

# Glass Heart

## YEARS 11 & 12

**Strands** Making (Choreography) and Responding (Appreciation)  
**Prior Knowledge** Knowledge, understanding and application of ballet and contemporary dance genres and elements of dance, structure and dance skills as applicable in Years Prep – 10  
**21st Century Skills** Critical and Creative Thinking, Communication, Personal and Social Skills, Collaboration and Teamwork, ICT Skills

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)

VIDEOS	<a href="#">Glass Heart — Choreographic and Collaborative Process</a> <a href="#">Glass Heart — Analysis Excerpt</a>
FLASHCARDS	<a href="#">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, 6.1.1, 6.1.2, 6.1.3, 6.1.4</a>

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

VIDEO	<a href="#">Backstage — Bespoke 2017 — Amy Hollingsworth's Glass Heart</a>
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### ACTIVITY 1

- As a class, read the following quote: *“How do we as humans inhabit that space in the middle that allows us to feel and engage, without being crushed by the weight of it all?”* Queensland Ballet Bespoke Programme Notes, 2017.
- As a class, discuss and list where beauty and ugliness can be observed in contemporary society (for example, bullying, self-hate, war, graffiti, architecture, urban design, nature and culture).
- Using the quote as stimulus and the collection of words generated by the class, divide students into groups of two or three and ask them to create several shapes or movements that represent beauty and several shapes and movements that represent ugliness (for example, beautiful shapes might be organic, centred and symmetrical, while ugly shapes might be asymmetrical, twisted and distorted).
- In the same groups, ask students to choreograph a 32 count phrase by creating transitions between each of the shapes or movements, moving from either ugliness to beauty or beauty to ugliness.
- As a class, discuss different movement qualities and how these can be used to create choreographic contrast.
- In groups, ask students to now manipulate their movements using different movement qualities to highlight contrast between the movements representing beauty and those representing ugliness.
- Provide students with space and time to rehearse and refine their choreography. Ask them to consider how they may use expressive skills to communicate meaning.
- Groups may take turns to perform for the class, with a follow-up group discussion to reflect on how effective each group was in communicating their interpretation of the quote.

#### Dance General Senior Syllabus Objectives (version 1.0)

- Demonstrate an understanding of dance concepts and skills
- Apply literacy skills
- Organise and apply the dance concepts
- Analyse and interpret dance concepts and skills
- Realise meaning through expressive skills
- Create dance to communicate meaning

#### Example Assessment Task

- This activity can be used as a foundational task leading to a Making (Choreography) assessment where students are required to choreograph a dance that communicates a social, political or cultural viewpoint with the purpose to challenge and provoke audiences. This assessment task would be suitable for inclusion in Unit 3: Moving statements, Dance General Senior Syllabus (version 1.0).



# Queensland Ballet

## Classroom Activity Sheets

### ACTIVITY 2

- Provide students with the flashcards describing shapes and choreographic devices, and discuss how these elements of dance and structure can be used in dance to communicate meaning.
- As a class and referring to the flashcards, watch Queensland Ballet's *Glass Heart — Choreographic and Collaborative Process*, *Glass Heart — Analysis Excerpt* and *Backstage — Bespoke 2017 — Amy Hollingsworth's Glass Heart* videos. Discuss with students the similarities and differences between the students' approach to communicating the concept of beauty and ugliness with that of Amy Hollingsworth's approach to beauty in the *Fragile Hearts* section and ugly in *The Fine Line* section.
- As a class discuss the questions to the right.
- Provide students with the *Glass Heart Evaluation* worksheet (over page) and ask them to complete the table by describing how effectively elements of dance, structure and dance skills were used to communicate the intent of beauty and ugliness in Amy Hollingsworth's choreography (the *Fragile Hearts* and *The Fine Line* sections) and their own group's choreography.
- Discuss student responses as a class.

### Questions

- What social comments are being raised through the movement choices of Amy Hollingsworth and your own group?
- How successful was Amy Hollingsworth in communicating her intent through the use of the elements of dance, structure and production elements and dance skills?

