NATALIE WEIR’S
WHEN TIME STOPS
AN ORIGINAL DANCE WORK WITH MUSIC BY IAIN GRANDAGE
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INTRODUCTION

This pack is designed to give teachers and students an exclusive insight into the creation and performance of Expressions Dance Company’s 2013 signature work, *When Time Stops*, created by Natalie Weir with original composition by Iain Grandage.

To create the Teacher Resource Pack, we examined the current Senior Dance Syllabus, paying particular attention to teacher and student needs for Appreciation and Choreography. We also sought to provide teachers and students with a unique perspective on the creation of the work, to further their understanding of choreographic process and how this translates into performance.

We have provided some example Appreciation and Choreography tasks, which could be used as stimulus for assessment tasks after viewing the performance.

**EXCLUSIVE** | Access to the creative team and their methods  
**EXAMINE** | Example assessment and classroom tasks  
**EXTEND** | Themes and ideas surrounding the work, and how these could be explored further  
**EXPERIENCE** | What your students can expect when they come to the theatre  
**EDC** | Background information on Expressions Dance Company

We are very interested in the continual improvement of our Teacher Resource Packs. If you have any feedback, please feel free to us know.

Contact the team on admin@expressionsdancecompany.org.au or 07 3257 4222.
WHEN TIME STOPS

It's about one moment...

The moment a single decision hurtles you into unknown territory...

The moment the water rises...

The moment you choose to stay or go...

The moment that stops time...

How we deal with these moments determines who we are, who we become, and what we hold dear. Do we sink or swim?

This is a visually arresting, poignant and breathtaking production, exploring the moments of impact that change your life forever.

Choreography & Concept Natalie Weir
New Composition Iain Grandage
Design & Concept Bill Haycock
Lighting David Walters
Music Director Brendan Joyce
Music performed by Camerata of St John’s
Produced by EDC & QPAC

With EDC’s incredible ensemble of dancers
Michelle Barnett,
Daryl Brandwood,
Benjamin Chapman
Thomas Gundry Greenfield
Elise May
Riannon McLean
Jack Ziesing
CREATIVE TEAM

Natalie Weir | Choreographer
Natalie is known internationally for her highly physical partner work, her organic movement style and her touching insight into human nature. On her journey with EDC as Artistic Director, Natalie continues to create work that balances artistic risk with accessibility and that speaks of humanity. Natalie Weir has created over 160 professional works in her 25+ year career. She was a founding member of Expressions Dance Company and was offered her first choreographic commission by Expression’s artistic director, Maggi Sietsma at 18.

Natalie was resident choreographer for Queensland Ballet and Australian Ballet and has worked extensively throughout Australia, creating works for the country’s other major classical and contemporary dance companies, including West Australian Ballet, Dancenorth and Australian Dance Theatre. Career highlights include creating Petrushka for Queensland Ballet and Dark Lullaby for the Australian Ballet.

Natalie has also created works for, or had her works performed by, international companies such as Houston Ballet, Singapore Dance Theatre, Hong Kong Ballet and American Ballet Theatre. Natalie’s work has been recognised through Helpmann Awards for where the heart is (2011), Australian Dance Awards for where the heart is (2011) and R&J (2012). Her work Steppenwolfe for Houston Ballet received the prestigious Choo San Goh Award and her original version of Turandot for the Hong Kong Ballet received the 2004 Dance Award for Best New Work.

Natalie was appointed Artistic Director of EDC in January 2009, fulfilling her long-term dream to build an ensemble of dancers and contribute to the future of Australian Dance.

Iain Grandage | Composer
Iain Grandage is a music director, cellist and composer of scores for theatre, dance and the concert hall. He recently received the prestigious Sidney Myer Performing Arts Award, and has previously been awarded the Ian Potter Emerging Composer Fellowship. He has been Composer-in-Residence with the WA Symphony Orchestra, the Youth Orchestras of Australia and Black Swan Theatre Company, Musician-in-Residence at the UWA School of Music, where he is currently an Honorary Research Fellow.

He has won Helpmann and Green Room Awards for theatre scores, which include The Blue Room, The Book of Everything, Cloudstreet, In the Next Room, Lawn, Little Match Girl, The Odyssey, Plainsong, Secret River, True West and Vamp for companies including Belvoir, Malthouse, MTC, STC and Black Swan Theatre. His works for dance include scores for the award-winning Lawn (Splinter Group), Remember Me (DanceNorth with the Townsville Chamber Music Festival) and Drover’s Wives (Steamworks/PIAF2006).

