

Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN

A ballerina in a pink tutu stands in a garden of roses. She is wearing a pink tutu with a white bodice and a silver brooch. She has a tiara and large earrings. Her right arm is raised, touching a rose. The background is a dense garden of green leaves and pink roses.

# The Sleeping Beauty

## Teacher's Resource Kit

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## From the Artistic Director

Welcome to our Teacher's Resource Kit for Greg Horsman's *The Sleeping Beauty*.

Queensland Ballet aims to enrich the lives of everyone through dance.

This is because we believe that ballet is more than just artistic storytelling. It's a creative expression with the potential to enhance the health and happiness of our whole community and change lives.

The impact that art and culture can have on students is overwhelmingly positive.

Watching our early childhood creative movement classes, speaking to primary-aged students visiting our West End studios and hearing from participants in our Dance for Parkinson's classes continues to reinforce my own belief that ballet brings joy. It's truly magic!

As we grow it is easy to forget that magic. We learn to watch, rather than 'do'.

That is why I am so excited about our Company's Education program.

Our passionate team are committed to developing activities that rank among the world's best.

Each day we are exploring the many ways our programs can re-connect every Queenslanders with the magic of ballet and engage with our Company.

As Artistic Director of this vibrant Company I am excited to share our magic.

I invite you to join us.

**Li Cunxin**  
Artistic Director



# About Queensland Ballet's Education Program

Queensland Ballet (QB) is a vibrant and creative company that enriches lives through dance. With a culture of creativity and collaboration, complemented by an active program of engagement with our communities, QB has become the central hub for dance in the State.

Our Education program offers inspiring, accessible and life-long dance experiences to people of all ages and abilities. We do this through an exciting program of:

- performances and Q&As
- in-school workshops
- teaching resources and professional development experiences
- behind-the-scenes tours
- work experience placements and internships
- partnerships and artist-in-residence collaborations
- dance classes and more.

Developed by a team of highly experienced program managers, teaching artists, community engagement specialists and registered educators, all opportunities are underpinned by artistic excellence, authenticity, accessibility and creativity.

Above all, the focus of our work always remains on complementing and enhancing the teaching and learning currently taking place in schools.

## Using this Kit

*The Sleeping Beauty* Teacher's Resource Kit has been created especially to complement a school's visit to the theatre or to support a workshop delivered in-school. As a standalone resource it is an incredibly useful starting point to investigate ballet or to delve deeper into the historical, social and artistic aspects of this particular production.

With the hope of inspiring both dance and generalist teachers across state, Catholic and independent schools, this document has been divided into two major sections:

- Section one offers contextual information about QB's *The Sleeping Beauty* as well as a variety of insights from key artistic staff including Greg Horsman (QB Ballet Master and Resident Choreographer), Thomas Boyd (QB Technical Director), Clare Morehen (QB Principal Dancer), and International guests Alina Cojocaru and Victor Estévez.
- Section two includes a range of activity ideas relating to the Early Years Learning Framework (EYLF), the Australian Curriculum (AC) and Queensland Curriculum and Assessment Authority (QCAA) Dance – Senior Syllabus 2010.

Teachers should feel comfortable to move in and about the sections of the resource kit and the categories within each, thus considering richer and more experiential learning opportunities for a broader range of students and a greater variety of classroom situations.



# Section One Ballet Context

*The Sleeping Beauty* was first performed by the Imperial Russian Ballet (now the Mariinsky Ballet) at the Imperial Mariinsky Theatre in January, 1890. The choreography was by Marius Petipa, Ballet Master of the Imperial Russian Ballet at the time, and the score was composed by Peter Ilyich Tchaikovsky, a famous romantic composer (Au, 1988).

In 2015 QB presents Greg Horsman's *The Sleeping Beauty* which incorporates much of the traditional choreography, though adding background narratives to many of the characters to enrich their story and role.

## Genre and Style

Genre and style allow observers to group dances by their similarities (Adshead, 1988). Genres are broader categories that may encompass a number of historical styles. Some examples of genres include ballet, modern dance and post-modern dance. Historical styles are narrower categories and can be used to reference a historical era (Adshead, 1988).

Examples of historical styles within the ballet genre include court ballet, ballet d' action, romantic ballet, classical ballet, modern ballet and post-modern ballet. Within a historical style there are also choreographic styles, meaning the style of a specific choreographer (Adshead, 1988). An example of a choreographic style is George Balanchine's neo-classical ballet style.

Date	Genre	Historical Style	Choreographic Style
1500s – 1600s	Ballet	court ballet	For example, neo-classical ballet
1700s		ballet d' action	
c.1800 – c.1880		romantic ballet	
c.1880 – c.1910		classical ballet	
Early to Mid 1900s		modern ballet	
Late 1900s and 2000s	post-modern ballet		

(Adshead, 1988)

A ballet can be choreographed in an historical style after the historical period. For example, a classical ballet could be created in 2014, using classical ballet elements and characteristics. The classical period (late 1800s) is the time in history when classical ballets were most prominent.

## Historical Context

### Historical Style: Classical Ballet

- The height of the classical ballet era was during the late 1800s, in particular the 1890s in Russia (Au, 1988).
- At the time, Russian government officials were the major patrons and wanted the ballets to reflect the “imperial aura of St. Petersburg and its aristocracy, and outperform their French predecessors” (Lee, 2002, p. 223). As such the set and costume designs were incredibly opulent.
- Classical choreographers created ‘movement for movement’s sake.’ Classical ballets still conveyed a narrative and emotion (like romantic ballets), but more emphasis was placed on the movement and dancing itself (Au, 1988).
- Classical ballet choreographers adhered to strict rules and formulae concerning movement and structure, allowing the virtuosic movement and technique to be seen (Au, 1988; Lee, 2002).
- The knee-length romantic tutu restricted the classical ballet dancers’ movement. The short classical ballet tutu was created to allow the dancers to execute higher leg extensions. This short tutu was usually worn by the soloist, marking her elevated status (Au, 1988; Lee, 2002).
- Key characteristics of classical ballets included geometric and symmetrical formations, emphasising balance and harmony (Steeh, 1982).

## Ballet Context

- Pointe shoes were developed which allowed ballet dancers to rise on pointe for longer periods of time. As opposed to romantic dancers all classical ballerinas including the corps de ballet were required to dance on pointe (Lee, 2002).
- Classical ballets became longer and extended beyond two acts – some could be as long as five or six acts (Steeh, 1982).
- Subject matter often dealt with love and the relationship between a man and woman. There is often an obstacle that comes between the two characters, however the ballet narrative usually ends positively (Steeh, 1982).

