

AF

ADELAIDE FESTIVAL

26 FEB – 14 MAR 2021

EDUCATION RESOURCE

Resource developed by
Deanne Bullen 2021

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Guttered

Restless Dance Theatre



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Show overview

World Premiere

60 minute show – no interval

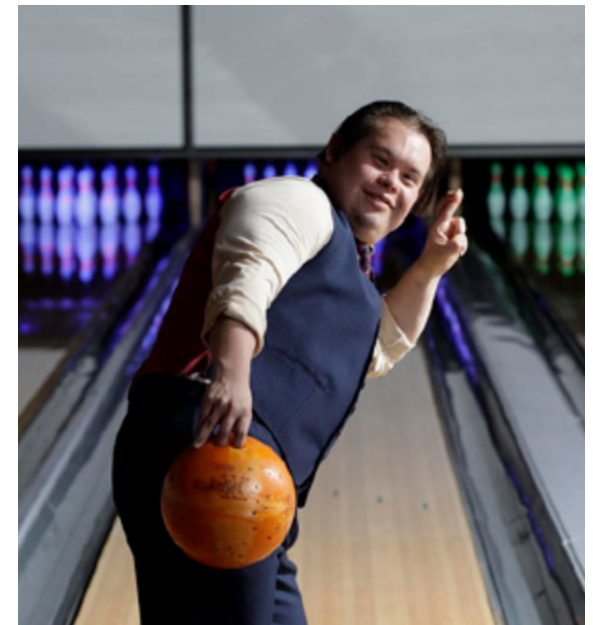
Guttered is set in a bowling alley. Not the set of a bowling alley built on a stage but a real life, flashing lights, ten pins dropping and bowling balls rolling type of bowling alley. If students have never been to a bowling alley before it would be a good idea for the students who have been to one to describe what it is like, and what happens there. If they have gone along as a beginner as a young child they might even remember the gutter guards and ramps.

But, how might they feel if the gutter guards and ramps were installed in advance to prevent any possibility of your failing to hit the pins? Well intentioned "help" that smothers potential growth is something people with disability encounter all too often. Denying the dignity of risk is one of many themes playfully explored in this witty and intelligent new work.

When students arrive at the venue for the performance they will encounter the unmistakable vibe of the bowling alley. They will be sitting right amongst the action, eavesdropping on intimate exchanges, barracking and getting involved in the game. They will witness fights, love duets, get showered with popcorn as part of the immersive performance experience, and a few may be asked to join the performers and have a shot and face glory or shame. It's a surprisingly emotional experience with a message to take home.

WARNINGS

Please be aware that the venue is loud, with lots of colours, lights and competing sounds. If any of your students have sensitivities, discuss with our Education Coordinator prior to the show.



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Themes & production

Themes

Guttered explores risk in its many forms including:

- the risk of new love and relationships
- maintaining dignity when you take a risk
- the risk involved with competition
- being watched by those you don't know
– the gaze of the onlooker.

Production

STYLE AND CONVENTIONS

The designer focussed on melding the feel of the 1950's with the contemporary brashness of the bowling alleys of now.

MUSIC AND SOUND

A range of evocative soundscapes have been created for *Guttered* that build on the existing noise of skittles falling and the roar of the teams winning and losing.

SET AND COSTUME DESIGN

Lighting is designed to illuminate and focus the action.



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Curriculum links & activities

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

YEARS 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.

YEARS 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 Standard

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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YEARS 9 AND 10 BAND DESCRIPTION

In Dance, 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.

YEARS 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 Standard

Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent. They choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and 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 contexts, 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.



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Theatre etiquette

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 actors 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. If the actors invite responses, then it's okay to respond. 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 actors 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. There is some art which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are myriad emotions that students can experience when they are viewing live theatre from happiness to anger, surprise, annoyance, just to name a few.

The difference is that actors are real people telling stories on stage, the audience is with the actor in the moment.