Iain’s concert works have been performed by the ACO, Brodsky String Quartet, Australian String Quartet, Australian Brass Quintet, Sara Macliver, Craig Ogden and choirs and orchestras around Australia. He has won APRA/AMC awards for a number of works and has completed orchestral arrangements for Tim Minchin, Barry Humphries, Ben Folds, the Whitlams, Tim Rogers, Sinead O’Connor, Tiddas and Geoffrey Gurrumul Yunupingu.
Iain has worked as musical supervisor and arranger for the Black Arm Band on their award-winning performances Hidden Republic, dirtsong and Seven Songs and recently collaborated with Steve Pigram, Mark Atkins and Richard Tognetti on the ACO’s multimedia presentation The Reef. He is currently working on commissions for Victorian Opera, and the Adelaide and WA Symphony Orchestras.

Bill Haycock | Designer
A graduate of the National Institute of Dramatic Art in Sydney, Bill has designed more than a hundred plays, ballets, dance pieces, visual theatre events, operas, exhibitions and installations for many of Australia's most innovative companies, directors and choreographers in a career spanning 30 years. He first teamed with Natalie Weir on Medea for the Queensland Ballet in 1992 and since then has designed and co-created ten works with her, including Burning (Queensland Ballet), MirrorMirror (Australian Ballet), and in 2003 he co-conceived and designed the award winning Turandot (Hong Kong Ballet) and followed this in 2005 with Madama Butterfly (Hong Kong Ballet) for which he won a Hong Kong Dance Award. From 2005-2011 he was the Head of Design at the Hong Kong Academy for Performing Arts. Since returning to Brisbane, some of Bill’s designs include: don’t and Carmen Sweet (EDC), Romeo and Juliet (QTC), Stradbroke Dreamtime and End of the Rainbow (QPAC/QTC), 1001 Nights (Zen Zen Zo/QMF/QTC), 10 Hands and Sharehouse (Topology).

David Walters | Lighting Designer
For the past 30 years, David has worked as a professional Lighting Designer in Iceland and Australia. His work experience spans lighting designs for opera, theatre, ballet, dance, puppetry, circus, son-et-lumieres, exhibitions, major events and architectural and landscape installations. In 1986 David returned to Australia to take up a position as Resident Lighting Designer with the QTC. Since 1990, as a freelance designer, he has worked extensively throughout Australia and designed for the Melbourne Theatre Company, Sydney Theatre Company, State Theatre Company of South Australia, Handspan, Playbox, La Boite, Rock ‘n’ Roll Circus, Nimrod, Company B, Expressions, Queensland Ballet, Australian Ballet, Opera Queensland, Brisbane Powerhouse, QUT, QPAC, Zen Zen Zo and Bell Shakespeare Company. Throughout his professional career, David has maintained close ties with Iceland where he has worked for the National Theatre, the National Opera and the Reykjavik City Theatre.

Brendan Joyce | Music Director
Brendan Joyce is Violinist and Leader of Camerata of St John’s. His leadership was recently described in The Australian as being “dynamic”, and he frequently appears as soloist with Camerata, has led the group through milestones such as its first recording, tours, broadcasts and International concerts series, and in acclaimed performances at the Tyalgum Festival, Queensland Music Festival and Australian Festival of Chamber Music. Additionally, Brendan performs on period instruments as a commuting member and Guest Concertmaster of the Australian Brandenburg Orchestra in Sydney. In December 2011 he performed as Concertmaster for the Orchestra of the Antipodes in Pinchgut Opera’s acclaimed performances of Griselda. During 2011-2013 Brendan is performing the cycle of Bartok’s String Quartets as a member of Brisbane’s Kurilpa String Quartet.
Dance

An interview with Natalie Weir | EDC Artistic Director & Choreographer of When Time Stops

On When Time Stops...
This idea has been brewing for quite a long time. When I first came to EDC I remember talking to Libby about an idea called Moment of Impact which was about those earth-shattering moments in life. It got put off for various reasons and then we finally decided it was a good idea and I started talking to other collaborators about it. Iain was someone that I knew of and who I wanted to work with for a really long time. I had heard some of his music and met him from time to time but then officially met at a workshop at the powerhouse. I knew of his amazing music and the beauty of which he writes so I spoke to Iain about collaborating.

I was also looking for a designer and chose to work with Bill Haycock who I have a very long history with, we have done a lot of work together, probably about 10 or 12 works together and the same goes for the lighting designer, David Walters, who I have also worked with for quite a long time. Assembling the team was the most important thing and then starting a discussion about the concept which was originally about human survival, in flood and fire and disaster, those sorts of dire moments. It was so epic! Now that it’s gestated a lot more those moments aren’t nearly as epic and large. They’re much more intimate, and much more personal. They’re stories of things that happen to everyone. We then decided that Moment of Impact sounded like a meteorite movie and that we needed to change the name and Bill actually came up with the name When Time Stops which I think is perfect!

DISCUSSION | As a class and using the definitions Natalie outlined above, devise a list of Moments of Impact and When Time Stops for you.

Discuss the differences and similarities between each list. You may want to use this list as a brainstorming activity for a choreography task.
On the collaborative process...

