

Queensland Ballet

A Midsummer Night's Dream

Teachers' Resource Kit



Queensland
Government



Australian Government



LIVE MUSIC PARTNER



Queensland Ballet is supported by the Queensland Government through Arts Queensland.

Table of Contents

About Queensland Ballet.....	page 2
About Queensland Ballet’s Education Programs.....	page 2
Using this Kit.....	page 3
Links to Curriculum.....	page 3
Queensland Ballet Education Program Alignment.....	page 4
Ballet History and Technique (years 7-12).....	page 4
Partnering (years 7-12).....	page 4 & 5
School Immersion Experiences at the Thomas Dixon Centre.....	page 5 & 6
About the Production.....	page 6
Synopsis.....	page 7
The Creative Team.....	page 8
The Characters.....	page 8
History of Theatre.....	page 9
William Shakespeare and the Play.....	page 9
Felix Mendelssohn and the Music.....	page 9 & 10
Activity Suggestions.....	page 11 & 12
Q&A with the Music Arranger and Conductor.....	page 13 & 14
From the Costume and Set Designer.....	page 15
References.....	page 16
Appendices.....	page 17
Appendix 1: ACARA V9.....	page 18
Appendix 2: QCAA Senior Dance: General.....	page 19
Appendix 3: QCAA Senior Dance: Dance in Practice.....	page 20

Queensland Ballet acknowledges the traditional custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural land scape of this country.

About Queensland Ballet

Queensland Ballet is a vibrant and compelling contributor to Australia's cultural landscape and an integral part of the national and international ballet ecology. Our dancers have performed to widespread acclaim locally, nationally, and internationally, we have a thriving elite dancer training Academy, and we offer inspiring education and community engagement programs across Queensland.

Our aim is to make dance accessible to all – from watching a story unfold on stage, to learning dance, and professional ballet training. We aim to reach far and wide with events, and to take you beyond the stage immersing you in the stories that move you.

About Queensland Ballet's Education Programs

Queensland Ballet's adept Teaching Artists bring curriculum-aligned, safe, and inclusive dance experiences directly to your students. Developed by our specialist Community and Education Team and validated by educators, our education programs are meticulously crafted to align with the Australian Curriculum V9 – The Arts: Dance strands, encompassing content descriptors, elaborations, and connections to General Capabilities and links to Achievement Standards. Our Senior offerings seamlessly align with QCAA Senior Dance General and Applied Syllabi, ensuring that each workshop not only relates to but enhances the ongoing teaching and learning in the classroom. Our Early Childhood workshops are hinged on the five broad learning outcomes identified in the Early Years Learning Framework (EYLF).

Our programs offer students and teachers inspiring, accessible and relevant dance experiences to suit all ages, year levels and abilities. We do this through an exciting and carefully curated program of:

- In-School Workshops
- School Immersions at the Thomas Dixon Centre
- Teaching Resources
- Teacher Professional Development sessions
- Community Dance Classes
- Regional Tours

Developed by a team of highly experienced program managers, educators, Teaching Artists, Community Specialists, all offerings are underpinned by artistic excellence, curriculum relevance, accessibility, and creativity.

If you are interested in learning more about our Education programs, please visit our [website](#) or email education@queenslandballet.com.au

Using this Kit

This resource kit provides a platform for exploring the historical, social, and artistic contexts of *A Midsummer Night's Dream*. It can supplement a school group's visit to the theatre, support an In-School Workshop or School Immersion, or serve as a broader starting point for investigating ballet as an artform.

Using behind-the-scenes insights and personal reflections from the creatives behind Liam Scarlett's *A Midsummer Night's Dream*, this kit can inspire Dance, Drama and English teachers across Queensland to create meaningful learning experiences for students. This document outlines activities linked to strands of the Australian Curriculum Dance V9 and QCAA General Dance and Dance in Practice but includes activities for Drama and English classes.