Live Theatre Improves Learning and Tolerance

Recent research from the University of Arkansas, published in *Educational Researcher*, which spanned two years and followed school groups who attended either live theatre performance or a movie version of the same story revealed significant differences. Students attending live performances experienced an increase in tolerance as well as a greater understanding of the plot and vocabulary of stories.

As students engage with and watch live theatre they develop a deeper understanding of the language of the theatre. 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 or director's intended meaning of a setting or character could be. 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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Meet the Choreographer

Michelle Ryan

When preparing to attend the performance of *Guttered*, it will be beneficial for students to develop an understanding of the outstanding artistry of Restless' Artistic Director, Michelle Ryan. Hers is an extraordinary life - a story of inspiration and resilience - a life re-imagined.

Michelle Ryan's career has spanned over 30 years in the arts as a director, choreographer, collaborator and performer. Michelle worked with globally acclaimed choreographer Meryl Tankard for ten years both nationally and internationally. Meryl Tankard led Australian Dance Theatre for 6 years from 1993 creating world acclaimed works. Tankard's signature work, *Furioso*, and first work for ADT (and performed by Michelle) is a work known for its emotional and sensual punch.

This tiny snippet is part of a much larger and amazing story of someone at the pinnacle of her career having a life changing experience that would lead her to not only re-imagining her whole life but bring her to the doorstep of Adelaide and Restless Dance Theatre. Michelle was appointed Artistic Director of Restless Dance Theatre in 2013 and has created: *In the Balance*, *Touched*, *Intimate Space*, *Seeing through Darkness* and *Guttered*.

Restless Dance Theatre is Australia's leading dance theatre company working with artists with and without disability to collaboratively create outstanding inclusive dance theatre informed by disability.

In 2020 Michelle was awarded the Australia Council Award for Dance. These prestigious awards recognise outstanding and sustained contributions by Australian artists.

Developing an understanding of Michelle - her life, her work, her loves and losses will give students an insight into her creative direction as a choreographer.



Meryl Tankard - A unique choreographic voice.

<https://vimeo.com/27678893>

Meryl Tankard - Behind the scenes of *Furioso* (Achter de schermen van *Furioso*)

<https://m.youtube.com/watch?v=LHhP4F-eDRI>



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Meet the Choreographer

As a whole class:

- Watch *Michelle's Story* available for hire from artfilms digital: [Michelle's Story](#)
The film is available for rent (\$6.50 for 48 hours).
- Meryl Tankard, in her filmmaking debut, created an inspirational portrait of Michelle Ryan. It takes the viewer on a journey through her career showing the passion and courage that enabled her to overcome life-shattering personal adversity.
- Discuss what they found interesting, any questions or what they wondered about after watching the film.



Michelle uses her personal experience of disability to inform her artwork, with humour, warmth and searing honesty.

Individually students:

Undertake research to further develop an understanding of:

- what influenced Michelle as a dancer, choreographer and creator of dance works
- what motivates Michelle to create and direct the works with Restless Dance Theatre.

Students should decide how they are going to present their research it could be:

- multimedia presentation
- poster
- video
- dance piece
- monologue.



"Michelle Ryan has slowly and steadily developed both the artistic and the physical capacity of the company...to this nationally and internationally important ensemble."

The Advertiser

"Restless changes attitudes to disability every time it performs."

Noel Jordan
Festival Director,
ImagineEdinburgh
International
Children's Festival



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Links to get you started

ARTICLES

Australia's National Disability
Magazine – February 2020

[Feeling Restless](#)

Blog by Michelle Ryan

[I am a dancer](#)

News.com.au

[Michelle Ryan doesn't let MS stop her
from inspiring others to dance with
disabilities](#)

InDaily

[Michelle's Story of resilience](#)

Responding with movement

The body of work that Michelle Ryan has been able to produce with the dancers at Restless Dance Theatre has been possible because of her unique way of nurturing the creative voices of the dancers. Works are always developed in collaboration with the dancers. Dancers are given a series of creative task based challenges and asked to respond in movement, with dance sequences built up from their responses.

