprise, annoyance, anger, just to name a few.

As students engage with and view live theatre, performances and installations they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, develop an understanding of the intention of the set, costume, or lighting designer, or reflect on what the playwright, directors and artists' intended meaning is of a setting or character or what an artist is communicating in an installation.

The Before the Show activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

The After the Show activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students.



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Before the Show

Thoughts and Inspirations

"As a choreographer I am always searching for concepts and ideas that can become a fertile ground upon which to make a dance work and provide inspiration that can inform the dancers' bodies and motivate their thinking."

Rafael Bonachela

THE CHOREOGRAPHER

When watching a ballet or other dance performance we witness the work of a dance choreographer. These dance works can be original or they can be interpretations of existing dance. The inspiration a choreographer can have for creating these works can come from a number of different sources. Research has shown that choreographers and dancers are in fact inherently creative due to the constant decision making required when improvising or creating and also when learning and performing movements.

Before working with dancers a choreographer often spends time researching and developing their ideas. Choreographers often are, or have been, dancers themselves.

choreography (n)

1789, from French *choreographie*, coined from Latinized form of Greek *khoreia* "dance" and *graphein* "to write".

Online Etymology Dictionary

Working with a partner:

Students research the Artistic Director of Sydney Dance Company to discover what makes him tick as a choreographer.

The research project should include:

- a biography or profile sheet of the artist
- observations and description of the style of choreography he uses
- a description of his creative process.

Students should choose how they present their research:

- film
- poster
- a dance
- blog post
- a monologue.

Students could use books, videos, information and images found online to complete their research.

Following are a number of links to transcripts of interviews, video interviews and trailers from dances Rafael Bonachela has choreographed.



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The Choreographer

RAFAEL BONACHELA Choreographer

Rafael Bonachela was born in Barcelona where he began his early dance training before moving to London, and in 1992 joined the legendary Rambert Dance Company.

He remained with Rambert as a dancer and Associate Choreographer until 2006 at which time he successfully set up the Bonachela Dance Company (BDC) to concentrate on the rapid rise of his choreographic career. As a choreographer, Rafael has been commissioned to make works for Candoco, George Piper Dances, ITDANSA Danza, Contemporanea de Cuba, Transitions Dance Company and Dance Works Rotterdam amongst others.

In 2008, Rafael premiered his first full-length production 360° for Sydney Dance Company. Less than six months later, he was appointed Artistic Director making headlines around the dance world. His vision for the Company embraces a guiding principle that has seen the repertoire grow with the addition of commissioned dance works from Australian and visiting international guest choreographers. The premiere works are often programmed alongside Rafael's own creations, ensuring diversity for audiences and providing much sought-after opportunities for his remarkable ensemble of dancers to be exposed to the work of some of the most in-demand choreographers of our time.

Rafael Bonachela's internationally recognised talent has seen him work not only with contemporary dance at the highest level but also with artists from popular culture, such as Kylie Minogue, Tina Turner, Bryce Dessner, Sarah Blasko and Katie Noonan as well as leading fashion designers Dion Lee and Toni Maticevski. Such collaborative efforts reflect the inspiration he finds and utilises from culture today.

Image: Pedro Greig



"We can all communicate with our body. Whether it's in a ballroom, the street, a disco, or whether it's on stage, dance is a universal language which can bring everyone together."

Rafael Bonachela



The Choreographer

In September 2019, Bonachela's *ab [intra]* was performed by two Paris Opéra Ballet Étoiles for the prestigious 350th Anniversary Opening Gala. The evening also included works from Ben Stevenson, Serge Lifar, George Balanchine and William Forsythe.

During the COVID-19 lockdown, Rafael Bonachela choreographed two socially distanced film suites for Sydney Dance Company; *Cuatro*, in collaboration with the Sydney Symphony Orchestra and *Dance Locale*, created to celebrate the NSW Government's inaugural Festival Of Place.