Links to Curriculum

This stunning production is an engaging professional example of classroom study in action. Students will recognise the consideration and application of space, time, dynamics, and relationships, along with choreographic devices, structural, and production elements used to convey and emphasise meaning, context and viewpoint, creating a beautiful, ethereal, and whimsical aesthetic. It showcases exceptional application and execution of style-specific techniques, technical and expressive skills employed to convey meaning, portray characters, and communicate the narrative.

View the specific curriculum information for the levels listed below in the appendices.

ACARA V9 – Appendix 1

QCAA Senior Dance: General – Appendix 2

QCAA Senior Dance: Dance in Practice – Appendix 3

Rian Thompson and Laura Hidalgo, A Midsummer Night's Dream 2016. Photography David Kelly.

Queensland Ballet Education Program Alignment

Have you booked your In-School Workshop or School Immersion Experience to accompany your trip to the theatre? In-School Workshops to compliment this production include:

Ballet History and Technique (years 7-12)

Learning Objectives:

Explore and identify historical and social contexts, evolution and key characteristics of court ballet, romantic ballet, classical ballet, and modern ballet.

Identify and physically demonstrate specific movements and techniques associated with each historical period, including court ballet, romantic ballet and classical-inspired exercises and modern ballet adapted repertoire.

In the Ballet History and Technique workshop, students will explore how different styles of ballet evolved within their historical and cultural contexts through an adapted technique and repertoire lesson that identifies specific movements and techniques that evolved from historical periods of the artform: Court Ballet, the Romantic period, Classical ballet, and Modern ballet.

A perfect practical incursion to assist students in answering the QCAA General Dance's Unit 1 Enquiry Question 'How do purpose and context influence the manipulation of movement through selection of dance concepts to communicate meaning'. (Dance 2019 v1.1 General Senior Syllabus (qcaa.qld.edu.au)). This workshop also provides opportunities for students to work across ACARA General Capabilities in Critical and Creative Thinking, Intercultural Understanding, Literacy (speaking and listening) and Personal and Social Capability.

Partnering (years 7-12)

Learning Objectives:

- Explore and experiment with the fundamental principles of dance partnering, including trust, consent, and the physical elements such as centre of gravity, base of support, force, and momentum.
- develop style-specific technique in balletic and contemporary partnering through the exploration of contact and non-contact exercises.
- Apply technical and expressive skills to learn, perform and present adapted repertoire.

The Partnering workshop explores spatial awareness, the relationship between a dancer and others and some of the basic principles of physics involved in moving in contact with other performers. Students will be carefully introduced to safe dance practice principles in fun warm-up activities that invite students to connect physically and safely with others and isolate and strengthen main muscle groups. Students will then experiment with relationships between two bodies through scaffolded improvisation tasks, trust games and adapted ballet pas de deux and contemporary partnering exercises. The workshop will end with students working with each other to learn some QB partnering repertoire – a sequence from one of the company’s modern productions. This workshop provides opportunities for students to work across ACARA General Capabilities in Critical and Creative Thinking, Intercultural Understanding, Literacy (speaking and listening) and Personal and Social Capability.

School Immersion Experiences at the Thomas Dixon Centre



Queensland Ballet’s School Immersions not only offers a memorable and enriching day for students but also aligns with educational objectives, making it a valuable investment for teachers seeking to provide a holistic immersive learning experience for their students.

Immersive learning opportunities: Students have the unique chance to observe Queensland Ballet company dancers in class or rehearsals, applying their honed technical and expressive skills to their work. This provides an unparalleled insight into professional dance practices, enhancing students’ understanding of the art form.

Exclusive access to the Thomas Dixon Centre:

School Immersions includes a tour of the newly refurbished Thomas Dixon Centre, the Queensland Ballet’s home. This behind-the-scenes access to the Talbot Theatre, studios and other on-site areas allows students to explore the world of our professional dance company, gaining knowledge about the technical and creative aspects of staging a performance.

