

Chance to Dance

YEARS 9 & 10

Strands Responding (Appreciation)

Prior Knowledge Knowledge, understanding and application of elements of dance as applicable in Prep to Year 8

General Capabilities Literacy, Critical and Creating 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

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](#), [5.3.1](#), [5.3.2](#), [5.3.3](#), [5.3.4](#), [5.3.5](#), [5.3.6](#), [5.3.7](#), [5.3.8](#), [5.4.1](#), [5.4.2](#), [5.4.3](#), [5.4.4](#), [5.4.5](#), [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](#)

Other Resources:

- Dice

ACTIVITY 1

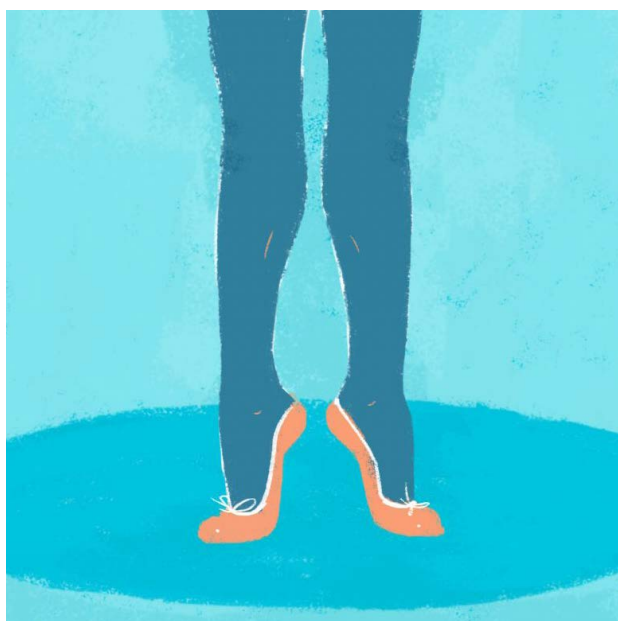
- As a class, discuss and physically explore the flashcards describing shapes, dimensions, levels, locomotor and non-locomotor movements, fundamental ballet movement skills and choreographic devices.
- Provide students the *Chance to Dance* worksheet (over page) and ask them to complete part one ballet bingo by selecting 12 of the flashcards to write randomly so one appears in each of the 12 boxes, ensuring there are no duplicates.
- Ask students to cross-off each flashcard as you call them out. The first student to cross all 12 boxes can call out bingo and win the game.

Extension Activity

- Play ballet bingo again and ask students to physically demonstrate each flashcard as they are called out.

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

- Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM22)



This Activity Sheet was developed in consultation with Queensland Ballet's 2016 Education Ambassadors: Jenna Griffiths

ACTIVITY 2

- Create a 32 count ballet phrase or exercise which comprises a variety of fundamental ballet movement skills (for example, plié, battement tendu and retiré) and teach it to the class.
- Divide students into groups of five, and provide each group with a dice and six flashcards which could consist of shapes, dimensions, levels, locomotor and non-locomotor movements, and choreographic devices (teachers can add other elements of dance such as floor pathways).
- In groups, ask students to complete part two of the *Chance to Dance* worksheet by writing each flashcard in the column beside each of the dice numbers.
- In groups, ask students to roll the dice eight times and record each number in the order rolled in part three of the *Chance to Dance* worksheet. Ask students to write out the corresponding flashcards as determined during part two.
- In groups, ask students to manipulate the ballet phrase by using the examples on the flashcards (for example, if low level was assigned to number 2 on the dice and number 2 was rolled first — the student would manipulate counts 1 – 4 of the ballet phrase using a low level).
- Provide students with space and time to rehearse and refine their dance, focusing on their use of accuracy, strength, balance, alignment, flexibility, endurance, coordination and articulation.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on the viewpoint questions below.