I feel like I am really experienced, working with designers but not with composers so I was pretty nervous when Iain came to that first rehearsal. It was really about finding vocabulary and establishing a trust in each other. The first day was quite wondrous for me in that Iain is also a one man band and is able to play lots of different instruments, not only with his hands but with his toes! He would improvise to what I was choreographing and immediately the choreography would just lift into something far more amazing.

It was through the improvisations and the discussions around what was working and what wasn’t that our trust in one another began to form. Music has an ability to lift movement into something much more powerful and can make something more moving or aggressive or dynamic or soft or spiritual. Everything single thing Iain played I loved, I don’t think I disliked anything. His use of melody is so evocative, I felt like I had found a good friend, and so that’s how we started.

What I think is unique about Iain is that he is so interested in and involved in so many different things. He brings with him a list of different genres that he dabbles in and it seems to come out in the music so he can do anything! What appealed to me mostly about Iain's work was his honesty and emotion. A lot of what I heard was so poetic and that’s the sort of stuff I really love. He’s not afraid of melody and beauty as well as ugliness so it has all of those elements - it feels very human and that’s why I think it mixes well with my choreography because it’s the humanity within the dancers that I’m interested in.

Having the 12 musicians from the Camerata of St John’s moving around the stage is quite new territory for me. Witnessing those 12 other bodies, magical bodies who are playing extraordinary things, is really going to change the way I’m going to use the space. I’m also going to have to think about how they are worked through dramaturgically so it’s quite a big challenge. I’ve always wanted a big company so I now have 20 on stage instead of my normal 6 dancers which is really very exciting. A lot of problem solving and decisions will be made when the musicians come to the studio in the final weeks of rehearsal. The musicians are open to be moving around and being part of the dramatic telling of the story. It is new ground for me and it will be interesting to see, because I want it to be a proper integration.

Iain isn’t writing music to be the background of this work, it was always going to be music that was played live and they were going to be characters or a group of people within the live performance on stage. Even though I’ve done that a little bit before, never with this amount of people so I think it’s going to be nerve-racking but very exciting and the product will be something quite different for EDC.

DISCUSSION | What issues or problems do you think will arise when integrating the musicians into the choreography? How would you solve some of these problems?
On her choreographic process...
In March we started the process. I began by setting tasks for the movement which is quite different for me. I don’t normally use tasks but this was a creative development which was quite removed from when I start officially. I used tasks because I wanted to investigate the theme more than the movement, I was looking for meaning. I wanted to get it to a point so that the composition could happen because Iain was in the room which was quite inspiring.

When Time Stops is the least linear work I have created so far. I wanted to do something a little different from the two previous stories I have told. There is still storytelling within this work but I think people are going to have to invest a little more of themselves when watching it. It’s not so A-B-C so that people know exactly what’s happening the whole time. There are moments that are dreams, that are real, that are memory and there are moments that are imagined and it’s up to the audience to decide what those are.

I hope that it’s like a good abstract painting in the sense that the artist had a strong idea but it’s very much open to the interpretation of the individual and what that person brings with them into the theatre that night. However there is still a strong line through it. I don’t think I’ve quite worked this way before. I’ve created a storyboard of ideas but it’s not like the one I would have done for R&J or where the heart is where I was really clear on exactly what was happening every minute, this is evolving.
Today is a big moment, hearing some of the music for the first time. Iain has been responding to what we played with in the studio during the creative development and after today I’ll be responding to what he plays me. At the end of the day we will have gone backwards and forwards and Iain will have roughly a 45-50min piece of music that I will then take back to the studio and interpret. My storyboard will evolve from today and it will change. Maybe even throwing all of what we had in March out the window and starting again because I’ll now be responding to a piece of music that has been written with our ideas in mind but has taken it into a new place.

This process is really new for me but really exciting because it is the music that will inspire the movement. The last part of the music will be improvised, maybe when we have all of the musicians in the studio. There will be sections that will be more about Iain and the musicians responding and improvising to the dancers in front of them. So the piece will still have room for that element of really live, in the moment collaboration. I want it to be magical and wonderful and work!

**DISCUSSION** | Natalie mentioned that the narrative for When Time Stops is less linear than her previous works and she feels the audience will need to ‘invest a little more of themselves’ when watching. What does this mean and how does it affect the interpretation of the work?

**DISCUSSION** | Natalie has used storyboards in the past but this creative development required her to use it in a different way. Discuss the two ways in which Natalie has used storyboards both in the past and for this process. Which process would work for you and why?