"It's finding professional career pathways for our dancers that's been the most fabulous thing to see happen over the years... The fact that our dancers are being paid for rehearsals and performances and are seen as artists. Not as a person with disabilities who dances. They are artists."

Michelle Ryan

"I've realised that sometimes being vulnerable on stage really can be a strength. I know that's contradictory but very rarely in dance do you see people who are vulnerable."

Michelle Ryan



Creative task challenge

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Either working individually or in small groups students will:

- select one of the twelve stimuli to develop
- read the creative task challenge – then think about what the stimulus means to them
- read the movement response for their challenge to work on the task of responding with movement
- develop a dance sequence in response to the challenge and response.

Initial performance and feedback

- Depending on the size of the class, students should work in groups of approximately 10 to perform their creative task challenge.
- One student or one group should perform while the other students watch and observe to provide feedback for each performance. (Note: students might find that filming for later reference is useful for explaining and providing clarity for feedback.)
- To support students with structuring peer feedback they should use the printable peer feedback page.

Note: The following link will support students to develop an understanding of the literacies required for developing a deeper understanding and vocabulary for dance.

Australian Curriculum - Glossary <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/Glossary>

Refining and rehearsing

After the initial analysis of, and reflection on their performance students will

- apply changes from their own observations and reflections
- apply change based on peer feedback and discourse
- rehearse changes and record the second iteration of their creative task challenge.

AUSTRALIAN CURRICULUM - LEARNING IN DANCE

Making in Dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.

Responding in Dance involves students appreciating their own and others' dance works by viewing, describing, reflecting on, analysing, appreciating and evaluating.

AUSTRALIAN CURRICULUM - VIEWPOINTS

In making and responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters.



SACE – Stage 1

RESPONDING TO DANCE

Students build confidence in using appropriate terminology, strengthening their dance literacy to discuss key elements of performance and choreography.

- reflect on their own performance and identify areas for improvement
- discuss an individual's contribution to group performance
- reflect on the performance and choreography of peers or industry innovators or professionals
- refine their own practical dance skills or choreography.



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Extension task

As used by the dancers to create *Guttered*

Task 1:

Using a ball, similar size to a bowling ball, create a phrase of movement rolling the ball on the floor. Students to think about how the ball might spin, roll under the body, around the body. The ball could be rolled in a circular pattern or around the body or along straight lines. Students to incorporate play with emotions of boredom or thoughtfulness.

Task 2:

Using a piece of popcorn (or similar) create a phrase throwing and catching it in unusual ways. Students to think about using different levels and creating a circular action around the body. Repeat the exercise, but this time without the popcorn. Have different styles of music, for example, melancholic and then upbeat track to see how the music can influence the sequence.

Task 3:

Students to discuss how parents sometimes smother children with love. As a class, make a list of images that come to mind. Discuss the terms 'helicopter parenting' and 'dignity of risk' and share examples. Students to create a duet using a gestural language that can at times look affectionate and at other times look menacing and suffocating.

Task 4:

Students to develop a duet based on secret handshakes. Look at the link from [The Parent Trap](#)

Task 5:

Students to develop a solo based on gestures of cheering and winning, exploring different speeds, for example, slow motion. What would be the victory dance look like?



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Write a dance critique

Individually students respond to the following questions in writing about their thoughts after seeing *Guttered*:

- was it important the dance was performed in the space that was chosen? Provide reasons
- what were the details of the choreography?
- if you could ask Michelle Ryan, the choreographer a question what would it be?
- what happened in the dance that helped you understand ?
- how did the music and lighting support the dance?
- what movements did you find interesting?
- what were you wondering about when you watched the choreography?
- 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?
- what changes would you make to the choreography?

