

# Ballet Mime Vocabulary

## YEARS 7 & 8

**Strands** Making (Choreography)

**Prior Knowledge** Knowledge, understanding and application of choreographic devices, elements of dance, and locomotor and non-locomotor movements as applicable in Prep to Year 6

**General Capabilities** Literacy, Critical and Creative Thinking, ICT Capability, Personal and Social Capability

Access or download these free classroom resources to complement this Activity Sheet:

[queenslandballet.com.au/learn/teachers-resources](http://queenslandballet.com.au/learn/teachers-resources)

VIDEO	<a href="#">Ballet Mime Vocabulary</a>
FLASHCARDS	<a href="#">1.2.1, 1.2.2, 1.3.1, 1.3.2, 1.3.3, 5.1.1, 5.2.1, 5.6.1, 5.6.2, 5.6.3, 5.6.4, 5.6.5, 6.1.1, 6.1.2, 6.1.3, 6.1.4</a>

### ACTIVITY 1

- As a class, watch the *Ballet Mime Vocabulary* video and physically repeat the actions.
- Ask students to perform each mime as you say them and hold the corresponding flashcard in the air.
- Divide students into groups of two or three, and provide them the *From Literal to Abstract* worksheet (over page) and flashcards describing mime.
- In groups, ask students to select a scene from the list of examples in part one of the *From Literal to Abstract* worksheet and physically convey the scene by using the mimes appearing on the flashcards.
- Provide students with space and time to rehearse and refine the scene, considering expressive skills required to communicate meaning.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on how mimes convey meaning to the audience.
- As a class, discuss the choreographic device abstraction (the process of changing movement from the representational by manipulating dance components to create a new sequence that retains the essence of the original). Discuss different ways of abstracting movement and write these on the board (for example, choreographic devices and elements of dance). Place the corresponding flashcards describing dimensions, levels, choreographic devices, and locomotor and non-locomotor movements on the board but also refer to additional elements of dance such as tempo (for example, fast and slow) and relationships (for example, near and far).
- In groups, ask students to select choreographic devices or elements of dance from the board to use to manipulate and abstract their mime scene.
- Provide groups with space and time to rehearse and refine the scene.
- Ask students to individually complete part two of the *From Literal to Abstract* worksheet by ticking and describing how groups used the different elements of dance and choreographic devices to abstract the literal movements.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on the viewpoint questions below.

### Extension Activity

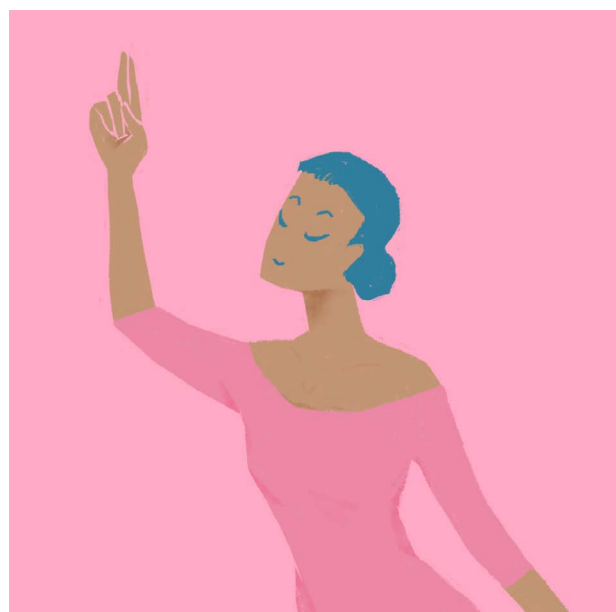
- In groups, ask students to research using the internet or library resources how mimes (gestures) are used in other dance genres and styles
- As a class, discuss and compare differences and similarities between how mimes are used in different genres and styles of dance.

### Viewpoint Questions

- What mimes (or gestures) were used in the group's/your piece?
- How was the group's/your piece manipulated?
- What specific dance elements has the group/you used to manipulate the mime scene and did this change the meaning of the movement (abstract the meaning)?

### Arts Learning Area, Dance Subject Content Descriptions (version 8.2)

- Combine elements of dance and improvise by making literal movements into abstract movements (ACADAM013)
- Structure dances using choreographic devices and form (ACADAM016)
- 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)



# From Literal to Abstract

Name: \_\_\_\_\_

## PART ONE: SELECT YOUR SCENE

### Group of Two

- Person A is a man and person B is a woman.
- The man tells the woman that he wants to dance with her because he is in love with her. The woman says no, that he must leave. He exits disappointed, while she exits the other direction dismissive of his confession.