### Marius Petipa

- Petipa (1818-1910), a French ballet dancer, teacher and choreographer, is arguably the greatest contributor to the classical ballet philosophy and period, choreographing *The Sleeping Beauty* (1890), *The Nutcracker* (1892) and *Swan Lake* (1895) (Au, 1988). Creating over 50 ballets, his choreography is notable for its high degree of inventiveness and variety.
- Though born in France, Petipa left for St Petersburg, Russia in 1847. He gained employment at the Imperial Theatres as a dancer, where he helped Jules Perrot restage several ballets (Au, 1988).



- It was not until 1871, that Petipa became *Premier Maître de Ballet* (Ballet Master) for the Imperial Theatres (Au, 1988).
- His ballets contained characteristics of romanticism (narrative and emotion), though they did not involve “the delicate expressionism and heavily mimed human drama” (Lee 2002, p. 211) of the romantic period.
- Petipa analysed ballet steps and categorized them according to quality and importance, and then used this information to choreograph his ballets (Lee, 2002).
- Petipa created a pas de deux (dance for two people) structure which commences with an opening adagio for the two dancers, followed by variations (solos) for each dancer and concluding with an impressive coda for the two dancers (Au, 1988).
- Petipa made it obligatory for all female dancers to dance on pointe, whereas before only the soloists were required to dance on pointe (Lee, 2002).

### Marius Petipa's *The Sleeping Beauty*

- During the 1880s, ballet in Russia experienced a surge in popularity due to the appearances of the Italian ballerina Virginia Zucchi. The Imperial Theatres director decided to capitalise upon the public's interest in ballet and commissioned a *The Sleeping Beauty* ballet score from Pyotr Ilyich Tchaikovsky in 1888 (Au, 1988).
- The plot of this ballet was adapted from Charles Perrault's well-known fairy tale *La Belle au Bois Dormant* and showcased some of Petipa's finest and most technically challenging choreography (Au, 1988).
- Tchaikovsky's *The Sleeping Beauty* score is famous for its two key leitmotifs (music phrases) which represent the conflicting forces of good (Lilac/Wisdom Fairy) and evil (Carabosse). These two music phrases reoccur throughout the ballet when the Wisdom Fairy or Carabosse dance (Steeh, 1982).
- The ballet was Tchaikovsky's longest ballet, nearly four hours in duration (including intervals) (Steeh, 1982).

## Greg Horsman's *The Sleeping Beauty* Choreographer's notes

“My connections with *The Sleeping Beauty* have run all the way throughout my career, right from when I first started to learn ballet to the present day. It was the first ballet I saw performed live on stage, at the age of 12, an event that would set my path in life.

London Festival Ballet (now English National Ballet) was performing Rudolf Nureyev's production where Nureyev danced the role of the prince himself. I was completely mesmerised by the ballet and Nureyev's dancing. I knew from that moment on that I was going to become a dancer and that someday I would dance the role of the prince in *The Sleeping Beauty*. What I didn't know was that in years to come I would dance the prince's role on the stage of the Royal Opera House, Covent Garden and at the Mariinsky Theatre, where the ballet first premiered.

Now I am fortunate in having the opportunity to stage my own production and bring my love of this ballet to new audiences.

This ballet offers some of the greatest challenges in the classical repertoire for both principal and soloist dancers. In my opinion, Aurora is the greatest ballerina role, demanding great athletic ability combined with the purist of classical technique. In my production, I have tried to maintain the great traditions of the traditional ballet without weighing it down with antique trappings that would seem irrelevant to today's audiences.

My goals have been to make as rich a production as possible, to keep what is essential, and to choreographically blend new elements with the traditional ones. I certainly have not sought to totally rethink the plot but I have made some changes to enhance the narrative flow and to make sure the story is satisfying. I strive to allow the work to entertain without losing sight of its great history and significance and to tell the story in a way that engages the audience. I trust my staging will captivate audiences and allow them to see afresh this gem of a ballet and who knows, maybe even inspire someone like I was all those years ago.”

### Greg Horsman

Ballet Master and Choreographer



# Q and A with Greg Horsman

## Choreographer of QB's *The Sleeping Beauty*

### What is your vision for *The Sleeping Beauty*?

The traditional ballet focused less on the storyline and involved a lot of dancing for the sake of dancing. My vision for *The Sleeping Beauty* was to draw emphasis to the fairy tale story elements, enhancing the narrative flow by creating character threads and mini-storylines, which span the length of the performance.

### How will the non-movement components such as lighting, sets and costumes help you achieve this vision?

The lighting, sets and costumes all work together with the choreography to achieve my vision, creating a magical fairy tale experience for audiences. For example, the five fairies have costumes that match their gift and their personalities — Wisdom (lilac), Beauty (blue), Wit (green), Grace (orange) and Song (yellow).

### Could you describe the process of working collaboratively with the Set and Costume Designer, Gary Harris and the Lighting Designer, Jon Buswell?

Gary and I started talking about the set for *The Sleeping Beauty* three years prior to opening night. We began with my idea of a magical fairy tale and then started to play with cardboard in a model box. The set design and narrative were refined simultaneously while we were exchanging ideas the whole time. I then discussed with Jon what we had and created a lighting design that enhanced the set design.



### What do you see as being the main theme in *The Sleeping Beauty*?

#### How do you convey this through movement?

I believe 'good versus evil' is the main theme in *The Sleeping Beauty* which is best represented by the characters Wisdom Fairy and Carabosse. The movement and movement qualities help convey the character's personalities. Carabosse's movements are sharp and forceful — she's furious that she hasn't been invited to Princess Aurora's christening. In fact all five fairies have their own movement qualities. For example, the Wisdom Fairy has slower movements, the Song Fairy performs with fluttering hands which look like she is singing, and the Wit Fairy appears to be laughing throughout her solo.

### *The Sleeping Beauty* is one of the most performed ballets in the world. What is it about this ballet that stands the test of time and why do you think ballet companies around the world still perform this ballet?

It's arguably the most classical of the classical ballets. The movements are technically challenging, requiring great stamina and athleticism while maintaining the grace, elegance and beauty of ballet. Aurora's role in particular demands a versatile dancer, one that can balance, jump and pirouette with precision.

### What was the process of editing *The Sleeping Beauty* score?

The original ballet was four acts long and four hours in duration (including intervals). I wanted to create a shorter two act ballet and so selected particular moments of the score to include. After listening to the whole score many times, and making these decisions, I asked the Musical Director, Nigel Gaynor, to provide comments from a musical perspective. He then had to reorchestrate several transitions so that the score flowed throughout the entire performance.