Questions to ponder

- How did the performance of *Guttered* make you feel?
- Can you identify where in the performance you had that feeling or feelings?

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

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, the relationship between the dancers and the setting of the bowling alley.
- 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.

RETURN OF THE CHALLENGE

After attending the performance of *Guttered* students should return to the pieces they have choreographed.

Students should consider and discuss:

- What would they change in relation to their movement sequence
 - Thinking of transitions
 - How the movement sequence communicates meaning.
- How they would stage their performance
 - Costumes - Set - Lighting
- What music would they add
- Would there be other choreographed pieces their peers have choreographed that could be merged together as one piece.

Students should refine their pieces based on their reflection and discussions and rehearse and finalise any details for the final performance.

THE PERFORMANCE

Students should perform and film their final performance of their choreographed piece for:

- Peer assessment
- Teacher assessment.



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Meet the cast

Gianna Georgiou Dancer with Disability

Gianna Georgiou joined the Restless Dance Theatre Youth Ensemble in 2006 and quickly showed that she is a performer of great originality and expressiveness. By 2013 she had performed in nine major Restless productions. Since 2014 Gianna has performed in numerous festivals in works directed by Michelle Ryan: Adelaide Cabaret Festival (*In The Balance*, 2016), Adelaide Festival (*Intimate Space*, 2017), Bleach* Festival - Commonwealth Games Arts and Culture Festival (*Intimate Space*, 2018), Adelaide Film Festival (*Creating the Spectacle*, 2018) Adelaide Festival (*Zizanie* directed by Meryl Tankard, 2019) and Seoul Street Arts Festival (*Intimate Space*, 2019). Gianna is a valued member of the Restless workshop tutor team. In 2020 Gianna won a Ruby Award as: the Frank Ford Memorial Young Achiever.

Michael Hodyl Dancer with Disability

Michael has loved to dance and sing from a very young age. He joined the Youth Ensemble in 2013 and has since performed in all Michelle Ryan's major works for Restless: *In The Balance*, *Touched*, *Intimate Space*, *Creating the Spectacle*, and *Seeing Through Darkness* in many major festivals. In 2019 Michael performed in *Zizanie*, directed by acclaimed choreographer Meryl Tankard. Michael's on-screen career with Restless Dance Theatre started in 2014 with a video clip with the band, The Audreys. In 2015 he was involved in *To Look Away*, a short film by Sophie Hyde. In 2020 Michael performed *Ricky and Me* for Australian Dance Theatre's *The World's Smallest Stage* (live and on line). Michael is also a member of the Restless Dance Theatre tutor team.

Charlie Wilkins Dancer with Disability

Charlie joined Restless Dance Theatre in 2017 and performed in *Creating the Spectacle* for the 2018 Adelaide Film Festival. Prior to this he participated in the dance program at St Johns Grammar School for 11 years and continues his dance experience with Essential Talent Performing Arts Academy. He has also had the opportunity to perform at Can Dance spectacles and various charity events. In his spare time Charlie takes part in circus skills classes and swims with Special Olympics. Charlie joined as Company Dancer in 2020.



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Darcy Carpenter Dancer with Disability

Darcy joined Restless after working with the company on a residency at her Riverland school. Darcy was very excited to join Restless Dance Theatre in 2014 and has since performed in Michelle Ryan's works *In the Balance*, *Touched* and *Intimate Space*. She toured with *Intimate Space* to Bleach* at Festival 2018 within the arts and culture program of the Gold Coast 2018 Commonwealth Games. Later that year she performed in *Creating the Spectacle* for the Adelaide Film Festival. In 2019 Darcy toured with Restless to perform *Intimate Space* for the 2019 Seoul Street Arts Festival.