Viewpoint Questions

- Which elements of dance and choreographic devices did the group/you use to manipulate the original phrase and how?
- How does the use of chance methods affect the communication of the group's/your choreographic intent?
- Was it more challenging to use chance methods to manipulate a phrase than to make deliberate decisions?

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

- Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent (ACADAM021)
- Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM22)
- Perform dances using genre- and style- specific techniques and expressive skills to communicate a choreographer's intent (ACADAM024)

Chance to Dance

Name: _____

PART ONE: BALLET BINGO

PART TWO: ROLL THAT DICE

Dice Number	Flashcard
1	
2	
3	
4	
5	
6	

PART THREE: SEQUENCING YOUR MOVEMENT

Counts to Manipulate	Dice Number	Flashcard
1 - 4		
5 - 8		
9 - 12		
13 - 16		
17 - 20		
21 - 24		
25 - 28		
29 - 32		

Backstage — Dance Dialogues

YEARS 9 & 10

Strands Responding (Appreciation)

Prior Knowledge Knowledge, understanding and application of elements of dance and fundamental movement skills as pertaining to classical ballet and modern dance as applicable in Prep – Year 8

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

FLASHCARDS [1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.1.5, 1.3.1, 1.3.2, 1.3.3, 5.3.1, 5.3.2, 5.3.3, 5.3.4, 5.3.5, 5.3.6, 5.3.7, 5.3.8, 5.4.1, 5.4.2, 5.4.3, 5.4.4, 5.4.5, 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](#)

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

PRODUCTION VIDEO [Backstage – Queensland Ballet's Dance Dialogues](#)

ACTIVITY 1

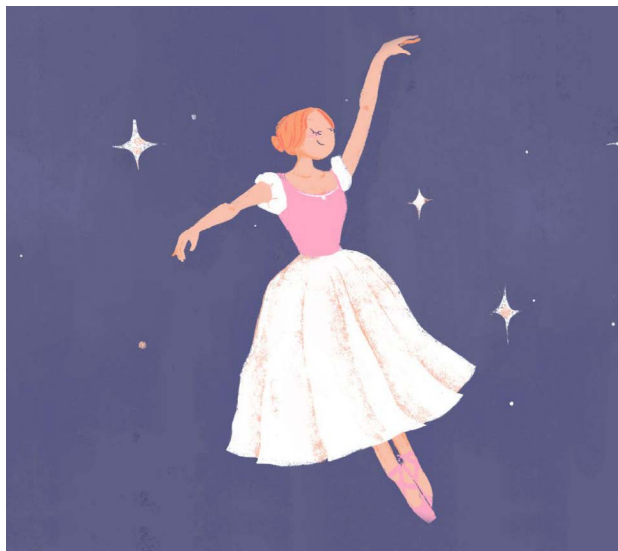
- As a class, watch the *Backstage — Queensland Ballet's Dance Dialogues* video.
- Divide students into groups of four, and ask them to answer the viewpoint questions below, identifying Joseph Stewart's choreographic intent of *Winter Dawn* and Tim Podesta's choreographic intent of *The Divine Comedy*.
- As a class, share and discuss student groups' answers.

Viewpoint Questions

- What are the choreographers' ideas and choreographic intents?
- How were the choreographers' intents realised?
- How have Joseph Stewart and Tim Podesta manipulated characteristics of classical ballet movement in their pieces?
- How have Joseph Stewart and Tim Podesta used the elements of dance and what choreographic choices have they made to fuse classical ballet and modern dance in their pieces?

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

- Analyse a range of dance form contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)



ACTIVITY 2

- Provide students with the flashcards describing shapes, levels, fundamental ballet movement skills and choreographic devices.
- Divide students into pairs, and ask them to select the different examples that appear on the flashcards that they identify in the two pieces.
- As a class, share and discuss students' choices, explaining when these were used in the videos.
- Provide students the *Classical and Modern Dance Comparison* worksheet (over page) and ask them to complete the table for both pieces by noting which element of dance, fundamental ballet movement skills and choreographic devices were used, describing how the movements or choreographic devices were performed, justifying why their use is categorised as classical ballet or modern dance and explaining how these movements or choreographic devices communicate the intent of the two choreographers. Encourage students to use either the internet or library resources to assist them and reference when appropriate.
- Groups may take turns to present their completed table for the class.