**DISCUSSION** | Outline the stages of Natalie’s choreographic process for When Time Stops. Compare this to how you like to choreograph. Is there something within Natalie’s process that you would like to try?
EXCLUSIVE
Access to the creative team and their methods

Music

“When working with original composition, you have to be much more organised and clear in asking the composer to write the specific feeling that you want. You may say you want something that feels like this, but when you listen to it later, you might find it says something else to you and that it takes you in different directions. You need to be open to be open to this.” - Natalie Weir

An Interview with Iain Grandage | Composer

On the collaborative process...
For me, my working life is about the people with whom I work and I’ve wanted to work with Natalie and EDC for a long time. The idea can be anything but it is really what we make of it. Through my career I’ve been able to work with people I respect and this is one of those instances. I love the dance that Natalie creates; I’m a big fan of the company so it was a no brainer from that point of view. We had no idea what the piece really was, it’s just about the beginning point of trust but that’s the joy for us!

The best thing about composing for dance, specifically Natalie’s work, is that the movement itself is so intrinsically linked to the idea that I find responding to the movement or the idea is one in the same thing. So for me I find it very easy as a composer because I’m responding emotionally and the dancers are responding emotionally so together it makes a very easy and natural fit. It’s then about asking questions to see what Natalie thought about my offer.

The great thing about improvisation is that I am not invested in it on any level; it’s gone if we want it to be. We recorded every moment along the way so we could capture what worked but if Natalie didn’t like it I would just go and improvise something different the next time. Problems can arise if I go away and write something in isolation. The two things are then coming from opposite places and therefore you don’t always end up with a common ground.

What I’ve really appreciated about this process was that I’ve been there, in the room and watched the dancers and then responded accordingly. The other great thing about this project is that there will be 12 musicians, as well as the seven EDC dancers, on stage.

The Camerata of St John’s, led by my dear friend from the Australian Youth Orchestra Brendan Joyce, are willing to put themselves into situations that many classical musicians wouldn’t. They’re willing to memorise the score, be in the pathways of dancers and to preform as themselves rather than being masked by the orchestra pit.

For those three reasons it’s a really exciting project for me, let alone the dance aspect, actually having this integration of live music and dance is for me the thrilling aspect.
On writing the score...
I have a great sense of trepidation every time I reveal a new piece of music which is very different from improvising in a room because I’ve now gone away and I’ve written things down. Natalie is about to hear some of the things I’ve written and hopefully I haven’t lost some of the soul or communicative aspect of the improvisations in translating it into a score.

What’s interesting and what I’m pushing when writing this score is the fact that playing a string instrument is intrinsically movement based, it’s not like playing an oboe where there’s not a lot of movement. Playing strings has a choreography to it, so I’ve been trying to write music that has movement within it, be it cannons or antiphonal writing, so that there’s a secondary choreography going on that I’m conceiving in my head and that Natalie can use or not. It’s those things that I get really excited by that that hopefully makes it a rich experience for the audience.

There’s nothing completely original! We as artists are the sum part of our influences to this point. And there is a leap of faith that happens when you commit something to a page or something to a dancer’s body and that is there is something intrinsically your self within the synthesis of your influences. I find that leap quite easy now, I used to struggle with it and of course it’s going to sound a little bit like John Adams, a little bit like Thomas Newman and a little bit like Schubert. There are only so many notes! I think it’s about the way things are put together, in post modern musical terms it’s about the synthesis of things it’s not about the uniqueness of the idea these days.

DISCUSSION | Iain states that ‘playing a string instrument is intrinsically movement based’ and there is a sense of choreography to his score. Watch an excerpt of musicians playing strings; discuss the possibilities of using the movements of the musicians as stimulus for creating movement. This could develop into a choreographic task.

DISCUSSION | As a class, discuss Iain’s statement ‘there’s nothing completely original’. Do you agree?
Design

“Bill and I have a long history of working together. He likes things to have a more abstract feel, so we picked this idea that was of interest to him, and started to nut that out. The design came first - we’ve met many more times to flesh this concept out. Conceptually the show has come from both of us to get the set designed, but the moment we get into the studio for rehearsals it becomes mine and the dancers.” - Natalie Weir

An Interview with Bill Haycock [Design & Concept] and David Walters [Lighting Design]

On the collaborative process...

Bill: It probably helps that the three of us have collaborated a lot over the years so it’s easy in terms of collaboration. There isn’t any sort of guardedness about the collaboration, you can be very free about exploring a crazy idea and out of that over the years, and I’m sure with this one, there will be some wonderful images that are produced out of that freedom to push things around. I don’t think any of us are precious about our ideas.

David: You’re not repeating anything you have done before, every time you do this it’s an investigation of something new and you allow the work to draw out its own specific, visual milieu.

Bill: The journey has been about honing the ideas down so it’s got to this essence, which is satisfying. You start with lots of ideas and then you hone in and clarify and define your intention. I guess we have given Natalie the landscape both in what I have done with the set so far and also what we have talked about how it might be lit and how it might be used choreographically. But there is still room for flexibility, to try things out. Things that we thought were important at the beginning have been thrown out and things that weren’t so important have now become linchpins of the work.

Bill on the set design...