### Group of Two

- Person A is the parent and person B is the child.
- The son/daughter enters the stage space and bows to their parent. They announce that they are getting married. The parent is shocked, and says they must leave. The child pleads for their parent to understand though the parent, remaining stubborn, says no do not get married.

### Group of Three

- Person A is the master while B and C are peasants.
- The master is sitting on a chair. The two peasants are planning to murder their master. They sneak up on the master but the master hears them and stands up. The master calls for help, and then tells the peasants they will die. They plead for their lives, but the master does not yield.

## PART TWO: ABSTRACTION CHECKLIST

Element of dance or choreographic device	Tick	Description
Low level		
Medium level		
High level		
Big dimension (size)		
Small dimension (size)		
Locomotor movement		
Non-locomotor movement		
Near spatial relationship		
Far spatial relationship		
Fast tempo		
Slow tempo		
Repetition		
Canon		
Unison		

# Coppélia

## YEARS 7 & 8

**Strands** Making (Choreography)

**Prior Knowledge** Knowledge, understanding and application of dynamic movement qualities as applicable in Prep – Year 6 and knowledge and understanding of ballet arms and feet positions

**General Capabilities** Literacy, Critical and Creative Thinking, ICT Capability, Personal and Social Capability

Access or download these free classroom resources to complement this Activity Sheet:

[queenslandballet.com.au/learn/teachers-resources](http://queenslandballet.com.au/learn/teachers-resources)

VIDEO	<a href="#"><i>Choreography Excerpt from Greg Horsman's Coppélia, Example of Choreographic Devices</i></a> <a href="#">5.1.1, 5.2.1, 5.5.1, 5.5.2, 5.5.3, 5.5.4, 5.5.5, 6.1.1, 6.1.2, 6.1.3, 6.1.4</a>
FLASHCARDS	

[youtube.com/qldballet](http://youtube.com/qldballet)

PRODUCTION VIDEO	<a href="#"><i>Queensland Ballet's Coppélia 2014</i></a>
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### ACTIVITY 1

- Share with the class the flashcards that describe locomotor and non-locomotor movements, and choreographic devices, without revealing the definitions that appear on the flipside of the flashcards.
- As a class, decide on a definition for each of the flashcards.
- Individually, ask students to list ten different types of locomotor movements (if students have a prior knowledge of ballet, explore ballet-specific locomotor movements such as a chassé pas de bourrée).
- As a class, watch the *Choreography Excerpt from Greg Horsman's Coppélia, Example of Choreographic Devices* and *Queensland Ballet's Coppélia 2014* videos.
- Individually, ask students to identify in the videos any choreographic devices and locomotor and non-locomotor movements and answer the viewpoint questions below.
- Ask students to share their responses with a partner, discussing any similarities or differences in their responses.
- Discuss student responses as a class.

### Viewpoint Questions

- What choreographic devices did the dancers use? Describe them and explain where they were used.
- How effective were the choreographic devices in creating visual interest and conveying a choreographic intention? How would that change if there were more dancers in the space?
- How did the choreographer use locomotor movements and dynamic movement qualities to transition from one group formation to another?

**Arts Learning Area, Dance Subject Content Descriptions (version 8.2)**

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



# Queensland Ballet

## Classroom Activity Sheets

### ACTIVITY 2

- Create a sixteen count phrase using at least eight of the flashcards describing fundamental ballet movement skills, and teach the class (this will be referred to as *phrase one*).
- Provide students with space and time to individually refine and rehearse *phrase one* until they're confident in remembering the sequence.
- Divide students into groups of four, and provide them with two flashcards describing choreographic devices and two flashcards describing position of the arms.
- In groups, ask students to manipulate the phrase twice, each time using a different choreographic device flashcard (this will be referred to as *phrase two* and *phrase three* respectively).
- In groups, ask students to establish three locations in the room to be referred to as the *start*, *middle* and *finish* points.
- In groups, ask students to perform *phrase one* at the *start point*, *phrase two* at the *middle point* and *phrase three* at the *finish point*.
- Provide students with the flashcards describing locomotor and non-locomotor movements and discuss different examples of these movements.
- As a class, discuss different types of transitions (for example, transitions between two movements, two sections of a dance piece and two group formations) and how locomotor movements are required to transition between the *start*, *middle* and *finish* points; the different locations of the room.
- In groups, ask students to create two transition phrases using the flashcards describing locomotor movements and position of the arms. Ensure students consider various floor patterns (for example, zig zag and curved).
- In groups, ask students to incorporate these two transition phrases to travel between *phrases one* and *two* and *phrases two* and *three*.
- Provide students with space and time to rehearse and refine their dance, considering expressive skills required to perform ballets effectively for audiences.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on the viewpoint questions below.