Example Assessment Task

- This activity can be used as a foundational task leading to a Responding (Appreciation) assessment where students are required to compare and contrast a classical and modern version of *Swan Lake* (for example, Ben Stevenson's and Matthew Bourne's *Swan Lake*).

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

- Analyse a range of dance form contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)

Fundamental Ballet Movement Skills

YEARS 9 & 10

Strands Responding (Appreciation)

Prior Knowledge Knowledge, understanding and application of the musculoskeletal system including major muscles, joints, body awareness, body parts, body zones, body bases, and locomotor, non-locomotor movements as applicable in Prep – Year 8

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

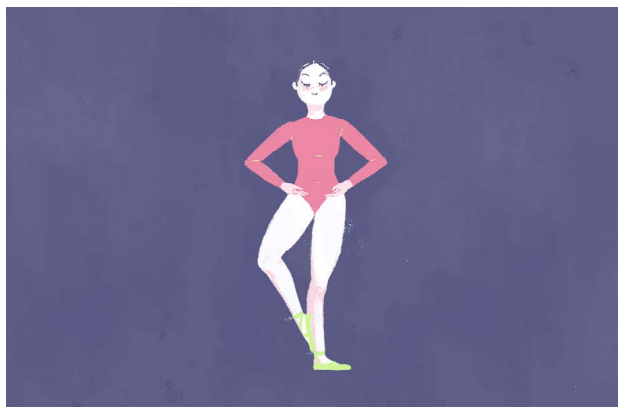
VIDEO	Ballet Movement Vocabulary
FLASHCARDS	5.1.1, 5.2.1, 5.3.1, 5.3.2, 5.3.3, 5.3.4, 5.3.5, 5.3.6, 5.3.7, 5.3.8, 5.4.1, 5.4.2, 5.4.3, 5.4.4, 5.4.5, 5.5.1, 5.5.2, 5.5.3, 5.5.4, 5.5.5

ACTIVITY 1

- As a class, discuss different fundamental movement skills (for example, balance, bend, fall, turn, gallop, jump, lift and roll).
- Individually, ask students to improvise different ways they could move for each fundamental movement skill.
- As a class, watch Queensland Ballet's *Ballet Movement Vocabulary* video and discuss how the fundamental movement skills identified in the video were executed using fundamental ballet movement skills.
- As a class, discuss and compare the similarities and differences between the movements in the video to the students' own improvisations (for example, use of legs, feet, torso and arms), commenting on the stylistic characteristics of ballet.
- Divide the flashcards describing locomotor and non-locomotor movements, and fundamental ballet movement skills between students.
- As a class, watch the *Ballet Movement Vocabulary* video again and ask students to hold their flashcard/s above their head whenever the example on their flashcard features in the video.

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

- Improvise to find new movement possibilities and explore personal style by combining elements of dance (ACADAM020)
- Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM022)



ACTIVITY 2

- As a class, discuss body awareness — the focus on an individual's own body shapes, body bases (body parts that support the rest of the body such as knees when kneeling), body parts (isolated parts or sections of the body such as arms), body zones (body areas such as right side, left side, front, back, upper half and lower half), and locomotor and non-locomotor movements.
- Provide students with the *Body Awareness* worksheet (over page) and ask them to individually complete part one by writing the various fundamental ballet movement skills identified in the *Ballet Movement Vocabulary* video in the box that corresponds to the fundamental movement skill (for example, balance and arabesque).
- Group students in pairs, and ask them to complete the rest of the table by identifying which body parts, body zones and body bases are used when performing each movement, and whether they are locomotor or non-locomotor.
- In pairs, ask students to complete part two of the *Body Awareness* worksheet by identifying which main components of the musculoskeletal system (for example, different muscles and joints) are used to execute each movement in the video (each may have more than one). Encourage students to use either the internet or library resources to assist them.
- As a class, watch Queensland Ballet's *Ballet Movement Vocabulary* video again.
- In pairs, ask students to answer the questions found in part three of the *Body Awareness* worksheet.
- As a class, share and discuss students' answers.