It’s a twisted, distorted world! The physical set is falling which was something we had from the beginning. We wanted to give a sense of that moment of crisis. It’s changed from a violent crisis to more of an emotional changing point in your life. The basic set is tipping so there’s a sense of falling through space. Imagery of water is used throughout and clouds. We have used elements that are familiar but it’s reshaping them in ways that have a half dreaming half waking quality to it but without it becoming too abstract. I’ve always liked with working with Natalie because of how she thinks about things narratively, there’s always an emotional connection and reality to it that people can recognise.

DISCUSSION | Do you ever throw things out when choreographing?
What factors help you make these decisions?
Bill on the costume design...
The costumes have gone through a number of iterations in our mind. They started out going to be very real and brought from the shops but we’ve ended up making costumes. I don’t want them to be noticed at all, they should just exists, like in a dream, you are perfectly dress for the dream but you don’t actually remember what you are wearing. There are some that are a bit more contemporary and then there are the ones that represent memory so they have more of a period look but only if you look closely. Again you should just get a sense of who those people are without the specifics of the costumes.

The protagonist, the woman, is in blue which is a psychology colour. Blue in psychology terms is spiritual or a colour of the mind so the only strong colour in the set is blue. That will be the link but then the rest of the dancers are in flesh colour to represent that they are human and the musicians are in black to link to the world of the floor and the world beyond, which is blackness.

David on the lighting design...
Imagine a world of being in between consciousness and dreaming. That point where you are half awake half dreaming and you are controlling the dream. It’s a landscape of the mind. It’s become a much more poetic and fantastical journey – a journey that is not quite of the real world. But with very real emotions – like most of Natalie’s work it has strong emotional thread to it.

Ideally it all develops with the ideas of the piece and Nat, Bill and I discuss various phases along the way. Something that’s become apparent is that it’s a wonderful canvas for lighting opportunities. Bill has designed a set that allows light to play a lot of different roles, in a lot of different ways and it will result in the light becoming another one of the dancers. As it is a world of the mind, the colour blue, the water all of these things really push you into a way of thinking lighting wise. At this point there are still enormous possibilities. The music also impacts my lighting decisions enormously.

There’s a lot of light being used to focus the protagonist, so that we see it’s her memory and journey.

Natalie doesn’t like follow spots which makes it interesting from a lighting point of view. Normally the idea is that you use a follow spots but Nat doesn’t work that way. It’s actually about where the choreography and the lighting meet. This makes it a very exciting lighting design; it’s a dynamic sculpture with a really strong focus point in a slightly surreal or stylised world. A lot of fun!

DISCUSSION | The colour blue, in psychological terms, is a colour of the mind. Do some research into colour psychological and what different colours represent or mean.

Think about how you could use your new knowledge of colour psychology in your next piece of choreography.
The Protagonist - The Woman

“It’s through the woman that we see everything else - whether it’s happening to her, or she’s viewing it happening to someone else. She’s the one taking us on the journey. She could be anyone. She’s not me. She’s a viewer; a watcher. She observes life. I think she’s going through an experience that she has to resolve. I’m not entirely sure what that is, but I hope there’s a sense of resolution.

I haven’t done a work through a woman’s eyes at EDC. *where the heart is* was told through a male’s eyes - probably because I have so many sons. I thought it would be nice at some point to choreograph through a woman’s eyes.” - Natalie Weir

The Women - Riannon’s insight in to her character

I see her as a vessel. A woman on stage who we see is passing through time. She is moving forward, she is moving back, she is present, she is watching, she is waiting, She is me, she is you. Life’s memories of people, places and events move through her and with her, against her and toward her. She is a soul destined for another journey waiting till her time here in this place, with these memories, fades to find her resolution.

DISCUSSION | Riannon see’s her character as ‘a vessel passing through time’.

Discuss what this means and brainstorm some ideas for a choreographic task using the idea of a person being a vessel.
Themes

Water
“Water has something to do with time for me; the vastness of the ocean in particular. Many of the moments the dancers and I discussed involve water: drowning, trying to come up for breath, silence, lying in a boat rocking, floating, plunging.” - Natalie Weir

The Ferryman and Rowing
One of the key images to emerge during the creative development is of a man’s back in a rowboat; that sense of a ferry man taking the souls away across the lake like the Myth of Orpheus and Eurydice.

Orpheus attempted to rescue his dead wife, Eurydice from the underworld. He had to convince Charon, the ferryman who took souls across the river Styx to Hades to let him on board. A 19th century interpretation of Charon’s crossing by Alexander Litovchenko
Other themes...
- Life changing moments
- Time
- Memories
- Loss
- Longing
- Love

DISCUSSION | After viewing the performance, discuss whether the themes were evident. Could you identify any other themes throughout the work?