### How is your version of *The Sleeping Beauty* different to the original?

I've really drawn on the narrative elements of the ballet, creating a magical fairy tale. As part of this, I do a lot of research on the characters and create a backstory for each one — I create a reason for them to be there. Catalabutte, the master of ceremonies, and Lady Florine, the Queen's lady in waiting, are two cats who have a relationship that develops throughout the length of the ballet. Catalabutte was born from a line of magical cats that have served the royal family for hundreds of years. I don't expect the audience to completely follow or understand the backstories, but I do. I use these as a choreographic tool to assist the dancers define their characters and perform their notes confidently.

### Will your process of re-staging this work on QB be similar to your process of creating the work on the Royal New Zealand Ballet?

The staging will be different as QB will be performing it on a larger stage and with more dancers. As such, I've had to re-choreograph particular group sections so as to include more dancers. I've also learned a lot since 2011, when I first choreographed this ballet, so I will be making small choreographic changes to enhance the ballet. The restaging process with QB will be five weeks long.

### How do you think you have developed as a choreographer over your career?

I believe each time a choreographer choreographs they evolve; they get an opportunity to develop something which then takes them on a different journey. Throughout my career, I've become more confident and clearer in explaining my vision to dancers and artistic collaborators. And I've realised that as you become more confident you challenge yourself further, and this process becomes a cycle of choreographic evolution and development. My process is still similar. I enter the studio with the idea and experiment with it on the dancers. Choreographing is my passion — if I could be in the studio all day long creating, I would!

### Which roles have you performed in *The Sleeping Beauty* and do you think this has helped you choreograph your own version?

I've performed various roles with many different companies including The Australian Ballet, English National Ballet and the Tokyo Ballet. Performing this ballet has definitely helped me to choreograph my own version — all my experiences of *The Sleeping Beauty* have informed my choreographic choices.

### In your production, have you cast a male or female dancer in the role of Carabosse?

I've cast a female dancer in the role of Carabosse. When I first choreographed this on the Royal New Zealand Ballet, I did consider casting a male dancer, but decided I wanted the role to dance on pointe and for the character to look similar to the other fairies — she is their sister. Sometimes, when men dance Carabosse, it brings an element of ugliness which I wanted to avoid. However, it's important to note that a male dancer performed this role in the original ballet.



# Q&A with Thomas Boyd

## QB Technical Director

### What is your role in the lead up to staging *The Sleeping Beauty*?

As we are importing the sets, props and costumes from Royal New Zealand Ballet, the various components of the production need to be reconfigured to accommodate our dancers, and the larger stage dimensions of the Lyric Theatre at the Queensland Performing Arts Centre. I supervise the effort to adapt the production, allowing the production to work in our space and on our dancers. Starting with the paperwork, looking at the hang, the ground plans, and sections, we then collect some of the major prop pieces from the storehouse, move into the studios, and set the scenes for rehearsal. The plans and paperwork allow us to look at the stage from every angle, to ensure that all of the movements or key points of the narrative are visible to the audience.

### How many team members will you have working on *The Sleeping Beauty*?

Currently QB employ three full-time production staff and three full-time wardrobe staff, who are all involved in *The Sleeping Beauty*. Three weeks before bump in, we hire additional casual staff to assist us in the theatre including two other mechanists (who help with scenery and props), two electricians (who help with lighting including cutting light gels) and three wardrobe staff. Once in the theatre we will hire another 12–15 people to run the show.

### How have you used a model box for *The Sleeping Beauty*?

The model box is a tool to consider design ideas, and work with the stage, sets, props and dancers to a specific scale. I work very precisely with the model box so that the portals, backdrops and all the scenic elements, right down to the furniture measurements, will be in exact proportion when blown up to the real size. The model box assists us with logistical decisions regarding stage craft, making the whole process more time and cost efficient. It also becomes a tool that we use to communicate with the choreographer — they are able to visualise what their choreography would look like in that environment.



### As resident set designer, what is your process when designing the sets for a production?

I start with the concept which is usually provided by the choreographer (or stager in absence of the choreographer) of the ballet. What I find wonderful about designing sets, is that I am able to assist the choreographer in processing ideas and realising their vision. Then it's about doing as much research as possible and listening to the music. Slowly the design takes shape, through conversations with the choreographer (and other creatives involved), and construction of storyboards, renderings, and stage models. When the ideas are approved, the design is provided to builders and artists to construct and paint. The whole process of designing a set, from initial concept to stage, is usually about 18 months in duration though, in the past, I've worked up to three years on a set. Creating the set for Trey McIntyre's *Peter Pan* took about that long.

### Do all set designers use a model box to design their sets and props?

I would say most designers are like me and use a model box. However, some designers will create a drawing or painting and allow the builders and artists the creative licence to create the portals, cut drop, backdrop and buildings from a single image. I'm not as comfortable with that process and prefer using a model box so we can pre-determine as much as possible.

### What is the favourite part of your role at QB?

My favourite part of my role is being a part of a company that's consistently evolving. I'm really enjoying being a part of this process and appreciate the opportunity. I commenced employment at QB as a designer, first with *Cinderella* (2013), and then with *The Nutcracker* (2013). I love that my role allows me to contribute in a multi-tiered way to the production effort, but also allows me to design sets for different ballets.



# Musings from Clare Morehen

## QB Principal Dancer

In terms of difficulty, *The Sleeping Beauty* is definitely a 10 out of 10. This will be my fourth attempt, shall I say, at tackling this "monster." In past seasons I have performed the lead role of Princess Aurora, and soloist roles of the Lilac Fairy, Grace Fairy and Princess Florine (The Bluebird). When I say that this ballet is challenging, I am speaking from my own experience! Having worked with Greg Horsman previously with his 2014 ballet of *Coppélia* (I performed the lead role of Swanhilda), I know that he likes to create the most technically challenging and demanding version of a ballet. My recollection of *Coppélia* is that it had the most difficult elements of all versions, neatly wrapped into one. Perhaps his version of *The Sleeping Beauty* will be an 11 out of 10 on the scale of difficulty?!

So this season I am looking forward to tackling some new choreography and facing some old demons. As I have not performed this version before, there will be variations and new ideas, but also similarities, as is so often the case with many of the traditional ballets. I have also been provided the incredible opportunity to perform a new role — Carabosse, the evil fairy who casts the dire fate of infant Aurora. I have always loved the idea of playing the villain, so I'm excited!

There are many challenging elements of ballet including technical, stylistic, artistic, characteristic and physical. Most roles in *The Sleeping Beauty* incorporate at least three of these challenging elements; the lead role demanding extremes of them all. At five weeks out from the premiere, we are in the beginning stages of crafting our roles in our rehearsal classes. I think people often overlook this aspect of ballet, thinking first of our daily one and a half hour technique classes, used to sculpt and maintain our bodies, hone our technical skills and prepare us for performance. However, the truth is that training is only about 50% of our total performance. Training provides us with the strongest possible foundation to build upon in rehearsals, to improve our skill base and train ourselves to master the challenges of the season ahead.