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

- Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM022)
- Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)

Body Awareness

Name: _____

PART ONE: IDENTIFYING ELEMENTS OF BODY AWARENESS

Fundamental movement skill	Fundamental ballet movement skill	Body parts	Body zones	Body bases	Locomotor or non-locomotor
Balance	Arabesque				
Bend				Feet	Non-locomotor
Fall		Whole body			
Turn one	Pirouette en dehors		Right side Front		
Turn two					
Travelling step – gallop					
Travelling step – pas de bourrée			Front Lower half		
Jump one		Legs Arms			
Jump two				Feet	Locomotor
Jump three					
Lift	Presage in arabesque		Male – arms Female – leg, back		
Roll				Female – toes Male – feet	

PART TWO: WHAT BALLET MOVEMENTS FROM THE VIDEO REQUIRE EXTENSIVE USE OF THE FOLLOWING MUSCLES?

Muscle	Ballet movement
Quadriceps	
Hamstrings	
Gastrocnemius	
Achilles tendon	
Gluteals	
Deltoid	
Latissimus dorsi	
Metatarsals	

Body Awareness

Name: _____

PART THREE: VIDEO ANALYSIS QUESTIONS

Balance — How does the dancer transfer her weight when executing the arabesque? How does she use different body parts to maintain her balance?

Bend — What body parts bend when the dancer executes this movement?

Fall — How does the dancer use safe dance practices when executing the falling movement?

Turn — How does the dancer's use of spotting assist them to turn?

Travelling Steps — Which of the two travelling steps on the video has a faster tempo and why?

Lift — During the presage, why does the female dancer use a cross-lateral action (right arm, left leg)?

Jump — What movement immediately precedes the sissonne jump and why?

Jump — What are the similarities and differences between the grand jeté and grand jeté in attitude?

Cross Lateral — Besides the arabesque, during which two other movements does the dancer use a cross lateral action?

Roll and Lift — How does the role of the male dancer differ to that of the female dancer during the 'roll' movement and 'lift' movements?

Joints — What types of joints are the hip and knee joints? Describe the range of motion and movements that these joints allow?

Urban Warriors

YEARS 9 & 10

Strands Making (Choreography) and Responding (Appreciation)

Prior Knowledge Knowledge, understanding and application of elements of dance, choreographic devices and production elements of different genres and styles as applicable in Years Prep – 8

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

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

queenslandballet.com.au/learn/teachers-resources

VIDEO

[Glass Heart — Analysis Excerpt](#)

ACTIVITY 1

- As a class, read the following quote: *“Urban Warriors explores the unrelenting nature of society’s feelings of unrest, unease and agitation yet the constant drive to do more.”* Amy Hollingsworth, 2017.
- As a class, discuss what movement might be used to communicate the words: unrest, unease and agitation and what other words and images could be associated with the concept ‘urban warriors’.
- Divide students into groups of two or three, and ask them to create a 32 count contemporary dance phrase that would best represent Amy Hollingsworth’s intent (quote above).
- Groups may take turns to share their phrases with the class with a follow-up group discussion to reflect on meaning making in dance.
- As a class, watch Queensland Ballet’s *Glass Heart — Analysis Excerpt* video (*Urban Warriors* section) and ask students to identify any movements in the video that were similar to the movement they observed in their classmates’ phrases.
- As a class, discuss students’ interpretation of the *Urban Warriors* section of the video, using descriptions of the movement to justify their opinions.
- Provide students with the *Urban Warriors Analysis* worksheet (over page) and ask students to complete each box in part one with an example of how that element of dance communicated the intent.
- On the same worksheet, ask students to transfer each example of the elements of dance they’ve described in part one into the evaluation scale (part two). To use the scale, students must consider how effective they think Amy Hollingsworth used that element of dance to communicate her intent. At the conclusion of transferring the information they will be able to see how effective the choreographer was, based on the distribution of their notes.