Image: Pedro Greig



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Information About The Artist

- About the Artistic Director of Sydney Dance Company
www.sydneydancecompany.com
- Transcript from interview with Bonachela
www.gingerandsmart.com
- Brief article about the artist
www.artsunit.nsw.edu.au
- Interview with Bonachela
exceptionalalien.com
- Portrait of the artist: Rafael Bonachela, the choreographer
- by Laura Barnett, 1 December 2009.
www.theguardian.com

Video interviews with Bonachela

- In conversation with Rafael Bonachela
www.youtube.com
- Rafael Bonachela on creative leadership with the BBC Dec 2017
www.youtube.com
- Dance Icons interview with Rafael Bonachela
www.sydneydancecompany.com



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Trailers of works choreographed by Bonachela

- [Frame of Mind](#)
- [Lux Tenebris \(Preview\)](#)
- [Lux Tenebris \(Part 1\) Our World Without Dance](#)
- [Lux Tenebris \(Part 2\) Finding my Light in the Darkness](#)
- [Lux Tenebris \(Part 3\) Our World Without Sound](#)
- [Lux Tenebris \(Part 4\) A World With Dance](#)
- [Scattered Rhymes \(In My Words\)](#)
- [Ocho](#)
- [Louder than Words](#)
- ['ab' \[intra\]](#)

Image: Pedro Greig



"I was 15 when I took my first proper dance class. They had steps, there was a structure, there was a teacher. Then the teacher told my parents, 'This boy has talent.'"

Rafael Bonachela



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The creative process

When asked in an interview about his creative process as a choreographer and how dancers contribute Bonachela's response was;

"...the dancers contribute immensely to the creative process. They improvise. Do task work. They generate the movement that becomes the choreography – that becomes the language of the work that becomes the identity and the personality of the work."

"...it's about going back into memories – into personal experiences."

The following 2017 interview with Rafael Bonachela will provide students with an insight into the creative process the choreographer utilises.

As a whole class:

- Watch the 25 minute [interview with Bonachela](#)
- Provide students with a selection of sticky note pads to note down key information and keywords from the interview about:
 - Where ideas come from
 - How the creative process starts
 - What happens when you have to dig deep for ideas
- Students should organise keywords and key ideas under headings:
 - discuss with students what the headings should be, for example Things to Do, Creative Process etc
 - After watching the documentary students place their sticky notes under a heading



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When Bonachela is asked about his creative process he says; "I never know where my next idea is going to come from" – but what he does is:

- Stay open
- Curious
- Read
- Listen to music
- Go to concerts
- Go to galleries
- Meet artists
- Search on the web
- Live life in the 21st century urban environment.

Personal and human instincts are the starting point.

Bryce Dessners' *Impermanence* score to feature Anohni

"I need another world.
This one's nearly gone"

Anohni

Academy-Award-nominated and Mercury-Prize-winner Anohni, formerly known as Antony Hegarty, the force behind the band Antony and the Johnsons, will feature in the climax of Bryce Dessner's new emotional score for Impermanence

www.sydneydancecompany.com

REMEMBER TO

- Respond to the moment
- Don't be scared of taking risks
- Keep looking outside of the box

THINGS TO DO

- Listen to more music
- Go to Art Gallery
- Find out about the meaning of that word



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Rafael Bonachela's favourite game in the playground at school was "Let's Make a Dance".

When choreographing *Impermanence* Bonachela and the dancers, "... reflected on how easily things fall apart, even structures we imagine to be eternal, but also the fragility and impermanence of human life, the planet and human relationships."

In the following activity students will explore one aspect that *Impermanence* reflects on, the aspect of human relationships. As students explore this concept and work towards making a dance they will undertake their initial research and discussions to develop ideas and look for connections and ideas.

Thinking about human relationships

Human connections and relationships are a big part of our lives. From short-term interactions to enduring relationships how we come together plays a role in our sense of wellbeing.

As a whole class:

Introduce and discuss the idea of human relationships and friendships from a historical, scientific and evolutionary perspective.

The history of human relationships

Different relationships – romantic, parental, friendship and acquaintance vary and offer different opportunities. For example, relationships are not just something that humans engage in. Observations of other animals and plants show that relationships occur across different species and are crucial for their survival.

**ARISTOTLE (384–322 B.C.E.) –
PHILOSOPHER.**

Aristotle on friendship:

"...it is a help also to those in their prime in performing noble actions, for 'two going together' are better able to think and to act."

"Friendship is unnecessary, like philosophy, like art, like the universe itself... It has no survival value; rather it is one of those things that give value to survival."

C.S. Lewis (1898 – 1963)

Image: Pedro Greig



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The science of relationships

The longest running study on health and well-being, which followed 724 men since they were teenagers in 1938 found specific traits that were linked to happiness and one of them is connection. The study found a strong link between happiness and close relationships like; spouses, friendships, family and social circles. Research also shows friendship is good for your:

- general health
- brain
- improves your sleep
- reduces daily stress and anxiety.