# Musings from Clare Morehen Cont.

## QB Principal Dancer

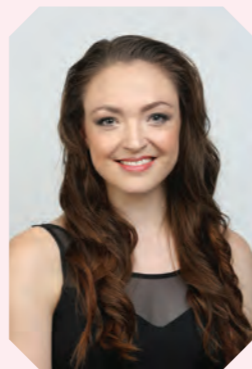
At this stage of rehearsals we are learning the choreography, the stylisation, the personality of our characters; implementing nuances and characterisation, and experimenting with and adjusting the required physicality. In terms of Aurora, the technical and physical requirements of the role are definitely the most challenging to learn and master.

A great example for Aurora's technical challenge is during the famous Rose Adage when she performs a series of balances on one leg in succession, with the aid of four different princes. Maintaining focus is paramount. In daily training we practice the required position at the barre, alone. We train to balance, build strength and maintain form for the required amount of time. Performance however, can be slightly more challenging. There are any number of occurrences vying for your attention; the squeal of an excited three year old in the audience, the odd note resonating from the orchestra pit or the quivering hand of a nervous partner! These potential distractions and variables cannot be recreated using the stable and reliable aid of a ballet barre alone. This is where the rehearsal period is so crucial. Using real-time experience and variables allow us to train for the actual experience; learning how to block out inevitable surprises and maintain focus for the task at hand.

Stamina is the next big hurdle. Any number of steps or sequences can be performed with proficiency when approached individually, but the challenge lies in the progressive nature of performance. A simple step is not so easy when your muscles start to tire or fatigue. Learning how to pace choreography is a crucial part of the process. Knowing when to pull back during a performance and where to rest and breathe is essential. No one can push at 100% physical capacity for 2 1/2 hours. I'm pretty sure anyone, even an active dancer, would keel over and perish! We train for these production-specific physical requirements through practice and repetition. We build the stamina by performing each sequence individually, and then adding them together, like the sentences of a paragraph. We build the endurance to perform the sentence, then the paragraph and we continue until we have the whole novel! Full-run throughs of the entire ballet are the final stage to build and solidify stamina. No rests, no stops, just performing.

The role of Princess Aurora may be tough, and the resulting fatigue and lethargy painful, but the elation following the conclusion of such a role is well worth the tireless work and effort. Nothing beats the feeling of achievement when the curtain drops; I imagine it is somewhat like crossing the finishing line of a marathon. I'm very excited for the upcoming performance and I hope to see you there!

**Clare Morehen**  
QB Principal Dancer



# Welcoming our International Guest Stars

Thanks to funding from the Queensland Government through Arts Queensland, QB's 2015 production of *The Sleeping Beauty* will feature performances by internationally-acclaimed ballet stars Alina Cojocaru (English National Ballet) and Victor Estévez (Ballet Nacional de Cuba). Birmingham Royal Ballet's Chi Cao, well known for his performance as Li Cunxin in the movie version of *Mao's Last Dancer*, will also take to the stage for select performances. Having dancers of world-wide renown perform with QB is not only thrilling for audiences, it is incredibly inspiring for dancers to be coached with and perform alongside international artists.

## Spotlight: Victor Estévez, Guest Artist

Cuban Principal Dancer Victor Estévez trained at the vocational school of art, Luis Casas Romero, Camagüey City, Cuba and the National School of Ballet in Havana. During this time in Havana, Victor won numerous awards in the encounters international of academies for the teaching of the ballet. Graduating in 2011, he joined the Ballet Nacional de Cuba and has danced leading roles in works of the romantic tradition as well as in contemporary works by Cuban and foreign choreographers. He has guested in Gala Homenaje to Cuban Ballet School, held in Rome 2012; Ballet Gala III of Buenos Aires, Argentina, 2013; Gala 20th Anniversary at the Theatre of Dance of Oporto, Portugal 2014; and in the Ballet of Mérida, Mexico 2014. In 2015 he has already been invited by the Ballet Concierto San Juan Puerto Rico to perform the full length *Don Quixote* as Basilio, as well as joining QB for *The Sleeping Beauty*.

## Q and A with Victor Estévez

### What have you learned through guesting for international companies?

I consider myself very fortunate to be able to have guested for many international companies. These opportunities have allowed me to learn and experience not only a great variety of ballets but also many versions of the same ballet, such as *The Sleeping Beauty*. I find the process of learning the different versions both challenging and interesting and it reminds me how vast the world of ballet is. Every different version of a ballet presents an opportunity to develop a particular character more and as a dancer you learn new ways to interpret the story. Guesting with different companies also allows a dancer to learn from new teachers, coaches and fellow dancers which, I think, helps any dancer develop professionally. Every teacher or choreographer has a unique style of teaching or staging a ballet and I believe a well-rounded dancer is one who can learn in a variety of ways.

### When guesting for international companies, what do you enjoy most?

I really enjoy working with different choreographers and their choreographic approaches. I also love performing for the different audiences around the world – especially when they enjoy my performance. I find that each audience is distinctive and responds to a performance in their own way. This has made for many memorable audience moments around the world. It is a privilege to not only be taught by amazing choreographers but also to share the stage with so many amazing dancers around the world.

### What are you enjoying about working with QB on their production of *The Sleeping Beauty*?

I think Greg Horsman's production is a beautiful ballet with wonderful sets and costumes that add to the fairy tale story. The QB dancers are amazing to work with and I'm really looking forward to performing with them! Greg is a great storyteller who has made this story fun and easy to follow. The choreography is very demanding but very stunning – we are all very excited to be dancing in this production.

### What will be the best part about visiting Queensland and Australia?

This is my first time visiting Australia. I'm really enjoying being here – Brisbane is absolutely beautiful. I also can't wait to perform for Queensland audiences. I've heard they are very enthusiastic and friendly.



# Section Two

## Introduction

To assist teachers in incorporating truly inspiring and creative activities into their classrooms, a variety of ideas have been suggested specifically for *The Sleeping Beauty* with clear identification of how these link to the Early Years Learning Framework (EYLF) outcomes, the Australian Curriculum (AC) content descriptions and the general objectives of the Queensland Curriculum and Assessment Authority (QCAA).

The activities have been ordered in the following ways:

- EYLF: Day Care, Kindergarten and Queensland Prep Year\* (AC Foundation Year)
- AC Band One\* : Year 1 – 2
- AC Band Two: Year 3 – 4
- AC Band Three: Year 5 – 6
- AC Band Four: Year 7 – 8
- AC Band Five: Year 9 – 10
- QCAA Senior Years: Year 11 – 12

\* In the AC, the first year of schooling is titled the Foundation Year. This is traditionally grouped under Band One. However, for the purpose of this document, Queensland's first year of schooling, titled Prep Year, has been grouped with Day Cares and Kindergartens to emphasise the importance of play-based learning in the early years and also to describe some overlap and alignment between the EYLF and AC, and the aspirational outcomes for the children. Teachers working in the Prep Year context are therefore encouraged to utilise the activity ideas from the EYLF which focus on an array of subject areas outcomes or to implement the dance-specific activities from the AC Band One.