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

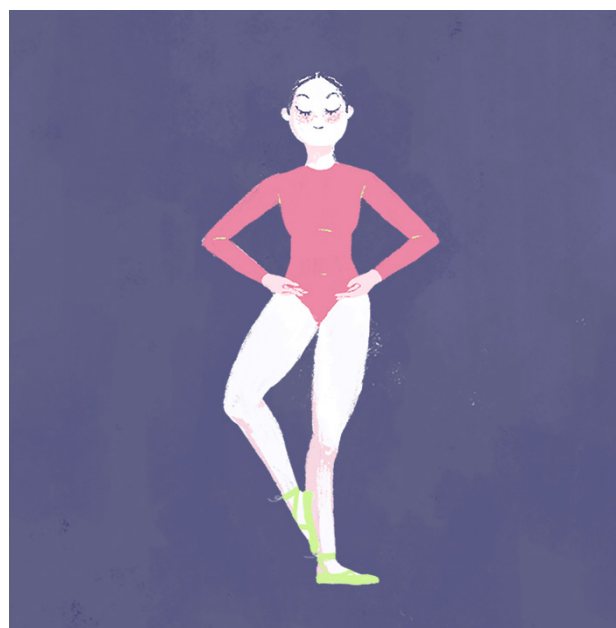
- Improve to find new movement possibilities and explore personal style by combining the elements of dance (ACADAM020)
- Manipulate combinations of the elements of dance and choreographic devices to communicate a choreographic intent (ACADAM021)
- Evaluate their own choreography and performance, and that of others to inform and refine future work (ACADAR025)
- Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)

Extension Activity 1

- Using the completed *Urban Warriors* worksheet, students could write a 200–300 word analysis that interprets and evaluates the choreographer’s success in communicating their intent.

Extension Activity 2

- Activity 1 can be repeated using the *Silence Speaks* section of the *Glass Heart — Analysis Excerpt* video and the following quote: *“There is an intensely close relationship between the beauty and ugliness of human nature. Beauty represents those of the fragile hearts, the empaths.”* Amy Hollingsworth, 2017.



Urban Warriors Analysis

Name: _____

PART ONE — ANALYSIS TABLE: ELEMENTS OF DANCE

Space	Time	Dynamics	Relationships
Levels	Tempo	Weight	Groupings (Formations)
Directions	Accent	Force	Interaction
Shape	Duration	Energy	Spatial Relationships
Performance Space	Stillness	Movement Qualities	Genre Specific Technique

PART TWO — EVALUATION SCALE

1 Not Effective	2 Somewhat Effective	3 Undecided	4 Effective	5 Very Effective

Chameleon

YEARS 9 & 10

Strands Making (Choreography) and Responding (Appreciation)

Prior Knowledge Knowledge, understanding and application of elements of dance, choreographic devices, form and production elements of different genres and styles as applicable in years Prep – 8

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:

FLASHCARDS queenslandballet.com.au/learn/teachers-resources
[1.1.4](#), [1.1.5](#), [1.2.1](#), [1.2.2](#), [1.3.1](#), [1.3.2](#), [1.3.3](#), [3.1.1](#), [3.1.2](#), [3.1.3](#), [3.1.4](#), [3.1.5](#), [3.1.6](#)

PRODUCTION VIDEO [youtube.com/qldballet](https://www.youtube.com/qldballet)
[Stephanie Lake's Chameleon — Queensland Ballet's Bespoke 2017](#)