Curriculum-aligned dance workshops: The practical dance class or workshop is not only a hands-on experience for students but is also designed to align with curriculum subject matter and, where possible, will be tailored to suit your current unit of work/interest. This ensures that the immersion experience contributes directly to the educational goals of the participating students, making it a valuable supplement to classroom learning.

Personalised Q&A with industry professionals: Students have opportunity to engage in a Q&A session with Queensland Ballet company staff in areas of their interest, such as Dancer Health, Wardrobe, Technical Production, Design, or Artistic. This personalised interaction allows students to explore potential career paths, seek advice and gain insights from professionals working in the field.

Inspiration for aspiring artists: Exposure to the professional environment at Queensland Ballet can be a powerful source of inspiration for students.

About the Production



Since the original play was written in the 1590s, *A Midsummer Night's Dream* has been consistently performed across the world, becoming a source of inspiration for many artistic endeavours, from instrumental music and song to opera, painting, film, and ballet. Several ballet choreographers have used Shakespeare's play, offering a different perspective and treatment, including George Balanchine's 1962 full length work, *A Midsummer Night's Dream*, and Frederick Ashton's 1964 one-act ballet, *The Dream*.

Co-produced by Queensland Ballet and The Royal New Zealand Ballet, Liam Scarlett choreographed *A Midsummer Night's Dream* anew in 2015. Like Balanchine's ballet, Liam Scarlett's

production consists of two acts (full-length) and the music has been augmented (extended) with additional music by Mendelssohn, orchestrated by Queensland Ballet's Music Director and Principal Conductor, Nigel Gaynor. Somewhat different to Balanchine's interpretation, Scarlett chose to explore the narrative across the two acts - only resolving the love dispute in Act 2. Similarly to Ashton's ballet, Scarlett's ballet takes place entirely within the magical forest.

Page 5: School Immersions at the Thomas Dixon Centre. Photography Angharad Gladding.

Page 6: Rian Thompson and Laura Hidalgo, *A Midsummer Night's Dream* 2016. Photography David Kelly.

Synopsis

Act 1

In a forest clearing, under a moonlit night sky, Titania and Oberon quarrel over a Changeling found sleeping in the woods. Titania eventually takes possession of the infant. In his rage Oberon summons his apprentice Puck and sends him to search for a magical flower. When sprinkled into the eyelids of a person sleeping, this magic flower causes the sleeper to fall in love with the first creature he or she sees upon awakening. Oberon plans to use this on Titania in revenge.

Meanwhile, some explorers enter the forest in search of the exotic specimens to be found there, and a complicated love triangle ensues. Helena pines for Demetrius, who is in turn infatuated with Hermia, who is happily coupled with Lysander. Upon seeing this, Oberon orders Puck to resolve this situation by using the magic flower to make Demetrius return Helena's affections. However, Puck confuses the two men and administers the potion to the wrong one, causing even more trouble.

Titania awakens under the flower's spell to fall in love with the rustic Bottom, whom Puck has transformed into a donkey. Oberon spies on the couple, taking great pleasure in Titania's humiliation, to which she is entirely oblivious.

Act 2

Upon realising Puck's mistake with Demetrius and Lysander, Oberon is furious and sets about punishing Puck and resolving the mess, so that Lysander returns to loving Hermia and Demetrius finds love with Helena.

Bottom is restored to human form and as the night draws to a close, Titania and Oberon resolve their differences and gently return the sleeping Changeling to where it was found, and to its own midsummer night's dream.



The Creative Team

Choreographer

Liam Scarlett

Costume and Set Designer

Tracy Grant Lord

Stager

Laura Morera

Lighting Designer

Kendall Smith

Music

Felix Mendelssohn

Music Performed by

Camerata – Queensland’s Chamber Orchestra

Music Arranger and Conductor

Nigel Gaynor

The Characters

Oberon

King of the Fairies

Titania

Queen of the Fairies

Puck

apprentice to Oberon

Bottom

a young rustic

Helena

in love with Demetrius

Demetrius

in love with Hermia

Hermia

in love with Lysander

Lysander

in love with Hermia

Cobweb

a fairy

Mustardseed

a fairy

Peaseblossom

a fairy

Moth

a fairy

Fairies, Rustics,
Changeling Boy



History of Theatre

Theatre is an art form or discipline that uses live performers to communicate an experience, either real or imagined, to an audience through a combination of gestures, speech, song, music, and dance (Carlson, 1993).