You may like to use these themes as stimulus for a choreographic task.
Example Appreciation Assessment Task 1

“There’s less storytelling than with R&J or where the heart is. We’re in a much more abstract world. It’s the least linear of my signature works; I move around in time and place a lot more, which is new for me at EDC. I’m hoping the narrative will still be there, but it’s not a straight telling of the story.” - Natalie Weir

**TASK |** Evaluate Weir’s use of a non-linear narrative to structure When Time Stops and to effectively communicate the storyline or themes to the audience. Analyse and interpret the relationship between the movement and non-movement components to justify your evaluation using relevant and specific examples from the work.

Example Appreciation Assessment Task 2

“We wanted it to be a nonspecific place; old and full of memories and spiritual things, but not a place that you could definitely identify as of specific time or place. The setting has ended up being the outside of a house that’s slipping away into the mud. We needed a space that could fit a dozen musicians, so it had to be quite minimalistic. The whole idea of water and flood kept lingering throughout the design discussion, and that’s gestated into the idea of the boat and the rowing man. There’s also this impression that the house is sinking, and this man is saving someone or something. It’s not as literal as that in the work, of course.” - Natalie Weir

**TASK |** Evaluate, through analysis and interpretation, the correlation between the visual motifs and movement within When Time Stops to effectively convey the themes and storyline. Use clear and relevant examples from the work to justify your interpretations and evaluations.

Example Appreciation Assessment Task 3

“Music has an ability to lift movement into something much more powerful... this process is really new for me but really exciting because it is the music that will inspire the movement.” - Natalie Weir
TASK | Evaluate the interrelationship between the movement and music to communicate 3 significant moments within the storyline of When Time Stops.

Anayse and interpret specific examples within your chosen moments to justify your evaluation.

Suggestion: The storyboard below and detailed Choreographer, Designer and Composer notes may be given to the students to aid them in completing these Appreciation assessment tasks. If your students are attending a post-show discussion, they may even want to have questions prepared to ask the dancers and creative team.
### Non-linear Narrative - Storyboard (draft)

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<tr>
<td><strong>Rowing 1</strong></td>
<td>Music starts- curtain closed. Sounds like an ambulance arriving. Curtain opens- see Man's back, rowing away from us, Riannon sitting on chair. This is the moment of death- the choice to go or stay? This is her story- as she looks back? To go with the boat- or to stay?</td>
<td>3mins</td>
</tr>
<tr>
<td><strong>Street Scene 1</strong></td>
<td>Dancers and Musicians enter space- gradually all slow down- focus in on Riannon- she moves through the dancers, as if retracing memories of her life. Momentum builds, and then everyone is frozen- so like time has stopped- we start to focus in on why?</td>
<td>6mins</td>
</tr>
<tr>
<td><strong>Rowing 2</strong></td>
<td>Riannon notices Thomas rowing again- he enters the space- trying to pull her with him. He goes back to wait, she stays</td>
<td>3mins</td>
</tr>
<tr>
<td><strong>First Kiss</strong></td>
<td>Elongating time at the moment of first kiss- Riannon watching. Riannon enters into it- remembering. Michelle and Ben leave. Riannon notices Daryl on bench</td>
<td>6mins (18mins so far)</td>
</tr>
<tr>
<td><strong>Orb</strong></td>
<td>Daryl on bench. Riannon notices him, goes and climbs up Thomas and gets ball of light-like taking time in her hand- gives it to Daryl. He does solo- Riannon goes back to boat, Thomas picks her up and makes her float looking at sky.</td>
<td>5mins</td>
</tr>
<tr>
<td><strong>King Hit</strong></td>
<td>Riannon comes to centre of stage, Jack enters from side- impact. Still exploring time slowing down at moment of impact- Jack and Riannon.</td>
<td>5mins</td>
</tr>
<tr>
<td><strong>Forwards/back</strong></td>
<td>Jack enters- as if trying to say something to Riannon-ends sad- Riannon follows him down diagonal</td>
<td>3mins (31mins so far)</td>
</tr>
<tr>
<td><strong>Thomas in boat</strong></td>
<td>Ree looks back to Thomas and tries to make her way back to him- musicians and dancers walk towards her in a continuous flood of people making it impossible for her to get to him.</td>
<td>2mins</td>
</tr>
<tr>
<td><strong>Scan</strong></td>
<td>Michelle backs into corner - her body is scanned- Riannon goes back against purple part of wall. This is a moment of fear- has to do with scanning body.</td>
<td>3mins</td>
</tr>
<tr>
<td><strong>Into the corner</strong></td>
<td>Riannon is shot back into corner by Jack and Ben, gradually building, like the feeling life is out of control, possibly ends slumped in chair</td>
<td>3mins 40secs</td>
</tr>
<tr>
<td><strong>Thomas in boat</strong></td>
<td>2mins (41mins 40 so far)</td>
<td></td>
</tr>
<tr>
<td><strong>Street Scene 2 into impact</strong></td>
<td>Build street scene into big crashes- all slows down, end in pile of bodies</td>
<td>3mins 40secs</td>
</tr>
<tr>
<td><strong>Bodies</strong></td>
<td>Thomas moving bodies to downstage corner</td>
<td>1min 30secs</td>
</tr>
<tr>
<td><strong>Cardiac</strong></td>
<td>Thomas and Elise- leaving body- she is resuscitated at end</td>
<td>7mins 40secs (54 mins so far)</td>
</tr>
<tr>
<td><strong>Old Times</strong></td>
<td>Daryl and Riannon- goodbye- he has run out of time.</td>
<td>5mins</td>
</tr>
<tr>
<td><strong>Loss of innocence</strong></td>
<td>Ben</td>
<td>3mins</td>
</tr>
<tr>
<td><strong>Goodbye- possibly return to themes musically from First kiss- but sadder- a goodbye-return to Rowing 2</strong></td>
<td>Jack and Riannon- goodbye</td>
<td>3mins</td>
</tr>
<tr>
<td><strong>Rowing 4- Reprise of Rowing 2</strong></td>
<td>All dancers around Riannon- moments of life- slow motion, she is left alone in centre of stage, Thomas comes to her- they move into boat- he rows her away- standing on back of boat looking back.</td>
<td>4mins</td>
</tr>
<tr>
<td><strong>THE END</strong></td>
<td>Total 69mins</td>
<td></td>
</tr>
</tbody>
</table>
Example Choreography Assessment Task 1