ACTIVITY 1

- As a class, watch the *Stephanie Lake's Chameleon — Queensland Ballet's Bespoke 2017* video and discuss which elements of dance, choreographic devices and production elements were observed.
- As a class, read and discuss the following quote: *"Inspired by the rigour and discipline of the ballet dancers, Chameleon explores adaptation, osmosis, uniformity and metamorphosis... There are ruptures, individuals break out and assert their individuality but the draw of the collective is strong and they return again and again to be subsumed."* Stephanie Lake website, 2017.
- Ask students to individually respond to the viewpoint question below by writing a short paragraph, considering the quote above.
- Discuss student responses as a class.

Viewpoint Question

- From the video excerpt, how effectively did Stephanie Lake use the elements of dance, choreographic devices and expressive skills to communicate her intent?

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

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



David Power, Teri Crilly and Neneka Yoshida Photography David Kelly

ACTIVITY 2

- As a class, teach students the phrase from the *Stephanie Lake's Chameleon — Queensland Ballet's Bespoke 2017* video (0:00 – 0:15).
- As a class, practise and refine the phrase.
- Provide each student with one of the flashcards describing shapes (for example, angular/straight or twisted), dimensions (for example, small or big), levels (for example, low, medium or high) and movement qualities (for example, percussive, vibratory, sustained, collapsing, suspended or swinging) and ask them to use their four flashcards to manipulate their phrase to create a 32 count dance sequence.
- Six students at a time may take turns to perform their dance sequence for the class.
- As a class, discuss different relationships, group formations, choreographic devices and form.
- Divide students into small groups, and ask them to create a dance work (4x32 counts) using their individual dance sequences with different group formations, choreographic devices and form, and considering the following quote: *"There are ruptures, individuals break out and assert their individuality but the draw of the collective is strong and they return again..."* Stephanie Lake website, 2017.
- Provide students with space and time to rehearse and refine the choreography, considering their use of body posture, shapes, rhythm, and facial and body expressions to communicate their intent.
- Provide students with the *Peer Evaluation* worksheet (over page) and ask them to select a group and complete the matrix by rating how effectively the chosen group used the elements of dance, structure and dance skills and suggesting how the group could refine their dance work.

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

- Improvise to find new movement possibilities and explore personal style by combining the elements of dance (ACADAM020)
- Manipulate combinations of the elements of dance and choreographic devices to communicate a choreographic intent (ACADAM021)
- Practice and refine technical skills to develop proficiency in genre- and style- specific techniques (ACADAM022)
- Structure dances using movement motifs, choreographic devices and form (ACADAM023)
- Perform dances using genre- and style- specific techniques and expressive skills to communicate a choreographer's intent (ACADAM024)
- Evaluate their own choreography and performance, and that of others to inform and refine future work (ACADAR025)

Example Assessment Task

- This activity could be used as a foundational task leading to a Making (Choreography) assessment where students are required to choreograph a dance work by manipulating and combining elements of dance, choreographic devices and form to communicate their choreographic intent.

Peer Evaluation

Name: _____

MARKING CRITERIA	VERY EFFECTIVE	EFFECTIVE	SUITABLE	DEVELOPING	HOW COULD THE GROUP REFINE THEIR FUTURE DANCE WORK?
<p>Elements of dance</p> <ul style="list-style-type: none"> • Space (use of shapes, dimensions, levels and group formations) • Time (use of phrasing and rhythm) • Dynamics (use of energy and movement qualities) • Relationships (use of connections between dancers) 					
<p>Structure</p> <ul style="list-style-type: none"> • Choreographic devices (use of motif and motif manipulation) • Form (structure of sections) 					
<p>Dance Skills</p> <ul style="list-style-type: none"> • Technical Skills (use of control, coordination, strength, alignment and timing) • Expressive skills (use of musicality, focus, and facial and body expression) 					