It is intended this overlap of activities for Prep Year will help describe the learning continuum between teaching and learning settings, articulate the children's fluid transition between year levels, and provide teachers with an array of activities they can tailor to their students and their classroom context.

## The Early Years Learning Framework

The EYLF is an early childhood curriculum framework, which guides educators in developing quality, early childhood experiences. For parents, the framework is a platform to understand the teaching and learning concepts occurring daily in day care and kindergarten centres. With the aim of inspiring conversations and providing a common language about a child's learning, the framework also offers ways to continue a focus on play-based learning.

### Learning Outcomes

EYLF 1: Children have a strong sense of identity.

EYLF 2 : Children are connected with and contribute to their world.

EYLF 3 : Children have a strong sense of well-being.

EYLF 4 : Children are confident and involved learners.

EYLF 5: Children are effective communicators.

For more information about the EYLF visit <http://www.mychild.gov.au/agenda/early-years-framework>



## The Australian Curriculum The Arts: Dance

The AC is a syllabus that provides the base for learning, growth and active participation in the Australian community. The curriculum provides careful guidelines including content descriptions across the two strands:

- Making – using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- Responding – exploring, responding to, analysing and interpreting artworks.

### Content Descriptions

Content description	Foundation to Year 6	Content description	Years 7 to 10
1st	Exploring ideas and improvising with ways to represent ideas	1st	Exploring ideas and improvising with ways to represent ideas
		2nd	Manipulating and applying the elements/concepts with intent
2nd	Developing understanding of practices	3rd	Developing and refining understanding of skills and techniques
		4th	Structuring and organising ideas into form
3rd	Sharing artworks through performance, presentation or display	5th	Sharing artworks through performance, presentation or display
		6th	Analysing and reflecting upon intentions
4th	Responding to and interpreting artworks	7th	Examining and connecting artworks in context

For more information about the Australian Curriculum visit <http://www.australiancurriculum.edu.au/>





# Queensland Curriculum and Assessment Authority: Dance – Senior Syllabus 2010

QCAA's Dance – Senior Syllabus provides support and a framework for Year 11 and 12 dance teachers to develop a senior dance curriculum/program that includes assessment techniques and reporting processes across the three dimensions:

- Performance – Students develop and demonstrate dance components and skills to interpret and communicate a choreographic intent in dance works from differing contexts.
- Choreography – Students use dance components and skills to explore and create dance works in differing contexts to convey their intent.
- Appreciation – Students develop their knowledge and understanding of dance components and skills to respond to dance texts from differing contexts.

## General Objectives

Dimension	General Objectives
Performance	Demonstrate their knowledge and understanding by integrating dance components and technical skills when performing dance works.
	Interpret choreographic intent through the synthesis of dance components and expressive skills when performing dance works.
Choreography	Demonstrate knowledge, understanding, selection and manipulation of dance components and skills, in response to stimuli, to convey choreographic intent in dance works.
	Structure dance works that demonstrate the integration and synthesis of dance components and skills to convey choreographic intent.
Appreciation	Demonstrate their knowledge and understanding of dance components and skills in context through the use of dance terminology, referencing and language conventions.
	Analyse and interpret the interrelationships between dance components and skills in context.
	Synthesise, evaluate and justify decisions and conclusions in context.

For more information about the QCAA Dance – Senior Syllabus 2010 visit <https://www.qcaa.qld.edu.au/10700.html>



# Activities for Day Care, Kindergarten and Prep Year (Early Years Learning Framework and Australian Curriculum Links)

Activities generously written by Anne Pearson, in collaboration with QB.

Young children take great pleasure in moving and responding to music. They love hearing stories and being able to immerse themselves in the imaginative worlds they meet on their literary journey. In Kindergarten, children are encouraged to develop into effective communicators, expressing ideas and making meaning using language, sharing stories, using music, dance and storytelling to express ideas and make meaning of the world they live in (Australian Government Department of Education, Employment and Workplace Relations, 2009). Becoming involved in the world of ballet and dance combines both music and stories in a form that accommodates these objectives while opening children's lives to rich cultural experiences that enhance their abilities to respond, move and create, igniting a passion that can last a lifetime.

As the EYLF does not specify dance as its own independent subject, the activity suggestions for Day Care and Kindergarten unpack *The Sleeping Beauty* using a range of subject area scaffolds to explore the production. It is intended this will encourage ballet to be embedded in daily learning and to support the notion that great play can open up dance as a meaningful component of doing and learning.

The second group of activity ideas, for students in their Prep Year, are linked to the AC subject areas of English, Maths and History. This has been deliberate so as to reinforce the concept that learning through the Arts involves the development of understanding and knowledge in other areas too. For this reason, the Prep Year activities have been linked to the content descriptions of those learning areas as opposed to dance descriptions.

## The Sleeping Beauty Activity Ideas for Day Care or Kindergarten

1) Introduce and read the story of *The Sleeping Beauty*. Use props such as dolls, crowns and capes to help the children undertake roles and act out the story during group time. After group time, allow the children time to explore the props and story further during inside time.

Children have a strong sense of well-being (EYLF Outcome 3)  
Children are effective communicators (EYLF Outcome 5)

2) Provide the children with A3 paper (preferably cartridge paper), mixed media (oil pastels, pencils, crayons, etc.) and play Tchaikovsky's *The Sleeping Beauty* music. Encourage the children to draw/paint the palace garden with beautiful roses.

Children have a strong sense of well-being (EYLF Outcome 3)  
Children are effective communicators (EYLF Outcome 5)

3) Provide children with red and pink playdough (add rosewater for extra sense activation), twigs and sticks and help them create scented pink roses.

Children have a strong sense of well-being (EYLF Outcome 3)  
Children are effective communicators (EYLF Outcome 5)

4) Play Tchaikovsky's *The Sleeping Beauty* music and encourage the children to move and respond to the music. Ask them – are they good fairies or the evil Carabosse? Encourage them to discuss how the movements convey meanings.

Children are confident and involved learners (EYLF Outcome 4)  
Children are effective communicators (EYLF Outcome 5)



## The Sleeping Beauty Activity Ideas for Band 1: Prep Year

### A) English Learning Area

1) Introduce and read the story of *The Sleeping Beauty* to the children. Afterwards, ask the children to draw the Wisdom Fairy and Carabosse. Ask them to reflect by providing sentence starters (for example – I like \_\_\_\_\_ because\_\_\_\_) and ask the children to share their feelings about their favourite character.