Throughout history there have been a variety of dramatic forms and styles, informed by dramatic traditions from different cultural and social inheritances, which influence the way in which the dramatic action is structured, organised, and shaped and how the dramatic action is expressed or performed.

William Shakespeare and the Play

- Born in 1564 in Stratford-upon-Avon, England, Shakespeare is arguably the greatest playwright and dramatist throughout history, creating 38 plays which are still performed consistently across the world (Bio, n.d.).
- Many of Shakespeare's plays reflect the social, cultural, and historical climate of the time – the Elizabethan Age. During this time in England, there were wartime triumphs, economic successes, and the constant threat of illness and death from the bubonic plague (known as the Black Death) which killed two of his older siblings (Bio, n.d.)
- *A Midsummer Night's Dream* is arguably Shakespeare's most famous comedy. Though the first recorded performance of the play occurred in London on New Year's Day, 1605 at the court of King James I, it was most likely written and first performed during the 1590s (Hunter, 1870).
- The play was popular in Shakespeare's lifetime and during the early part of the Jacobean period, however it fell out of favour during the 17th Century. It wasn't until 1842 when it was performed again, using Mendelssohn's music and ballet sequences (Blom, 1955).
- His first play about marriage, the work dramatises gender tensions that arise from complicated familial and romantic relationships (Shmoop, 2016)

Felix Mendelssohn and the Music

- Born in 1809 in Hamburg, Germany, Jacob Ludwig Felix Mendelssohn-Bartholdy, is a 19th Century Romantic composer who composed over two hundred compositions (Todd, 2003). His music features colourful nuances and catchy melodies that inspire imagery and narratives.
- Mendelssohn enjoyed reading Shakespeare's plays (translated into German) and in particular *A Midsummer Night's Dream*. By the age of 17, he had composed an Overture to *A Midsummer Night's Dream* Opus 21, which was debuted in 1827. This original short piece consisted of a series of colourful motifs that were associated with many of the characters from the play though was not associated with any performance of the play. The light, scurrying motifs are linked to the fairy

kingdom, while hunting calls and more courtly melodies portray the rustics and the world of the Athenians (Classic FM, n.d.).

- In 1842, King Friedrich Wilhelm IV commissioned Mendelssohn to compose incidental music for three plays including *A Midsummer Night's Dream*. Drawing on the motifs of his previously completed Opus 21, Mendelssohn composed 12 pieces and a finale to be performed as part of a play by Ludwig Tieck. Some of these included songs (in German) using Shakespeare's texts (Blom, 1955).



The Lovers and Rustics, A Midsummer Night's Dream, 2026. Photography David Kelly.

Activity Suggestions

Dance

- Exploring works, including comparing and contrasting, can be a great way for students to understand the concepts of adaptation, choreographic style and the ways in which social context impact artistic endeavour. Expose students to a variety of works and enable sufficient time to research historical, social, and cultural activities and implications of a period and/or location. This will allow students to better understand how an artist can use his/her work to comment on life and living.
- The complex love relationships between the four human characters – Demetrius, Hermia, Helena and Lysander – are a rich source of stimulus for choreographic activities. Students can physically explore the unrequited love of the four characters, using various dance components and structuring devices to test and convey their intent.
- Learning repertoire can be an effective opportunity for students to develop technical and expressive skills required when performing ballet. Students can explore physically how the repertoire conveys the characters' personalities, their objectives, and their relationships with other characters.
- Responding to Liam Scarlett's *A Midsummer Night's Dream* provides an opportunity for students to analyse and interpret the interrelationships between dance components and skills and evaluate how these are used to convey choreographic intent. Students may also develop their knowledge of ballet terminology, referencing and language conventions.