Michael Noble Dancer

Michael joined the Restless workshops in 2015 and shortly joined the Youth Ensemble. He performed for the 2016 Adelaide Cabaret Festival and in *Intimate Space* directed by Michelle Ryan as part of the Adelaide Festival. In 2018 he toured with Restless and performed *Intimate Space* on the Gold Coast at Festival 2018, and performed in *Creating the Spectacle*, for the Adelaide Film Festival. In 2019 he performed in *Zizanie*, directed by Meryl Tankard, for the 2019 Adelaide Festival and in *Intimate Space* at the 2019 Seoul Street Arts Festival. Most recently he performed in *Seeing Through Darkness* at the Art Gallery of South Australia.

Alexis Luke Dancer

After moving from Yorketown, Yorke Peninsula, to begin his training at Flinders University Drama Centre in 2015, Alexis developed a keen interest in physical and devised theatre. Alexis was one of 22 performers in Restless Dance Theatre's 2017 and 2018 Helpmann Award nominated production *Intimate Space* as part of the 2017 Adelaide Festival and the 2018 Bleach* Festival in Queensland. He has since performed *Intimate Space* at the 2019 Seoul

Street Arts Festival. Alexis is a company dancer at Restless Dance Theatre, allowing him to work and train with practitioners such as Michelle Ryan, Larissa McGowan and Antony Hamilton. Most recently Alexis performed in *Seeing Through Darkness* by Michelle Ryan.

Kathryn Adams Dancer

Kathryn is a recent Flinders Drama Centre Graduate, completing her degree in 2018. During this time she became part of the ensemble at Restless Dance Theatre, and performed in *Intimate Space* (Adelaide Festival & Bleach* Festival) and *Creating the Spectacle* (Adelaide Film Festival). Since graduating Kathryn's has worked with many companies and artists. Most recently, Kathryn performed in *Seeing through Darkness* directed by Michelle Ryan at the Art Gallery of South Australia.

Isadora Sweeney Understudy – Dancer with Disability

Isi first appeared with Restless in *Next of Kin* in 2010. Other productions include *Intimate Space* (2017 Adelaide Festival) and *Creating the Spectacle* (2018 Adelaide Film Festival). Isi was part of the Links program for 6 years before she joined Central and then the Youth Ensemble. Isi loves to dance, act, sing and hang out with her friends.



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Larissa McGowan Rehearsal Director

Larissa joined Australian Dance Theatre in 2000 and toured extensively nationally and internationally with the company for 11 years. In 2008, Larissa was named Australian Dance Theatre Associate Choreographer. Her work, *Zero-sum*, made its world premiere at WOMAdelaide 2009. She was a guest choreographer on 2 seasons of *So You Think You Can Dance*. Her work *Skeleton* premiered in 2013 at the Adelaide Festival, Dance Massive and Dublin Dance Festival. She co-choreographed *Habitus* with Garry Stewart for ADT in 2016 and independently created *Mortal Condition* which also premiered the same year. In 2019 Larissa created and performed *Cher* for the Adelaide Cabaret Festival. Larissa works with Restless in an ongoing way as a Rehearsal Director/Tutor.

Meg Wilson Set & Costume Designer

Meg is an Adelaide-based interdisciplinary artist who works predominantly with large-scale and often site-specific installation and performance.

As a designer for theatre she has worked with Vitalstatistix, Foul Play, Carclew, No Strings Attached, Act Now and Restless Dance Theatre, State Theatre Company South Australia and Windmill Theatre Co. working with artists such as Mish Grigor, Willoh S. Weiland, Halcyon Macleod, Gaelle Mellis, Emma Beech, Yasmin Gurreeboo, Geoff Cobham and Michelle Ryan. Meg designed *Intimate Space* for Restless.