Understand that language can be used to explore ways of expressing needs, likes and dislikes (ACELA1429)

Know that spoken sounds and words can be written down using letters of the alphabet and how to write some high-frequency sight words and known words (ACELA1758)

2) Provide props such as costumes, crowns, floral fabric, small dolls, artificial roses, toy horses and dragons in the 'Home Corner' or 'Block Corner' and, using these props, encourage children to create their own story using a magical forest and castle.

Identify some features of texts including events and characters and retell events from a text (ACELT1578)

3) Provide pictures of the English royal garden (example – Balmoral Castle), coloured pencils, felt pens, crayons, and large sheets of paper. Encourage children to create their own royal garden.

Retell familiar literary texts through performance, use of illustrations and images (ACELT1580)

### B) Maths Learning Area

4) Explore the concept of the number 100. Ask the children to draw a symbol to represent Aurora asleep for a single year (example one roses, one counter, or one matchstick). Discuss how we could show 100 to represent the 100 years Aurora slept. Provide the children with counting blocks and support the children in grouping the counting blocks into five piles of 20, counting from 1 to 20 each time.

Number and place value-establish understanding of the language and processes of counting by naming numbers in sequences, initially to and from 20, moving from any starting point (ACMNA001)

### C) History Learning Area

5) Explore the concept of 100 years ago and ask the children what clothes might Aurora have worn 100 years ago? Research and explore with children what was happening in Australia 100 years ago.

How the stories of families and the past can be communicated, for example through photographs, artefacts, books, oral histories, digital media, and museums (ACHHK004)



## Activities for Bands 1 – 3: A Year 1 – 6 Classroom (Australian Curriculum Links)

Activities generously written by Nicole Galea, in collaboration with QB.

*The Sleeping Beauty* delivers a story of contrasts and opposites – tales of fantasy and fairy tales grounded in the reality of the age-old adage of good versus evil. The use of the story *The Sleeping Beauty* in mainstream popular culture (Barbie, Walt Disney and *Maleficent* movies) invite the ballet to be relevant and engaging to primary school audiences. The exploration of opposites open up a myriad of opportunities and mediums to explore movement and dance across all age groups, interests, experiences and abilities. The consideration of fairy tales and the characters within, and the exploration of all things good and evil, represented by beauty, gracefulness, symmetry and fluidity versus disharmony, discord and harshness – position *The Sleeping Beauty* as an appealing case study for primary school classrooms that can be linked in to other key learning areas to allow for a greater depth of knowledge and understanding.

### The Sleeping Beauty Activity Ideas for Band 1: Year 1 – 2

1) In *The Sleeping Beauty* the five fairies (Wisdom, Beauty, Wit, Grace and Song) bestow gifts upon baby Aurora. Use this as stimulus to explore and create movement. Examine cultural purposes of parties – christenings, weddings, births and birthdays and the excitement and surprises involved in these. Utilise party music and party games (example – pass the parcel, musical statues).

Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)



2) Examine the use of the cats, Catalabutte and Lady Florine (Act 2) in Greg Horsman's, *The Sleeping Beauty*. What other cats appear in movies and books (example – *Puss in Boots*, *Garfield*, and *Tom & Jerry* cartoons). Explore the movement qualities of a cat – pouncing, creeping, jumping, rolling and running (locomotor movement), and lazing, purring, cleaning/preening and tail wagging (non-locomotor movement). Prompt the students to ask questions, for example, "Why am I down low in this section?"

Use fundamental movement skills to develop technical skills when practising dance sequences (ACADAM002)

3) Consider meanings and interpretations by watching, examining and mimicking the movements in each of the fairy solos (Act 1, Christening Scene). How does the movement of each solo reflect their gift? For example, the fairy named Song, has hands that flutter near her mouth, representing singing. What other gifts could the students offer Aurora? Encourage the students to discover movements that correspond to their new gift (example – the gift of friendship – dancing with a partner).

Present dance that communicate ideas to an audience, including dance used by cultural groups in the community (ACADAM003)

4) Watch the polonaise dance in Act 2 (group dance during the wedding scene). Consider movements, body language, costumes and sets. What story is being communicated to the audience? Ask the students if the dancers are wealthy guests or peasants, and why the students think this? Compare it with a piece of Aboriginal and Torres Strait Islander dance and observe the differences in how they move and what they wear, looking at why there are these differences.

Respond to dance and consider where and why people dance, starting with dances from Australia, including dances of Aboriginal and Torres Strait Islander Peoples (ACADAR004)

## The Sleeping Beauty Activity Ideas for Band 2: Years 3 – 4

1) Consider and discuss the greetings used in Act 1 when the King and Queen enter. Try performing these formal methods of greeting with each other and explore alternate ways to greet people. Combine these movements and then utilise the choreographic element, 'repetition', to create a greeting sequence.

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)

2) Discuss the importance of warming up the body before any physical exercise. Identify other sports and activities where a warm up is necessary. Consider different ways of warming up the body – stationary movement or stretching (non-locomotor), and cardiovascular movement such as running, galloping, hopping and skipping (locomotor movement). Allow students to create their own warm up sequences to teach to each other.

Practise technical skills safely in fundamental movements (ACADAM006)



3) Identify the theme of 'good versus evil' and watch how the characters Wisdom Fairy and Carabosse use movement that communicates these ideas (example – soft versus sharp movement qualities). Listen to each character's leitmotifs (musical phrase) in Tchaikovsky's score to recognise the differences between the two. Use this movement and the music as a stimulus to explore contrasts of movement. Allow students to create new contrasting movements linked to the thematic idea of good versus evil.

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)

4) Consider the social dances within the culture and context of *The Sleeping Beauty*. The ballet premiered in 1890 and during this time the social dances were very upright and formal (example – the polonaise). Learn and compare walking entrances from the Act 2 court scene and compare them to our current social dances (example – Macarena, Gangnam Style and Hokey Pokey). Seek a local Aboriginal or Torres Strait Islander member of the community and ask them to discuss, or if possible show/teach, a social dance from their own culture. Remember to always ask permission and follow protocol, as some dances cannot be shared or performed.

Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance (ACADAR008)

## The Sleeping Beauty Activity Ideas for Band 3: Years 5 – 6

1) Research and discuss the history of ballet in Russia during the 1890s – the wealth, propriety, opulence and grandeur. Ask students to create a social dance for the 1890s based around these themes. Using the choreographic devices canon and unison within their social dance, prompt them to change the mood and effort of the movement and perform the same dance as if it is for the current year.