Evolution of human relationships

Think early modern humans - we used human relationships for physical survival. Fast forward from early modern humans to the 21st century. We used to rely on our friends for survival now the focus is more about the psychological parts of our life. It has become about supporting each other.

Research suggests that being social and tribal requires us to develop skills like communication and commitment.

However, there is research that suggests being let down by a friend can sometimes makes matters worse than having no friend at all. What do you think?

Working in small groups:

On a large piece of paper students list down the characteristics of human relationships and friendships, good and not so good.

My best friend is the one who brings out the best in me.
Chinese proverb

It takes a whole village to raise a child.
African proverb

Do good and throw it in the sea.
Arabic proverb

If you want to go fast, go alone. If you want to go far, go together.
African proverb

Shared joy is a double joy, shared sorrow is half a sorrow.
Swedish proverb

THE SECRET TO HAPPINESS?

Here's some advice from the longest-running study on happiness

<https://www.health.harvard.edu/blog/the-secret-to-happiness-heres-some-advice-from-the-longest-running-study-on-happiness-2017100512543>

Common English proverbs on friendship that you might have heard.

- A dog is a man's best friend
- A friend in need is a friend indeed
- A friend's eye is a good mirror
- A friend to all is a friend to none
- As thick as thieves
- Absence makes the heart grow fonder
- A man is known by the company he keeps
- A friendship is like money, easier made than kept
- Keep your friends close but your enemies closer.



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Questions to consider:

- How do relationships differ?
- What makes someone a good friend?
- What do you do to make new friends?
- Are some relationships more important than others?

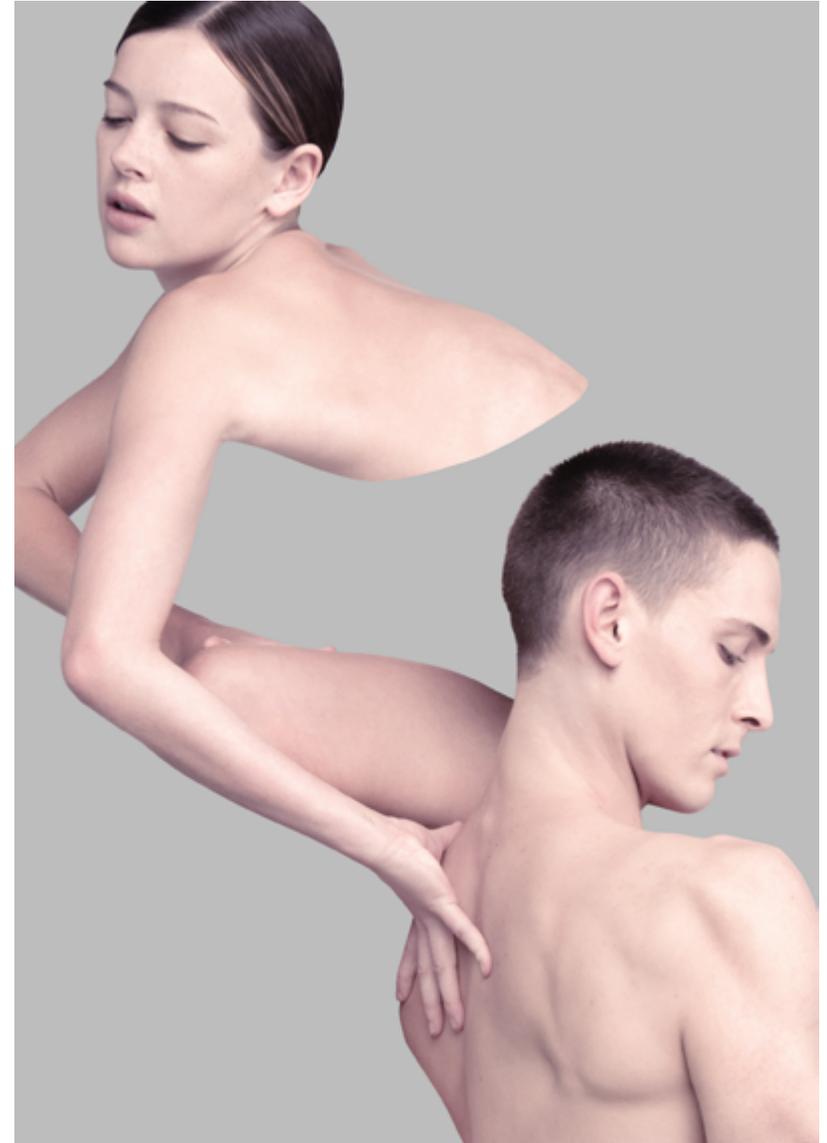
As a whole class

Compare and contrast

- Display the sheets the groups have completed around the room
- Display the friendship proverbs
- Students walk around and view what each group has completed.