### Viewpoint Questions

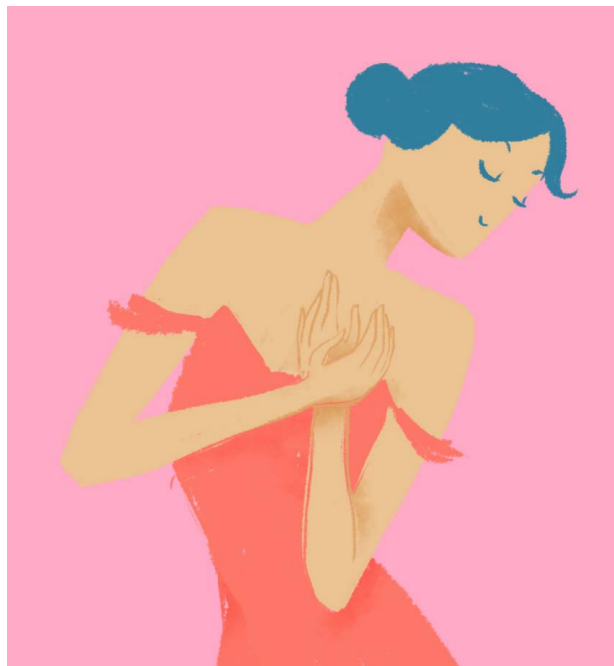
- What locomotor movements (transitions) from one location in the space to another were effective in the group's/your piece? Why or why not? What could the group/you have considered to make the transition more effective?
- How did the group/you use choreographic devices and ballet arm positions to manipulate the original phrase?
- From choreographing your own piece, why are transitions important in a dance piece?

### Arts Learning Area, Dance Subject Content Descriptions (version 8.2)

- Practice and refine technical skills in style-specific techniques (ACADAM015)
- Structure dances using choreographic devices and form (ACADAM016)
- 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)

### Example Assessment Task

- This activity could be used as a Making (Choreography) assessment where students are required to create a piece using the elements of dance and choreographic devices. Several or all of the sequences could also be combined and rehearsed as a Making (Performing) assessment.



# The Sleeping Beauty

## YEARS 7 & 8

**Strands** Responding (Appreciation)

**Prior Knowledge** Knowledge, understanding and application of elements of dance and fundamental movement skills pertaining to ballet as applicable from Prep – Year 6

**General Capabilities** Literacy, Critical and Creative Thinking, ICT Capability, Personal and Social Capability

Access or download these free classroom resources to complement this Activity Sheet:

[queenslandballet.com.au/learn/teachers-resources](http://queenslandballet.com.au/learn/teachers-resources)

FLASHCARDS [1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.1.5, 1.2.1, 1.2.2, 1.3.1, 1.3.2, 1.3.3, 5.1.1, 5.2.1](#)

[youtube.com/qldballet](http://youtube.com/qldballet)

PRODUCTION VIDEOS [Queensland Ballet's The Sleeping Beauty 2015, Backstage – Queensland Ballet's The Sleeping Beauty](#)

### ACTIVITY 1

- As a class, physically explore various elements of dance (for example, shape, dimension and level), locomotor movements (for example, galloping and hopping) and non-locomotor movements (for example, bending and rising), placing the corresponding flashcards on the board.
- Provide students the *Match that Element* worksheet (over page) and ask students to individually complete part one by matching the different elements of dance by writing the picture letter beside the corresponding definitions.
- As a class, watch the *Queensland Ballet's The Sleeping Beauty 2015* and *Backstage – Queensland Ballet's The Sleeping Beauty* videos.
- Group students in pairs, and ask them to discuss how Queensland Ballet have re-created *The Sleeping Beauty* narrative through elements of dance and production elements, referring to the videos.
- In pairs, ask students to answer the viewpoint questions below.
- Discuss student responses as a class.