Explore movement and choreographic devices, using the elements of dance to choreograph dances that communicate meaning (ACADAM009)

2) Investigate stereotypes of antagonists in popular culture and literature. In what other fairy tales are these stereotypes found (example – the evil stepmother in *Snow White*)? Examine how they are portrayed as characters – their costumes and their movements. Learn a phrase of Greg Horsman's Wisdom Fairy's movement and adapt it to convey dark, evil and sinister characteristics using expressive skills (facial expressions).

Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination (ACADAM010)



3) Watch the scene where the Wisdom Fairy places a 100 year sleeping spell on the kingdom (end of Act 1). Identify and discuss other 'lost' kingdoms, such as Pompeii, the City of Atlantis and Terracotta Army/Warriors. Consider the cities' before and after states and create a dance to convey this contrast (energetic and fast movement versus slow and gentle movement). Extension activity: Ask the students if they and their city were placed under a 100 year sleeping spell, what would they wake up to find? Use movement (including expressive skills) to communicate a before and after spell state of the city (example – invent a completely new way of moving to represent their city 100 years in the future).

Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community (ACADAM011)

Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance (ACADAR012)



# Activities for Bands 4 – 5 and Senior Years: A Year 7 – 12 Classroom

(Australian Curriculum and Queensland Curriculum and Assessment Authority)

*The Sleeping Beauty* provides a perfect balance of fairy tale storytelling and classical ballet. The frequent reincarnations of the narrative in popular culture mediums make this historically significant genre relevant to Year 7 – 12 students. *The Sleeping Beauty* is thematically strong, offering multiple touch points that can be used as choreographic stimulus and a myriad of opportunities to engage in deep critical analysis and reflection. The concept of ‘good versus evil’, the five fairies known as Wisdom, Beauty, Wit, Grace and Song, the use of a dragon prop (manned by three people) and a multi-dimensional and transforming set allow teachers to create interesting activities from a large range of stimulus that will engage, challenge and inspire students.

## *The Sleeping Beauty* Activity Ideas for Band 4: Years 7 – 8

1) Divide students into groups of three or four and provide them with a piece of paper with a character from *The Sleeping Beauty* written on it. Groups use this to create a mind map of all the information about their character they learned from watching the ballet, making sure they reference the elements of dance to justify their opinions (example – sharp and angular lines created by Carabosse to convey her as evil). Groups then take turns to present their mind map to the rest of the class. Students then research other ballets throughout history and compare how the characters were conveyed in the various ballets. Consider the historical, cultural and social context of when the ballet was created and how this influenced the stylistic features of it.

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

Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples (ACADAR019)

Activity provided by Meka Ingram as part of QB, QUT partnership outcome.

2) Teach students a phrase of the Wisdom Fairy’s movement and perform it to both the Wisdom Fairy and Carabosse’s leitmotifs (musical phrases). Discuss as a group how performing the phrase to the different leitmotifs affected the movement and also the technique required to be able to perform the movement in a different way. Divide students into groups of two and provide each student with either a good or evil card (without revealing it to their partner). Students will alter their movement qualities and facial expressions to convey which card they received. Students then perform for each other to both leitmotifs and discuss with their partner which card they had been given and which music better suited their movement.

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

Rehearse and perform focussing on expressive skills appropriate to style and/or choreographic intent (ACADAM 017)

Activity provided by Georgia Nothling as part of QB, QUT partnership outcome.

3) Divide students into groups of five and provide them with the definitions of the concepts – wisdom, beauty, wit, grace and song (after the five good fairies). Each group selects one definition and works collaboratively to create two short phrases. The first phrase requires students to convey the intent of giving their particular gift to Princess Aurora (literal). The second phrase requires students to convey the characteristics of the gift (abstract). To assist students, provide a list of space and dynamic elements for them to pick four that suit their concept most. Students can use ternary form (ABA) to structure their two phrases into a short dance piece.

Combine elements of dance and improvise by making literal movements into abstract movements (ACADAM 013)

Develop their choreographic intent by applying the elements of dance to select and organise movement (ACADAM014)

Structure dances using choreographic devices and form (ACADAM016)

Activity provided by Meka Ingram as part of QB, QUT partnership outcome.

## *The Sleeping Beauty* Activity Ideas for Band 5: Years 9 – 10

1) Divide students into pairs to learn the segment of *The Sleeping Beauty* where Carabosse gives Aurora the black rose and soon after pricks her finger and collapses. Provide each student with an emotion (example – tired, sad, hungry, excited, thankful, joyous, relief, etc.) which they must convey through their facial and body expressions while performing the original movement. After practicing, students can perform for each other and provide constructive feedback on how successful they were in conveying their intent and how they could better convey their intent.

Practice and refine technical skills to develop proficiency in genre – and style – specific techniques (ACADAM022)

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)

Activity provided by Meka Ingram as part of QB, QUT partnership outcome.

2) Prepare a random draw (hat) which includes stimulus that represent ‘good and evil’ including words (example – villainous, wicked, honest, and kind), quotes (example – “evil forgets a tornado. But goodness battles in a straight line” – Caris Roane, 2012) and pictures (example – rainbow, storm, villain from a movie). Students are asked to individually draw two pieces of stimulus from the hat and use them as inspiration to create two motifs. Encourage students to improvise and explore movements that they have not previously learned. Provide students with rules regarding dance elements to assist them in extending their motifs into phrases (example – vary speed from fast to very slow at least once). Students can then structure their phrases into a short dance piece using various forms (example – binary form, ternary form, theme and variation).

Improvise to find new movement possibilities and explore personal style by combining elements of dance (ACADAR020)

Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent (ACADAM021)

Structure dances using motifs, choreographic devices and form (ACADAM023)

Activity provided by Georgia Nothling as part of QB, QUT partnership outcome.

3) Provide students with a list of various versions of *The Sleeping Beauty* on individual pieces of paper (Giambattista Basile’s, Marius Petipa’s, Greg Horsman’s) and as a class place them on the wall in chronological order of when they were created. Divide the students into groups of four and allocate each group a version of *The Sleeping Beauty* to research. Consider the historical, cultural and social context of when the version was created and how this influenced the stylistic features of it. Groups present their findings to the class. To conclude, the class reassesses the order they previously placed on the wall and considers any amendments which need to be made.

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)

Activity provided by Georgia Nothling as part of QB, QUT partnership outcome.

## Queensland University of Technology and Queensland Ballet Partnership

In 2015, as part of a partnership with QUT, QB representatives worked with Graduate Diploma of Education student-teachers to discuss the benefits of school students attending live dance performances, and the ways in which teachers can maximise student outcomes through creating pre- and post-show activities.

QUT student-teachers were required to create one appreciation, choreographic and performance activity each, with two students having the opportunity to see their work published in a formal QB Teacher’s Resource Kit.