Jason Sweeney Composer

Jason is a contemporary composer with a focus on sound art, installation, studio recording and live music. He has developed and presented work across Australia and internationally at places such as Performance Space (NSW), Arts House (VIC), Australian Experimental Art Foundation (SA), 24HourArt (NT),

Radio90 (Banff, Canada), Theatreworks (VIC), Vitalstatistix (SA), Centre for Interdisciplinary Arts (WA), Australian Centre for the Moving Image (VIC), Mardi Gras (NSW), SPILL Festival (London, 2007), TEDGlobal (Edinburgh, 2012), Nadine Arts Centre/Plateau (Belgium), Raygun Labs (QLD), Adelaide Festival (SA 2013/2014) and Adelaide Film Festival. He also created 'Sleep Cycles' for the exhibition *Waging Peace* for MOD. Gallery (University of South Australia).

Geoff Cobham Lighting Designer

Geoff has worked as a Production Manager, Lighting Designer, Set Designer, Event Producer, and Venue Designer. His love of light and dance has led him to work with many of Australia's top choreographers. He has won many awards and worked with a host of performance companies. He is currently Artistic Director of Patch Theatre in Adelaide.



Guttered

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Roz Hervey Creative Producer

For 32 years, she performed for numerous dance, dance theatre and theatre companies including; One Extra Company, Sydney Front, Dance North, Theatre of Image, Sue Healey, Meryl Tankard Co, DV8 and Force Majeure. With these companies, she has toured extensively throughout Australia, Europe and South East Asia.

She choreographed for numerous theatre companies and from 2001-2012 was Associate Artist with Sydney's dance theatre company, Force Majeure.

From 2000-2016 Roz was as a Co-ordinator and Director/ Producer for several SA Festivals and Events, including Adelaide Fringe Parade from 2013 – 2016. She was Creative Producer for Restless and continues also worked as a lecturer for Flinders Drama Centre and as a Movement Consultant and Dramaturg with South Australian independent theatre companies.

Josephine Fitzgerald Assistant Director

Josephine is a performance maker from South Australia. She's interested in community story telling. She is always searching to uncover ways to find and share these. She's created and performed with many art organisations and festivals both locally and interstate. Some include: Vitalstatistix, Country Arts SA, Performance & Art Development Agency, State Theatre Company South Australia, Carclew, Riverland Youth Theatre, Restless Dance Theatre, No Strings Attached – Theatre of Disability, Adelaide College of the Arts, FELTspace, CACSA, Unley Council, Adelaide Festival, Crack Theatre Festival, Melbourne and Adelaide Fringe.



A German Life

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Additional resources

Review of other Restless Dance Theatre productions

[*Seeing Through Darkness*](#) - Adelaide Review - 2 September 2020

[*Restless Dance Theatre's Seeing Through Darkness*](#) - InDaily - 25 September 2020

[*Sublime and joyful dance experience by Restless Dance Theatre*](#) - Dancelife – 26 September 2020

[*Intimate Space Restless Dance Theatre*](#) - Limelight Magazine – 4 March 2017



Guide for Writing a Critical Response

Opening Paragraph

| | |
|---|--|
| When | |
| What | |
| Where | |
| Plot Overview of the production and the intent of the playwright... The artistic contributors – director, set designer, lighting, costume | |

Language Features:

- Usually in past tense
- Uses subject-specific language
- Descriptive language
- Third person voice
- Analytical language
- Modality (how certain we are about something)
- Cast and crew referred to by their full names or last name
- In text references (quotes or specific moments)

1st Paragraph - Who

| | |
|--|--|
| How theatrical elements are communicated through the actors... | |
| Performer's name | |
| Character they played | |
| Discuss how they engage the audience - movement, voice | |
| Give examples | |

2nd Paragraph - What else

| | |
|---|--|
| Describe a key moment or scene from the production | |
| How were the theatrical elements combined to communicate meaning to the audience? | |

3rd Paragraph - Technical aspects

| | |
|--|--|
| Describe a key moment or scene from the production | |
| How were sets, lights, props and costumes used to communicate meaning to the audience? | |

Concluding Paragraph - Summarises the viewers opinion

| | |
|---|--|
| Your overall thoughts about the production. Note: This is not a rating of the production. | |
| What made it stand out? | |
| What did it make you think? | |