### Viewpoint Questions

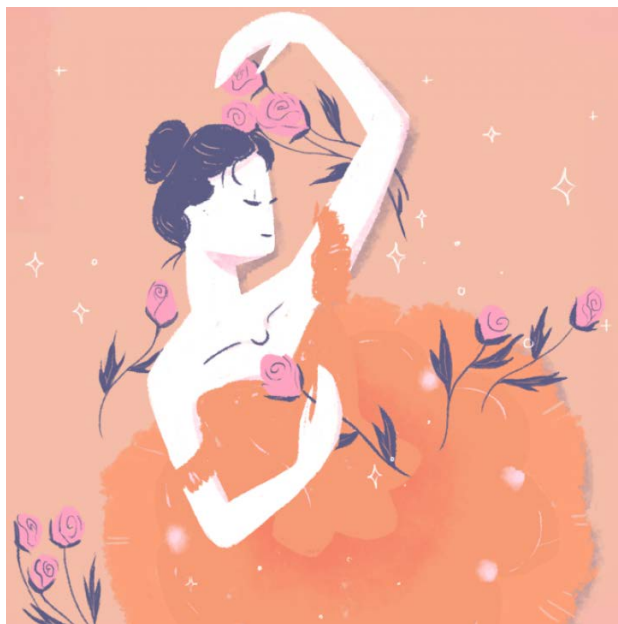
- How do the production components (for example sets, costumes, props and lighting) communicate the royal court setting of the first section in the *Queensland Ballet's The Sleeping Beauty 2015* video?
- What settings and environments were shown in the videos?
- What fundamental ballet movement skills can you identify in the videos and what did these communicate?
- Where was there physical contact between dancers and how does this communicate the nature of the characters' relationship?
- What was Greg Horsman's aim when creating *The Sleeping Beauty*?
- Do you believe that experiencing the production creates a magical feeling? If so, how was this achieved? Would this feeling be different if you experienced it live in the theatre? If so, how?

Arts Learning Area, Dance Subject Content Descriptions (version 8.2)

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

### Example Assessment Task

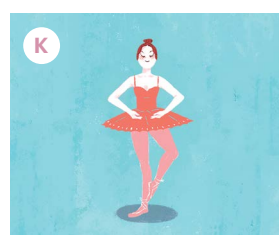
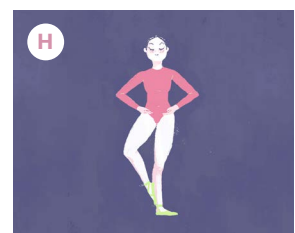
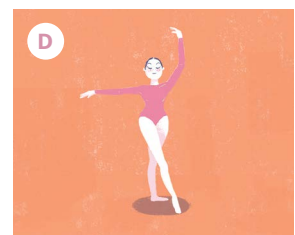
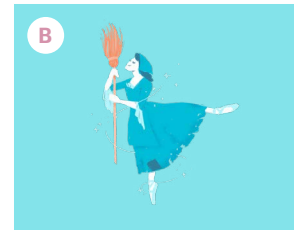
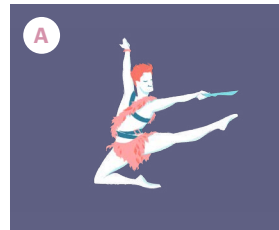
- This activity can be used as a foundational task leading to a Responding (Appreciation) assessment where students are required to write a 400 word short essay outlining how the choreographer used elements of dance and production elements to communicate the "magical" story.



# Match that Element

Name: \_\_\_\_\_

Element	Letter
<p><b>Shape: Twisted</b></p> <p>The whole body or particular body parts bend or turn to face different directions and create a position or movement that is not natural.</p>	
<p><b>Non-locomotor Movement</b></p> <p>Movements that are performed on the spot or above a stationary base. Examples include: bending, stretching, twisting, shaking, growing, turning, bouncing, rising, sinking, pushing, pulling, swinging and swaying.</p>	
<p><b>Shape: Symmetrical</b></p> <p>The corresponding body parts on both sides of a centred dividing line are in the same position to each other (mirror image between two halves of the body divided by the sagittal plane).</p>	
<p><b>Shape: Curved</b></p> <p>The whole body or particular body parts are performed in a rounded shape.</p>	
<p><b>Locomotor Movement</b></p> <p>Movements that travel through the space from one location to another. Examples include: walking, marching, galloping, running, hopping, skipping, rolling, sliding, slithering and crawling.</p>	
<p><b>Dimension (Size): Big</b></p> <p>The height, depth and width (size) of a position or movement where limbs and torso are expanded or have a large range of movement.</p>	
<p><b>Level: High</b></p> <p>A position or movement that is performed at, or above, head height through a rise, extension or jump.</p>	
<p><b>Shape: Angular/Strait</b></p> <p>The whole body or particular body parts are stretched or positioned in linear fashion without bending or rounding.</p>	
<p><b>Level: Medium</b></p> <p>A position or movement that is performed at a regular standing height.</p>	
<p><b>Shape: Asymmetrical</b></p> <p>The corresponding body parts on both sides of a centred dividing line are in a different position to each other.</p>	
<p><b>Dimension (Size): Small</b></p> <p>The height, depth and width (size) of a position or movement where limbs and torso are contracted inwards or have a minor range of movement.</p>	
<p><b>Level: Low</b></p> <p>A position or movement that is performed on the ground or close to the ground.</p>	