Drama

- Adapting Liam Scarlett's *A Midsummer Night's Dream* into a play for a contemporary audience is a fantastic way for students to create dramatic action using the elements of drama. Students can analyse and compare the differences between the play, the ballet and their own versions to develop a stronger understanding of how conventions, form and style can impact dramatic action and meaning.
- Reading the play and observing the performance offers students a chance to compare the similarities and differences in the subject matter and treatment between the two, and whether these are significant. Students can investigate and analyse the way the narrative has been retold and adapted to develop an understanding of how people, cultures, places and concepts can be represented in different texts and contexts.
- Analysing the purpose and researching the historical and cultural context of Shakespeare's play can inform a student's own performance of a scene from the play. Students can manipulate the elements of drama to achieve the characteristics of the Elizabethan style and use voice and movement to communicate dramatic action and meaning to audiences.

- Listening to and discussing Mendelssohn's *A Midsummer Night's Dream* music can be a great source of inspiration for choreographic activities and improvisations, focusing on the use of tempo, dynamics and instrument tone colour.
- Responding to Liam Scarlett's *A Midsummer Night's Dream* provides an opportunity for drama students to analyse how the performance facilitated meaning. Students can evaluate, with supporting evidence, how effectively this meaning was communicated to audiences.
- Exposing students to ballet mime as a form of communication and experimenting with how this can be used to convey a script can be a useful way for students to explore human behaviour, emotions and empathy to convey roles and characters.

English

- Viewing Queensland Ballet's production of *A Midsummer Night's Dream* and reading Shakespeare's play provides an opportunity for students to analyse and compare how texts across various mediums can be structured and organised. Students can also compare the role of the writer and the choreographer, evaluating their relationship with audiences.
- Researching and defining key Shakespeare phrases and comparing the text structure between these and contemporary Australian phrases provides an opportunity for students to develop an understanding of language variation and the effect that historical, social and cultural changes can have on languages and dialects.
- Viewing Queensland Ballet's production of *A Midsummer Night's Dream* can offer opportunities to analyse how and why meaning is made. Students can evaluate how effectively ideas, attitudes and values are represented through symbols and how meaning is created through visual representations. Particular attention can be placed on grammar and language structures, cohesive devices, vocabulary and mode-appropriate features.
- Reading the play and observing the performance offers students a chance to compare the similarities and differences in the subject matter and treatment between the two, and whether these are significant. Students can investigate and analyse the way the narrative has been retold and adapted to develop an understanding of how people, cultures, places and concepts can be represented in different texts and contexts.
- Student can identify, analyse and debate the representation of stereotypes such as traditional gender roles and romance in *A Midsummer Night's Dream*. Students can answer questions such as: are these representations present in contemporary society or relevant to contemporary audiences? Through listening and speaking, students are offered the opportunity to develop an understanding of how people, cultures, places and concepts can be represented in text.

Q&A with the Music Arranger and Conductor

Tell us a little about the history of Felix Mendelssohn's score for *A Midsummer Night's Dream*.

Mendelssohn was just seventeen when he composed the overture opus 21 in 1826. At that time, it was intended just for concert use. Sixteen years later (1842) he was commissioned by King Frederick William IV of Prussia to write incidental music for the play. Mendelssohn incorporated his overture and completed his extraordinary masterpiece.

The original *A Midsummer Night's Dream* score is approximately 50 minutes in length; however, Liam Scarlett's choreography is 100 minutes over two acts. How have you rearranged the score?