Discuss

- What was the same or different?
- What was surprising?
- What made you wonder?
- Why do you think there might be differences?
- What questions do you have now that you didn't have before?



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Working in original small group:

- undertake further research about an aspect of friendships your group wants to explore
- develop a sequence of movements that the group can repeat and perform that communicates (without words):

As a whole class:

- Each group rehearses and performs their sequence of movements.
- After viewing each of the groups discuss what was the same or different.
- Students offer feedback about what they perceived the intention was of the sequence of movement and ideas about changes to assist with communicating the meaning.

Adding the music/sound:

- Groups select music or soundscapes to accompany their sequence of movements.
- Think about how it enhances and works with telling the story.
- Think about how others will react to the choice of music.

Groups should then:

- Discuss and work on any changes
- Rehearse and prepare to perform.



EXPLORING!

How you show people you want to be friends:

- gestures you would use
- body language

EXPLORING!

- How to say hello
- Saying hello in another language
- Questions to ask someone when you first meet them

THINKING ABOUT!

- when relationships change
- Dealing with loss and change
- when you want to be alone

Listen to me as one listens to the rain,
Not attentive, not distracted,
Light footsteps, then drizzle
Water that is air, air that is time,
The day is still leaving,
The night has yet to arrive,
Figurations of mist
At the turn of the corner,
figurations of time
At the bend in this pause,
Listen to me as one listens to the rain,
without listening, hear what I say

Octavio Pazz

NOTE:

Remind students about:

- Respect of other people's ideas.
- Staying safe - only share what you feel comfortable sharing



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After the show

WRITE A DANCE CRITIQUE

- about their initial thoughts after seeing *Impermanence*
- three sentences summarising what they saw (the details of the choreography should be in order)
- if they could ask Rafael Bonachela, the choreographer, a question what would it be
- what happened in the dance that helped them understand the work
- how the music and lights were part of the narrative of the dance
- what movements did they find interesting
- what they wondered about when they watched *Impermanence*
- did the dancers connect with each other – provide information about how they did this
- did the costumes add to the dance – provide information about how they did this
- if they were the choreographer are there any changes they would make
- the music was played live with the ASQ sharing the stage. Did this add or distract your focus?
- Were there any culturally symbolic movements you could identify?



The *Guide for Writing a Dance Critique* will support students to plan and write their critique of the performance of *Impermanence*.

Class discussion

- Revisit the themes and consider how the dancers embodied those ideas
- Discuss about how dance becomes a narrative to present and explore ideas

TIPS AND HINTS FOR STUDENTS WHEN WRITING THEIR CRITIQUE:

- The work and writing they have undertaken after the performance will provide them with all of the information they will need to write their critique.
- Don't forget when you are expressing an opinion you have to back it up. You can't just say it was awesome! Discuss the execution of the moves and the relationship between the dancers.
- Describe don't tell.
- Reread, edit and have someone else read your critique before you print.

NOTE:

Encouraging students to consider why they felt the show or individual scenes were "hilarious", "surprising", "boring" or "suspenseful" is a crucial step in learning how to interrogate their 'gut' responses and apply reasoning, evidence and judgement when critically analysing a work.



After the show

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Individually students think about the performance and their own group work and respond to the following questions:

- How do the movements in Impermanence communicate meaning?
- Were there recurring movements in Impermanence?
- How can these reflections support your group to refine the devised work?

Analyse and Apply

Drawing on the discussions and work students have completed 'Before the show'.

Working in their original small groups students discuss what changes they might make to the piece they choreographed with their group before seeing Impermanence

- What would they change – in regards to their movements, ensemble work and music?
- Students further develop their performances piece with their group.