# Swan Lake in the City

YEARS 7 & 8

**Strands** Making (Choreography) and Responding (Appreciation)

**Prior Knowledge** Knowledge, understanding and application of elements of dance and production elements as applicable in Prep – Year 6

**General Capabilities** Literacy, Critical and Creative Thinking, ICT Capability, Personal and Social Capability

Access or download these free classroom resources to complement this Activity Sheet:

[queenslandballet.com.au/learn/teachers-resources](http://queenslandballet.com.au/learn/teachers-resources)

**PRODUCTION NOTES** [Swan Lake Production Notes for the Classroom](#)

[youtube.com/qldballet](https://youtube.com/qldballet)

**PRODUCTION VIDEO** [Swan Lake in the City](#)

## ACTIVITY 1

- As a class, read the synopsis of Queensland Ballet's *Swan Lake*, accessible in the *Swan Lake* Production Notes for the Classroom.
- As a class, watch the *Swan Lake in the City* video and discuss the performance space. In this video, Queensland Ballet performed excerpts of *Swan Lake* at Brisbane Square – a non-traditional, outdoor performance space.
- As a class, discuss how the elements of dance, expressive skills and production elements in the video help create different atmosphere/s (mood/s) and how performing the same dance work in a traditional performance space (for example, a proscenium arched theatre) might affect the mood/s.
- Divide students into groups of four, and provide them with the *Elements to Emotions* worksheet (cover page). Ask students to complete the matrix in part one by providing an example of each element of dance which could be used to communicate different emotions including happy, sad, angry and excited. Discuss student responses as a class.
- As a class, complete a teacher-devised warm-up.
- As a class, discuss the following scenario: *The swan maidens have gathered to protect Odette. Desolate, the Prince begs her forgiveness, which she bestows, knowing that they must part.*
- Assign each group a different character (Prince Siegfried, Odette or a swan maiden) and ask them to explore five emotions felt by their assigned character within the context of the scenario, listing them in part two of the worksheet.
- In groups, ask students to create a movement to represent each of the five emotions they listed, writing a description of each of them in part two of the worksheet. Ask students to combine their five movements together using transitions to create a dance phrase.
- In groups, ask students to select one of the four emotions from part one of the worksheet which most relates to their list of emotions in part two and use the corresponding examples of shapes, locomotor and non-locomotor movements and time to manipulate their dance phrase.
- Provide students with space and time to rehearse and refine their dance phrases, considering how they use technical and expressive skills to communicate their choreographic intent.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on the viewpoint questions on the right.

## Viewpoint Questions

- Which character roles did the group/you portray?
- Which mood/s did the group/you create and which elements of dance did the group/you use to create it?
- Why is it important to experiment with different elements of dance when choreographing a dance work?

## Arts Learning Area, Dance Subject Content Descriptions (version 8.3)

- Combine elements of dance and improvise by making literal movements into abstract movements (ACADAM013)
- Develop their choreographic intent by applying the elements of dance to select and organise movement (ACADAM014)
- Practice and refine technical skills in style-specific techniques (ACADAM015)
- Rehearse and perform focussing 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)



Queensland Ballet Artists Photography David Kelly

# Elements to Emotions

Name: \_\_\_\_\_

## PART ONE

Element of dance	Happy	Sad	Angry	Excited
Shape	Stretched and linear arms			
Locomotor movement		Roll on the ground		
Non-locomotor movement			Tightening fists	
Time				Fast

## PART TWO

Please circle the character you were allocated:

**Prince Siegfried**

**Odette**

**Swan Maiden**

Emotion felt by your character	Movement example to portray emotion
1	
2	
3	
4	
5	



# Cinderella and the Ugly Stepsisters

YEARS 7 & 8

**Strands** Making (Performance) and Responding (Appreciation)

**Prior Knowledge** Knowledge, understanding and application of elements of dance, choreographic devices and production elements as applicable in Prep – Year 6