To emulate Mendelssohn's orchestral sound, I used only orchestral instruments that he had previously used, with one exception. In Act II Puck kicks the slumbering Bottom who was transformed into an ass. I included the percussion instrument Ass's Jaw (from Central America), which is literally the jawbone of an ass with the teeth wired in. When shaken or hit the teeth rattle, producing a macabre and sinister effect! While arranging or composing the transitions between sections of music, I had to consider the key (signature) relationships, as well as the motifs of each character. Strong harmonic relationships make the score sound more unified, as does the reoccurrence of each character's theme. When choosing which instrument/s carry the tune, you consider which tone or colour best suits the moment. A very general example would be to say that usually a flute has a 'happier disposition' than. On the creative process leading up to the Queensland Ballet première in 2016 the clarinet, sooner a section that should be brighter or more optimistic than the previous section, the flute is usually the best choice.

How has music been used in Scarlett's production to communicate meaning, intent and create imagery?

Mendelssohn's *A Midsummer Night's Dream* score is widely considered to be the greatest fairy music written in the 19th century. Conveniently for us, much of Mendelssohn's other orchestral music lends itself to portraying a fairy landscape, with delicate rapid string passages, shifting harmonies and restrained use of brass instruments.

For example, I selected the Hebrides Overture as Oberon's theme. This music was originally intended to portray the oceanic power and mystery of the Scottish West coastline. The piece starts softly in a minor key and builds and surges in much the same way as a rugged seascape does. This creates an eerie, threatening atmosphere, which is ideal for this character, who is the king of the fairies.



Nigel Gaynor
Queensland Ballet Music Directory
and Principal Conductor

Puck is described by Shakespeare as being able to run around the girth of the globe in 40 minutes which is why he is superbly personified by the 'quicksilver' Scherzo from Mendelssohn's String Octet. This rapid and intense music hurtles onwards, helping to create comic moments for a hasty Puck, who is very keen to serve his master, yet fails to fully consider the consequences of his actions!

Do you have a favourite moment, motif, or character?

The start of the music is breathtaking, instantly creating an atmosphere that transports us to a magical forest with fairies and mystery. I especially love Oberon's theme which is the Hebrides overture, and my favourite character is Puck!

From the Costume and Set Designer

On the creative process leading up to the Queensland Ballet première in 2016

It's a story that takes place in moonlight in the middle of a fairy wonderland. I had early discussions with Liam about the kind of space he would like to create, and he described a sort of jungle [with lots] of possibilities for positions [where] he could put the dancers in. He talked about it just being one place but having lots of opportunities to fly and jump and possibly elevated above the floor.

The fact that the whole thing takes place at nighttime and is a dream informed the palate. He talked about the idea of the rustics and the romantics and the ballet being as if they were on safari, explorers on the hunt for fairies. Even though the fairies were under their noses, they couldn't see them. The fairies are just gorgeous and magical, they're almost flying around stage. And then you get the regality of Titania, Oberon and the devotion and tomfoolery character of Bottom. I love them all.

You spend often up to a year working on these jobs, and once they are on stage, we have a very limited amount of time to adjust anything. So, we have to really make sure that everything we put on stage is there for a reason. In our heads we didn't know what it is going to be, but there's an alchemy that happens when everybody who in their various areas comes together for the first time. It was just a joy to see and be part of.



Tracey Grant Lord
Costume and Set Designer

References

- Banham, M. (Ed.). (1995). *The Cambridge guide to theatre*. Cambridge: Cambridge UP.
- Beacham, R. C. (1996). *The Roman theatre and its audience*. Cambridge, MA: Harvard UP.
- Bio. (n.d.). William Shakespeare: Biography. Retrieved January 19, 2016, from <http://www.biography.com/people/william-shakespeare-9480323>
- Blom, E. (Ed.). (1955). *Grove's dictionary of music and musicians* (5th ed.). New York, NY: Martin's Press.
- Brockett, O. G., & Hildy, F. J. (2003). *History of the theatre* (9th ed.). Boston: Allyn and Bacon.
- Carlson, M. (1993). *Theories of the theatre: A historical and critical survey from the Greeks to the present*. London: Cornell UP.
- Carroll, H. (n.d.). *History of drama: Dramatic movements and time periods*. Retrieved January 19, 2016, from <http://study.com/academy/lesson/history-of-drama-dramaticmovements-and-time-periods.html>
- Classic FM. (n.d.). *Mendelssohn: A midsummer night's dream overture*. Retrieved January 19, 2016, <http://www.classicfm.com/composers/mendelssohn/music/mendelssohnmidsummer-nights-dream-overture/>
- Hunter, J. (1870). *A midsummer night's dream*. London: Longmans, Green and Co.
- National Endowment for the Arts. (n.d.). Elizabethan theatre. Retrieved January 19, 2016, from <http://www.shakespeareinamericancommunities.org/education/elizabethan-theater>
- Rudlin, J. (1994). *Commedia dell'Arte: An actor's handbook*. New York, NY: Routledge.
- Shmoop. (2016). *A midsummer night's dream theme of gender*. Retrieved from <http://www.shmoop.com/midsummer-nights-dream/gender-theme.html>
- Todd, R. L. (2003). *Mendelssohn: A life in music*. New York, NY: Oxford University Press.