The development of the group performance piece should include exploration of:

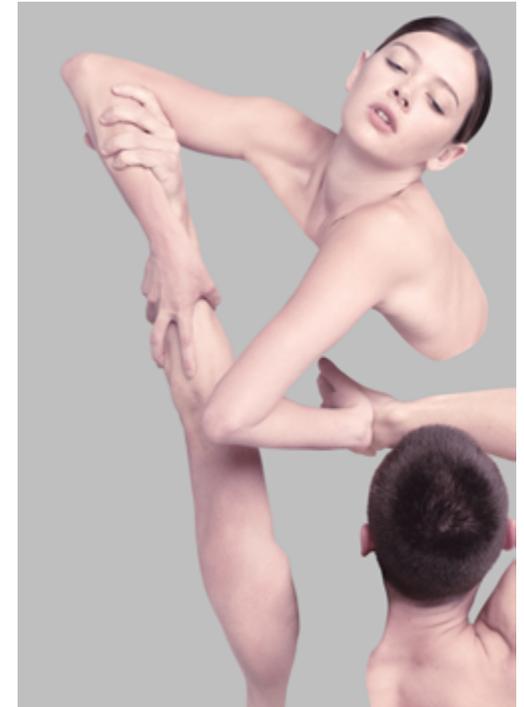
- Each group members perceived strength
- Pretending they didn't have that strength
- Expressing their strength in another way.

As a whole class:

- Consider how you could curate and share the work that each of the groups have devised with other students from other classes or schools.

What happens when we have:

- different strengths
- different abilities



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BRYCE DESSNER

Composer

Bryce Dessner is a vital and rare force in new music. He has won Grammy Awards as a classical composer and with the band The National, of which he is founding member, guitarist, arranger and co-principal song-writer. He is commissioned to write for the world's leading ensembles, from Orchestre de Paris to the Los Angeles Philharmonic. Meanwhile he is a high-profile presence in film score composition, with credits including Alejandro González Iñárritu's *The Revenant* - for which he was Grammy and Golden Globe nominated. The breadth and level of Dessner's creative output is remarkable.

Dessner collaborates with some of today's most creative and respected artists, including Philip Glass, Katia and Marielle Labèque, Paul Simon, Sufjan Stevens, Johnny Greenwood, Bon Iver, Kelley O'Connor, Nico Muhly and Steve Reich, who named Dessner "a major voice of his generation." His orchestrations can be heard on the new albums of Paul Simon and Bon Iver.

Bryce Dessner was named one of a collective of eight "extraordinary artists, thinkers and doers" to help steer the artistic leadership of Esa-Pekka Salonen as San Francisco Symphony Orchestra's new Music Director from September 2020.

Recent major works include *Concerto for Two Pianos* for Katia and Marielle Labèque, premiered by London Philharmonic Orchestra and recorded for Deutsche Grammophon; *Voy a Dormir* for Kelley O'Connor and Orchestra of St Luke's; *Skrik Trio* for Steve Reich and Carnegie Hall; the ballet *No Tomorrow* co-written with Ragnar Kjartansson; and *Wires* for Ensemble Intercontemporain.

In 2019, Gautier Capuçon premiered a new work by Dessner commissioned by Fondation Louis Vuitton, and Los Angeles Philharmonic premiered *Triptych (Eyes for One on Another)*, a major theatre piece integrating the photographs of Robert Mapplethorpe. New York's Metropolitan Museum featured a song by Dessner in one of its first contemporary installations.

Dessner's albums include *St. Carolyn by the Sea* on Deutsche Grammophon; *Aheym* commissioned by Kronos Quartet; *Tenebre* performed by Ensemble Resonanz (2019); plus *When we are inhuman* by Dessner, Bonnie 'Prince' Billy and Eighth Blackbird (2019)

The Sydney and Australian national performances of Impermanence are presented in association with the Australian String Quartet. Bryce Dessner's music composition Impermanence is commissioned by the Australian String Quartet and Sydney Dance Company. This commission has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



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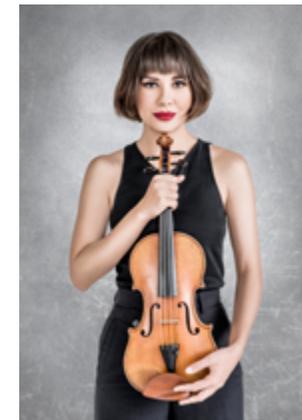
AUSTRALIAN STRING QUARTET

For over 30 years, the Australian String Quartet (ASQ) has created unforgettable string quartet performances for national and international audiences. Dedicated to musical excellence with a distinctly Australian flavour, the ASQ's purpose is to create chemistry and amplify intimacy through experiences that connect people with string quartet music. From its home base at the University of Adelaide, Elder Conservatorium of Music, the ASQ reaches out across Australia and the world to engage people with an outstanding program of performances, workshops, commissions and education projects. The Quartet's distinct sound is enhanced by a matched set of 18th century Guaragnini instruments, handcrafted by Giovanni Battista Guaragnini between c.1743 and 1784 in Turin and Piacenza, Italy. These precious instruments are on loan to the ASQ for their exclusive use through the generosity of UKARIA.