**General Capabilities** Literacy, Critical and Creative Thinking, ICT Capability, Personal and Social Capability

Access or download these free classroom resources to complement this Activity Sheet:

	<a href="http://queenslandballet.com.au/learn/teachers-resources">queenslandballet.com.au/learn/teachers-resources</a>
VIDEO	<a href="#">Cinderella – Excerpts for Analysis</a> <a href="#">Dance Concepts and Skills – Elements of Dance: Examples of Space</a> <a href="#">Dance Concepts and Skills – Structure: Examples of Choreographic Devices</a>
FLASHCARDS	<a href="#">2.1.1</a> , <a href="#">2.1.2</a> , <a href="#">3.1.1</a> , <a href="#">3.1.2</a> , <a href="#">3.1.3</a> , <a href="#">3.1.4</a> , <a href="#">3.1.5</a> , <a href="#">3.1.6</a>
	<a href="http://qbjunior.com">qbjunior.com</a>
BALLET BOOK	<a href="#">Cinderella</a>

## ACTIVITY 1

- As a class, read the *Cinderella* digital story book and discuss the storyline and characters involved.
- As a class, watch the *Cinderella – Excerpts for Analysis* video and discuss the storyline and how the set design, costuming and makeup help audiences identify the different characters.
- As a class, watch the *Dance Concepts and Skills – Elements of Dance: Examples of Space* and *Dance Concepts and Skills – Structure: Examples of Choreographic Devices* videos and discuss each example.
- As a class, discuss different tempos (for example, fast and slow), movement qualities (for example, percussive, vibratory, sustained, collapsing, suspended and swinging), referring to the corresponding flashcards.
- As a class, identify where these elements of dance and choreographic devices were used within the excerpt and how they help communicate the storyline and characters.
- As a class, discuss how the elements of dance are used differently to portray each character, referring to the viewpoint questions below.

## Viewpoint Questions

- What character roles do the dancers portray and what costumes or props help communicate this?
- What actions, pathways, tempos and movement qualities help audiences identify the different characters?
- How does the representation of Cinderella, the stepsisters and the father differ from each other?
- Using an example to support your opinion, how successful was the choreographer in communicating their intent (storyline and characters) to the audience?

### Arts Learning Area, Dance Subject Content Descriptions (version 8.3)

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

## Example Assessment Task

This activity can be used as a foundational task leading to a Responding (Appreciation) assessment where students are required to analyse the elements of dance within the video extract. They might also research traditional (classical) versus non-traditional (modern) ballet and justify which style of ballet the stepsisters' movements are derived from.

## ACTIVITY 2

- As a class, watch the *Stepsisters* section of the *Cinderella – Excerpts for Analysis* video and discuss the technical (for example, alignment and coordination) and expressive skills (for example, musicality and focus) employed by the stepsisters.
- As a class, explore different facial and body expressions (for example, sad, angry and happy) and discuss what distinguishes each of them.
- As a class, complete a warm-up (devised by the teacher and inspired by movement performed in the *Stepsisters* section).
- Divide students into pairs, and learn the stepsister pas de deux (duet) from the *Stepsisters* section (modifying where necessary).
- Provide students with space and time to rehearse and refine their dance phrases, considering their use of body posture, shapes, rhythm, and facial and body expressions when portraying the characters.
- Pairs may take turns to perform for the class with a follow-up group discussion on their use of energy, expressive skills and technical skills in communicating their intent.
- Provide students with the *Performance Self-Evaluation* worksheet (over page) and ask students to individually complete the worksheet by reflecting on the strengths and weaknesses of their performance and giving themselves a rating between 1 – 5 for each criterion (5 meaning excellent).

### Arts Learning Area, Dance Subject Content Descriptions (version 8.3)

- Practice and refine technical skills in style-specific techniques (ACADAM015)
- 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)



Paul Boyd Photography David Kelly

# Performance Self-Evaluation

Name: \_\_\_\_\_

On a scale of 1 – 5 (5 meaning excellent), rate your performance by how well you:

1	Executed the movements with techniques specific to ballet.	/ 5
2	Used appropriate energy.	/ 5
3	Used your focus, facial and body expression.	/ 5
4	Executed the movements clearly and accurately.	/ 5
5	Executed the correct timing and rhythm of the movements.	/ 5
6	Used correct body alignment and safe dance practices.	/ 5

Total Score / 30

In the space below, explain how you would improve your performance next time?

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