406 Montague Rd, West End QLD 4101. PO Box 3791, South Brisbane QLD 4101.

Phone 07 3013 6666 Email mail@queenslandballet.com.au

queenslandballet.com.au

Appendices

Appendix 1: ACARA Dance Version 9

Year level	Exploring and Responding	Creating and Making
Years 7 - 8	<ul style="list-style-type: none"> Investigate the ways Liam Scarlett's <i>A Midsummer Night's Dream</i> used dance concepts to communicate ideas, perspectives and meaning. Analyse this production and how it used classical ballet to tell this well-known Shakespearean story that you might encounter in other subjects. Use viewpoints to explore questions on Liam Scarlett's choreographic intent. 	<ul style="list-style-type: none"> Explore the ways Liam Scarlett's selection and use of concepts portrayed the story and characters of <i>A Midsummer Night's Dream</i>.
Years 9 - 10	<ul style="list-style-type: none"> Investigate the dancers' use of style-specific technique, and Liam Scarlett's use of dance concepts to communicate ideas and meaning in dance in this historical context of <i>A Midsummer Night's Dream</i>. Extend movement vocabulary by observing the company performing classical ballet in Liam Scarlett's style. Analyse the use of elements of dance in classical ballet as a stimulus. 	<ul style="list-style-type: none"> Use a style-specific form to structure a dance. Observe and analyse the movement in <i>A Midsummer Night's Dream</i> to identify characteristic techniques.

Appendix 2: QCAA Senior Dance: General

<p>Unit 1 – Moving Bodies</p> <ul style="list-style-type: none"> Different purposes and contexts for dance. Study of how classical ballet and Liam Scarlett's style can communicate meaning. Style of a current/historical ballet style. Extend research to investigate historical and cultural origins of ballet to identify key characteristics, movement, and terminology. Observation and exploration of how technical and expressive skills can be applied to enhance execution of style specific technical. 	<p>Unit 4 – Moving My Way</p> <ul style="list-style-type: none"> Explore how Liam Scarlett's movement style and choreography reflects his personal context, influences, perspectives, and viewpoint.
---	--

Appendix 3: QCAA Senior Dance: Dance in Practice

Unit Option B: Industry

Use dance practices	Evaluate dance works	Plan dance works
Explore style specific techniques of classical ballet suitable for a stage-performance of a Shakespearean story.	<ul style="list-style-type: none"> • Analyse and interpret how Liam Scarlett used dance concepts to communicate his ideas in <i>A Midsummer Night's Dream</i>, a production created for a theatre performance. • Analyse and discuss the production elements involved in <i>A Midsummer Night's Dream</i> and how they enhanced the storytelling. • Examine the dancers' use of technical and expressive skills to communicate the story. 	<ul style="list-style-type: none"> • Include Liam Scarlett's <i>A Midsummer Night's Dream</i> in research and analyses about the types of movement appropriate for a theatrical ballet production of a well-known story. • Engage with Queensland Ballet through an In-School Workshop or School Immersion Experience.