Australian String Quartet performed for the first time with Sydney Dance Company in October 2018, playing Bryce Dessner's score for Rafael Bonachela's multi-award-winning *Frame of Mind* live.

Australian String Quartet

Dale Barltrop – Violin
Francesca Hiew – Violin
Stephen King – Viola
Michael Dahlenburg – Cello



**"The ASQ delivers
ensemble playing of the
very highest calibre."**

*City News*₂₀



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DAMIEN COOPER Lighting Designer

Damien is a lighting designer working in theatre, opera and dance.

Damien's career highlights include Neil Armfield's production of *The Ring Cycle* for Opera Australia; *Exit the King* on Broadway starring Geoffrey Rush and Susan Sarandon; Graeme Murphy's *Swan Lake* for the Australian Ballet, which was presented in New York, London, Paris and Tokyo; *Keating! The Musical*, Australia's most successful subsidised theatre show; and Australian Dance Theatre's *Birdbrain*, which played over 60 venues around the world.

Damien has designed more than 100 theatre productions, including *Spring Awakening* directed by Mitchell Butel (ATYP); *Disgraced* and *Orlando*, directed by Sarah Goodes (STC); *Arcadia*, directed by Russell Cottrell (STC); *A Midsummer Night's Dream*, *The Golden Age* and *Suddenly Last Summer*, directed by Kip Williams (STC); *The Tempest*, directed by John Bell (Bell Shakespeare); *The Glass Menagerie*, directed by Eamon Flack (Belvoir); *Strange Interlude* and *Cat on a Hot Tin Roof*, directed by Simon Stone (Belvoir); *The Seagull* (Belvoir) and *Julius Caesar*, directed by Benedict Andrews (STC); *Summer of the Seventeenth Doll*, *Gethsemane*, *Stuff Happens* and *Toy Symphony*, all directed by Neil Armfield (Belvoir); *The Lost Echo* and *The Women of Troy*, directed by Barrie Kosky (STC); *The Cherry Orchard*, Howard Davies (National Theatre); *Tot Mom*, directed by Stephen Soderbergh (STC); and *Riflemind*, directed by Phillip Seymour Hoffman (STC).

Damien's opera design includes *The Ring Cycle* with Opera Australia; *A Midsummer Night's Dream* for Houston Grand Opera, Canadian Opera Company and Lyric Opera Chicago; *The Magic Flute* for Lyric Opera Chicago; *Chorus!* for HGO; and *Aida*, *Così fan tutte* and *Peter Grimes* for Opera Australia and Canadian Opera Company.

Damien works with many leading dance companies in Australia and this work has toured extensively around the globe. He has enjoyed a rich and rewarding relationship with choreographers Graeme Murphy and Garry Stewart of ADT most recently working on *Habitus* for The Adelaide Festival as well as *The Frock*, a co-production between MADE and Ten Days on the Island Festival. Highlight works include set and lights for Shaun Parker Company's *Am I*, and lighting design for Tasdance's *Affinity*; Chunky Move's *Mortal Engine*; Bangarra Dance Theatre's *Of Earth and Sky*; Stalker Theatre Company's *Shanghai Lady Killer*; Australian Dance Theatre's *Be Your Self*; and The Australian Ballet's *Firebird* and *The Narrative of Nothing*.

Damien has won three Sydney Theatre Awards for Best Lighting Design and three Green Room awards for Best Lighting Design. He won the inaugural Australian Production Designers Guild Award for Lighting Design for his work on *Der Ring Des Nibelungen* for Opera Australia.



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DAVID FLEISCHER Stage Designer

David is a set and costume designer.