“There are moments that are dreams, that are real, that are memory and there are moments that are imagined and it’s up to the audience to decide what those are.” - Natalie Weir

Task | Using the quote above as inspiration, create a contemporary dance that explores the notions of dreams, reality, memory and imagination. You could use these concepts as a way to structure your piece or just purely as stimulus to create movement vocabulary.

Explore and manipulate a range of movement and non-movement components to communicate your choreographic intention. Choose your own music/accompaniment to support the intent of your choreography by reflecting the emotions or themes.

Example Choreography Assessment Task 2

How we deal with these moments determines who we are, who we become, and what we hold dear. Do we sink or swim?

Task | When Time Stops explores those moments in our life when we encounter a life-changing event. This event could have a significant impact on many people or just one person.

Think about a moment when time stopped for you. What was this event? When and how did it happen? Who was involved? What emotions did you feel before and after? How has it changed?

NOTE: You may want to have a discussion with your students at the beginning of this task about their selection of content for their choreography. Ensure they know they have a choice not to share any personal event in their lives that they don’t feel comfortable in doing so.

Suggestion: If the students are already aware of the task before the performance they may have some questions prepared for the Choreographer at the post-performance discussion to inspire their own work.
Below are two of the choreographic tasks Natalie Weir asked the EDC dancers to do during the creative development

**Example Choreography Classroom Task 1**

Image walking through piles of rubbish after a flood or cyclone and think about what they might find in that rubble that would take their breath away and take them to a different time or place.

The EDC dancers came up with objects such as a photo, a marble, a necklace and a teddy bear. Each of these objects had a special meaning to the individual. They were then asked to...

- Create movement that incorporated the object throughout the whole phrase.
- They were then asked to take away the object and perform the movement without it.
- INDIVIDUALLY - complete this choreographic task. You should end up with two movement phrases. Phrase 1: with the object and Phrase 2: without the object.
- PERFORM - to the class and engage in a discussion about how the intention or meaning of the movement changes when the object is taken away.

YOU COULD DEVELOP THIS TASK FURTHER BY ASKING THE STUDENTS TO;
- LAYER DIFFERENT CHOREOGRAPHIC DEVICES ONTO PHRASE 2
- REPLACE THE OBJECT WITH A PERSON TO CREATE A PHRASE OF CONTACT WORK

**Example Choreography Classroom Task 2**

In groups think of a moment you want to recreate (the EDC dances used a car accident as their stimulus) and then play with ways to try and slow down time and replaying this event over and over in their minds.

The EDC dancers explored the ideas of forward, reverse, repetition, stillness and slow motion.

NOW YOU TRY...in groups of 4-5 and use the car accident as a starting point. Someone needs to represent the car or impact and then go from there. Once you have created a sequence of movement begin to manipulate it using the devices of forward, reverse, repetition, stillness and slow motion as if viewer is replaying this event over in their minds.

PERFORM - to the class and engage in a discussion about the use of the choreographic devices to manipulate the sense of time.