Meka Ingram and Georgia Nothling won the Teacher’s Resource Kit Writer Award and their activities have been included in the Band 4 and 5 activity section (Years 7 – 10).

## The Sleeping Beauty Activity Ideas for Senior Years: Years 11 – 12

Activities generously written by executive members from Ausdance Educators Queensland, in collaboration with QB.

1) Warm up with a ballet technique class focusing on the specific movement vocabulary, execution of movement, and technical and expressive skills required when performing ballet. Following this, teach students *The Sleeping Beauty* repertoire and excerpts. Two effective pieces of repertoire include the polonaise dance in Act 2 (group dance during the wedding scene) or one of the five fairy solos (performed in Act 1 during the christening scene). Discuss with students the characters' personalities, their objectives, their relationships with other characters and their background stories (how they grew up and developed their relationships with the other characters). Students can reference Greg Horsman's interview (within this Teacher's Resource Kit) and use this information to assist in conveying the intent of the choreography through dance components and expressive skills.

Demonstrate their knowledge and understanding by integrating dance components and technical skills when performing dance works.

Interpret choreographic intent through the synthesis of dance components and expressive skills when performing dance works.

2) Students watch *The Sleeping Beauty* polonaise dance in Act 2 (group dance during the wedding scene). Discuss with students how they can re-choreograph the dance to be suitable entertainment for a contemporary wedding, considering how people dance at a contemporary wedding as compared to the polonaise in *The Sleeping Beauty* (which has Polish folk dance origins). During practical classes, students should play with dance components and structuring devices to test and convey intent. At the conclusion of each lesson, write a brief blog to reflect on the collaborative choreographic processes and justify choreographic decisions.

Demonstrate knowledge, understanding, selection and manipulation of dance components and skills, in response to stimuli, to convey choreographic intent in dance works.

Structure dance works that demonstrate the integration and synthesis of dance components and skills to convey choreographic intent.

3) "I have tried to maintain the great traditions of the ballet without weighing it down with antique trappings that would seem irrelevant to today's audiences. My goals have been to make as rich a production as possible, to keep what is essential, and to choreographically blend new elements with the traditional ones.....I strive to allow the work to entertain without losing sight of its great history and significance and to tell the story in a way that engages the audience."

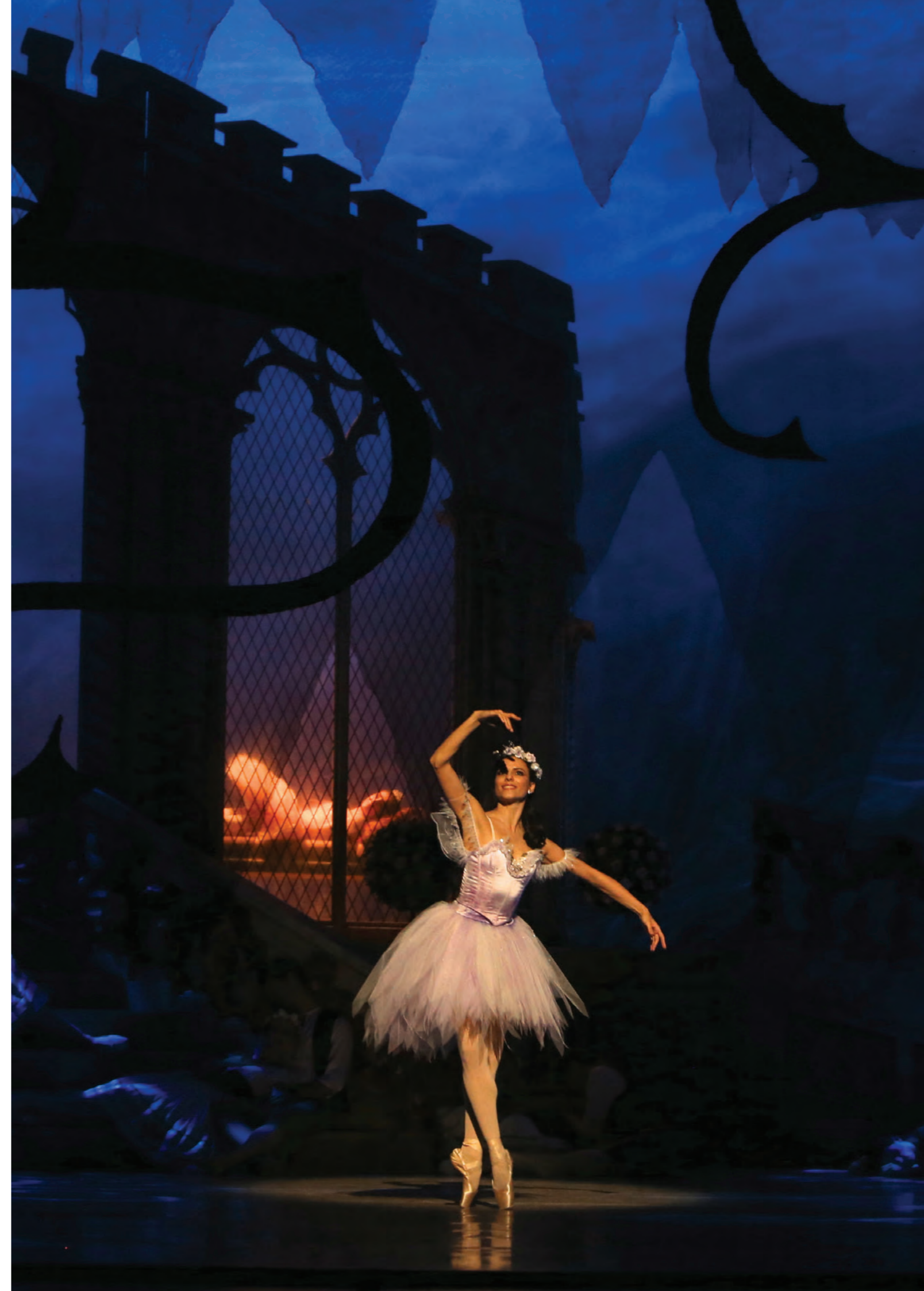
Greg Horsman, QB Choreographer, 2015

In response to the aforementioned statement, students evaluate whether QB's *The Sleeping Beauty* is relevant to contemporary Australian audiences. Students may choose to discuss the themes conveyed in *The Sleeping Beauty*, describing and analysing how these themes are conveyed through the movement and non-movement components. Remind students to use appropriate ballet terminology and reference ideas appropriately.

Demonstrate their knowledge and understanding of dance components and skills in context through the use of dance terminology, referencing and language conventions.

Analyse and interpret the interrelationships between dance components and skills in context.

Synthesise, evaluate and justify decisions and conclusions in context.



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