He has worked across Australia with leading theatre, dance and opera companies. His designs have been produced by Sydney Theatre Company, Sydney Dance Company, Opera Australia, Sydney Chamber Opera, Pinchgut Opera, Melbourne Theatre Company, Queensland Theatre, Griffin Theatre, Belvoir St Theatre, Malthouse Theatre, Darlinghurst Theatre, The New Theatre, Milkcrate Theatre, Black Swan State Theatre Company, Dark MOFO and Brisbane Festival, among others. He was co-resident designer for Sydney Theatre Company through 2012-2013, was the recipient of the 2016 Kristian Fredrikson Scholarship, as well as teaches as an associate lecturer for the National Institute of Dramatic Arts (NIDA).

David's extensive work in theatre includes *Cat On a Hot Tin Roof*, *The Harp in the South*, *The Deep Blue Sea*, *Saint Joan*, *Top Girls*, *Chimerica*, *Speed The Plow*, *The Golden Age*, *Children of The Sun*, *Travelling North*, *Romeo and Juliet*, *Australian Graffiti*, *Machinal* and many more for Sydney Theatre Company; *Love and Information*, *Calpurnia Descending* for Malthouse Theatre; *Myth* for Melbourne Theatre Company (Neon), *Hedda Gabler*, *Woyzeck* for Belvoir St Theatre; *The Brothers Size*, *Between Two Waves*, *The Sea Project* for Griffin Theatre; *Scenes from a Marriage* and *Hedda* for Queensland Theatre.

His opera credits include Verdi's *Aida* for Opera Australia (Opera on the Beach – with Bleached Festival); *The Rape of Lucretia* (Britten) for Sydney Chamber Opera, which was also performed as part of Dark MOFO in Tasmania; *Griselda* (Vivaldi) and *L'Amant Jaloux* (Grétry) for Pinchgut Opera.

David's work in dance includes multiple production for Sydney Dance Company choreographed by Rafael Bonachela including *Ocho* and *Ab[intra]* – the latter of which will be touring Europe in June 2019, including performing in the Kupio Dance Festival in Finland, the Lodz Dance Biennale in Poland, and the Grec Festival de Barcelona in Spain. Other credits include SDC's New Breed season's *Pictures of a One Night Stand* as well as *Safety in Numbers* for FORM Dance Projects.

His credits in music theatre include *Fangirls* for Belvoir St Theatre and Queensland Theatre, *Boundary St* (as associate designer) for Black Swan and Brisbane Festival; *Der Gelbe Stern* at the New York Musical Theatre Festival; *Kiss of The Spiderwoman*, and *No Way to Treat a Lady* for Darlinghurst Theatre.

David is currently designing *Impermanence* for Sydney Dance Company, and *A Room of One's Own* at Belvoir St Theatre.



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ALEISA JELBART Costume Designer

Aleisa Jelbart is an award-winning Sydney based Production Designer. She has worked with a number of Australian and international performing arts companies including Sydney Dance Company, Opera Australia, Singapore Dance Theatre and the Komische Oper Berlin.

Aleisa has collaborated with Sydney Dance Company since 2014. She has designed costumes for Rafael Bonachela's *Impermanence* (2021), *Lux Tenebris* (2016) and *Anima* (2016), Melanie Lane's *WOOF* (2019) and props for Antony Hamilton's *Forever & Ever* (2018). Aleisa has also designed costumes for over 15 works in the company's annual *New Breed* program, collaborating with artists such as Prue Lang, Katina Olsen, Cass Eipper and Lee Serle.

2020 credits include Production Design for Amrita Hepi's video/installation work *Monumental* and Costume Design for Loughlan Prior's commission for Singapore Dance Theatre (premiering 2021). She designed costumes for New Breed 2020 choreographers Joel Bray, Raghav Handa, Chloe Leong and Jesse Scales.

Aleisa was the recipient of the 2014/15 Hephzibah Tintner Fellowship for Production Design and the 2016 Berlin New Music Opera Award (the Opera Foundation for Young Australians).



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Additional resources

Dancing Through It - Sydney Dance Company Artistic Director Rafael Bonachela on what the arts mean in a time of crisis

fjordreview.com/rafael-bonachela

Adelaide Festival

adelaidefestival.com.au

Bonachela/Obarzanek review (Sydney Dance Company) – by Martin Portus 2 November 2019

dailyreview.com.au

“Smart, crisp, polished”: Sydney Dance Company turns 50 – by Chantal Nguyen, 4 November 2019

bachtrack.com/review-bonachela