### Dance General Senior Syllabus Objectives (version 1.0):

- Demonstrate an understanding of dance concepts and skills
- Apply literacy skills
- Analyse and interpret dance concepts and skills

### Example Assessment Task

- This activity could be adjusted and used as a Responding (800 – 1000 word extended written response) assessment where students are required to evaluate how successful Amy Hollingsworth's *Glass Heart* was in communicating the beauty and ugliness of human nature in contemporary society. Students should be asked to justify their response with descriptions of the use of elements of dance, structure and production elements, and dance skills.



# Glass Heart Evaluation

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

<b>Choreographic Work</b>	<b>Elements of dance</b> (Space, Dynamics, Time and Relationships)	<b>Structure</b> (Choreographic Devices and Form)	<b>Dance Skills</b> (Technical Skills and Expressive Skills)
Amy Hollingsworth <i>The Fine Line</i>			
Amy Hollingsworth <i>Fragile Hearts</i>			
Self-reflection <i>Own group's work</i>			

# Backstage — Dance Dialogues

## YEARS 11 & 12

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

**Prior Knowledge** Knowledge, understanding and application of ballet and contemporary dance genres as applicable in Prep – Year 10

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

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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, 6.1.1, 6.1.2, 6.1.3, 6.1.4](#)

[youtube.com/qldballet](http://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 and discuss the viewpoint questions below.
- Provide students with the flashcards describing shapes, dimensions, levels and choreographic devices, and discuss how these can be used in dance to communicate meaning.
- Divide students into small groups, and ask them to identify and discuss whether the space elements and choreographic devices appearing on the flashcards, as well as motifs, can be identified in the video.
- Provide students with the *Choreography and Image Analysis* worksheet (over page) and ask students to complete part one by listing and describing an example of Joseph Stewart's and Tim Podesta's use of space elements, choreographic devices, ballet techniques, modern/contemporary dance techniques in each correlating box.
- Discuss student responses as a class.

- Discuss student responses as a class.
- In pairs, ask students to choreograph a short ballet/contemporary phrase (32 counts) including the movements appearing in the six images.
- Provide students with flashcards describing shapes, dimensions, levels and choreographic devices and ask them to select three which describe space elements and three which describe choreographic devices (students may wish to select other space elements/choreographic devices not appearing on the flashcards) and record these in part two of the worksheet.
- In pairs, ask students to manipulate their choreography using their selected flashcards.
- Provide students space and time to rehearse and refine their phrases.
- Pairs may take turns to perform for the class, with a follow-up group discussion to reflect on how different pairs incorporated the images and flashcards into their phrase.

### Viewpoint Questions

- What was Li Cunxin's vision for *Dance Dialogues*?
- What inspired Joseph Stewart when choreographing *Winter Dawn*?
- What inspired Tim Podesta when choreographing *The Divine Comedy*?
- Why does Tim Podesta explore specific hand movement in *The Divine Comedy*?
- Where are examples of ballet and modern/contemporary dance techniques in *Winter Dawn* and *The Divine Comedy*?

### Viewpoint Questions

- How could you describe the action you think the dancer/s are performing? Could this be a loco-motor or non-locomotor movement/s and why?
- What shape, level and dimension is being used to perform the movement and how does this affect the meaning being communicated?
- What emotions is the dancer conveying and what meaning does this communicate?

### ACTIVITY 2

- Provide students with the *Choreography and Image Analysis* worksheet and as a class discuss the viewpoint questions below referring to the first image in part two of the worksheet.
- Divide students into pairs, and ask them to answer the viewpoint questions below for each of the remaining images.

### Example Assessment Task

- This activity could be used as a foundational task leading to a Making (Choreography) assessment where students are required to explore and select six Queensland Ballet images to use as stimuli for a 1 – 2 minute (Year 11) or 2 – 4 minute (Year 12) ballet/contemporary dance piece. Alongside this, students would be required to submit a 250 word choreographic intent, explaining how the stimuli and elements of dance were used to communicate meaning.

# Choreography and Image Analysis

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

## PART ONE: ANALYSING *WINTER DAWN* AND *THE DIVINE COMEDY*

Dance Work	Space Elements	Choreographic Devices	Ballet Techniques	Modern/Contemporary Dance Techniques	Motifs
Winter Dawn					
The Divine Comedy					

## PART TWO: CHOREOGRAPHIC STIMULUS



Space elements selected	Choreographic devices selected