YOU COULD THEN ALLOW THE STUDENT TO COME UP WITH THEIR OWN MOMENT TO RECREATE

These classroom tasks can be developed into assessment tasks.
Example Set design Task

“We wanted it to be a nonspecific place; old and full of memories and spiritual things, but not a place that’s you could definitely identify as of specific time or place. The setting has ended up being the outside of a house that’s slipping away into the mud... We needed a space that could fit a dozen musicians, so it had to be quite minimalistic. The whole idea of water and flood kept lingering throughout the design discussion, and that’s gestated into the idea of the boat and the rowing man. There’s also this impression that the house is sinking, and this man is saving someone or something. It’s not as literal as that in the work, of course.” - Natalie Weir

“It’s a twisted, distorted world! The physical set is falling which was something we had from the beginning. We wanted to give a sense of that moment of crisis. It’s changed from a violent crisis to more of an emotional changing point in your life. The basic set is tipping so there’s a sense of falling through space. Imagery of water is used throughout and clouds. We have used elements that are familiar but it’s reshaping them in ways that have a half dreaming half waking quality to it but without it becoming too abstract. I’ve always liked with working with Natalie because of how she thinks about things narratively, there’s always an emotional connection and reality to it that people can recognize.” - Bill Haycock

Using both Natalie and Bill’s descriptions above, design a set for When Time Stops.

Things to think about...
- the space required for 8 dancers and 12 musicians to move freely in the space
- creating a world that is not quite real but not totally surreal
- how would you creatively incorporate the idea/concept of water
- how would you create a sense of falling, slipping or sinking

DISCUSS - once you have completed your set design discuss with the class how you could use lighting or other visual effects to enhance the set design.

YOU COULD ALSO USE THE QUOTES ABOVE AS STIMULUS FOR CHOREOGRAPHIC TASKS. USING THE IDEAS OF FALLING, SINKING, AND SLIPPING AWAY OR WATER/ROWING AS STIMULUS.
EXPERIENCE
What your students can expect when they come to the theatre.

It is important to us at Expressions Dance Company that everyone who attends our performances enjoys their experience. To help you brief your students on theatre etiquette, please read through the following and let them know what to expect.

Excitement
For many students, attending an Expressions Dance Company performance will be the first live performance they have attended. We encourage all of your students to be excited about coming along. Some of the excitement about a night or day out to the theatre includes being with friends, getting out of the school environment, catching the bus or train, and maybe even dressing up.

Your students will also have the opportunity to enjoy a world-class dance performance, in Queensland’s premier performance venue. These are all valued elements of the Expressions Dance Company performance experience, as they reinforce how the arts can be enjoyed beyond high school.

Expectations
When Time Stops is approximately 60 minutes in duration with no interval. A 15-minute post-show forum may be conducted after your performance.

Please arrive at least 45 minutes before the performance commences. Don’t panic if your seats are at the back, the Playhouse is a fantastic venue and every seat has a good view.

If your students are permitted free dress for the excursion, let them know that smart casual attire is appropriate.

Finally, the dancers love applause, so we’re more than happy for your students to cheer as loud as they like at the end of the show if they enjoy the performance.

Respect
There are a few guidelines when attending the theatre, which would be really appreciated if your students would follow. If everyone can respect these simple rules, then we’ll all have a much better experience.

- Turn off your mobile phone. Not only can they be noisy, but also their light can distract the dancers and other patrons, especially in such a dark hall.
- While entering the theatre, please do so in a quiet and orderly manner. Listen to the instructions given by the usher.
- Bottled water only is permitted in the theatre.
- No cameras or recording devices are permitted in the theatre. If you see someone using one of these devices, they have likely been hired by EDC to record for documentation purposes.
- Students need to be mindful of other patrons and remain quiet, still and attentive for the duration of the performance. Be aware that while the dancers are on stage, they can hear talking and whispering from the auditorium, and this can be extremely distracting.
Expressions Dance Company is defined by its commitment to excellence in performance, sector development and education, all contributing to the evolution and future of contemporary Australian dance. Under the leadership of internationally acclaimed Artistic Director Natalie Weir (appointed 2009), and with the talents of an extraordinary ensemble of six dancers, the company’s work is achieving significant recognition through national awards.

Natalie Weir is as an established and acclaimed choreographer, known internationally for her highly physical partner work, her organic movement style and her touching insight into human nature.

Natalie’s signature works for EDC include where the heart is (2010 and 2012), R&J (2011) and When Time Stops (September 2013). She has also created smaller works for EDC including While Others Sleep, Raw (2010), and Don’t, Carmen and The Lament (2012).

EDC has received invitations to perform in over 16 countries throughout its 28 year history. Recently, EDC’s commitment to cultural collaboration has been articulated through First Ritual with LDTX/BeijingDance (2010 and 2011); Scripsi Scriptum (2011 and 2012) collaboration with Switzerland based Cathy Sharp Dance Ensemble; and 4Seasons with Singapore Dance Theatre for Ballet Under the Stars (2013). Both First Ritual and Scripsi Scriptum were performed in the collaborating company’s hometown as well as in Brisbane.

Expressions Dance Company 2013 ensemble includes Michelle Barnett, Daryl Brandwood, Benjamin Chapman, Elise May, Riannon McLean, Samantha Mitchell and Jack Ziesing.

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