

Queensland **Ballet**

Queensland Ballet at Home
and Queensland Ballet on Tour

Teachers' Resource Kit



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

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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 landscape 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 at Home / Queensland Ballet on Tour

Sharing the beauty of ballet with as many Queenslanders as possible has always been a priority for Queensland Ballet, and we're delighted to travel around Queensland with *Queensland Ballet on Tour*, including a Brisbane season *Queensland Ballet at Home*, revealing a treasure trove of ballet masterpieces and rich stories including one of the most-loved excerpts in the ballet world.

The evocative *Three Preludes*, choreographed by Ben Stevenson OBE, is a tale of two dancers falling in love. Comprising only a ballet barre, piano music, and the duo, this sweeping and romantic story is exemplified by compelling choreography and graceful, synchronised movement to sublime music by Sergei Rachmaninoff.



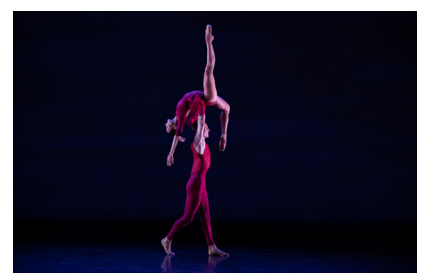
Tchaikovsky Mash evokes the classical era of dance in a compilation of short works featuring the music from Tchaikovsky's *Swan Lake* and *The Sleeping Beauty*. The piece is a collage of influences and a mix of his renowned music; familiar, and yet, perhaps not.



Marius Petipa's *Le Corsaire* pas de deux is one of the most famed excerpts in ballet history. Transporting audiences to a world of swash-buckling pirates and exotic landscapes, the elegant excerpt requires technical brilliance and precise partnering. Premiering in Paris in 1856, the full-length ballet was inspired by the 1814 poem *The Corsair* by Lord Byron.



Greg Horsman's beautiful *A Rhapsody in Motion* premiered in 2022 to audience and critical acclaim and explores the fascinating relationship between the dancer and the captivating music of Rachmaninoff. This production features the second and third movement of this work.



1. Principal Artist Lucy Green and Company Artist Edison Manuel performing *Three Preludes* in 2024.
2. Principal Artist Neneka Yoshida and Soloist Vito Bernasconi performing *Tchaikovsky Mash* in 2024.
3. Soloist Laura Tosar and Principal Artist Patricio Revé performing *Le Corsaire* in 2024.
4. Senior Soloist Chiara Gonzalez and Principal Artist Joel Woellner performing *A Rhapsody in Motion* in 2024.
Photography David Kelly.

Performance Dates

GOONDIWINDI
WAGGAMBA
COMMUNITY
CULTURAL CENTRE
28 FEBRUARY 2024

THE EMPIRE THEATRE,
TOOWOOMBA
1 MARCH 2024

BROLGA THEATRE
AND CONVENTION
CENTRE,
MARYBOROUGH
6 MARCH 2024

MONCRIEFF
ENTERTAINMENT
CENTRE,
BUNDABERG
8 MARCH 2024

THE EVENTS CENTRE,
CALOUNDRA
15 MARCH 2024

THE WORLD THEATRE,
CHARTERS TOWERS
20 MARCH 2024

CAIRNS PERFORMING
ARTS CENTRE
22 - 23 MARCH 2024

PILBEAM THEATRE,
ROCKHAMPTON
27 MARCH 2024



Queensland Ballet on Tour Community Engagements

Our Community and Education team are excited to hit the road with the Company to connect with communities and spread the magic of ballet with people of all ages and abilities through In-School and Kindergarten Workshops and Community Classes. We invite dancers of all ages, school and studio teachers and seniors to join us for a range of inclusive workshops that will get you moving and inspire your inner creativity. No previous dance experience is required.

To learn more and book workshops: queenslandballet.com.au/community/regional-programs



Links to Curriculum

Queensland Ballet's adept Teaching Artists bring a curriculum-aligned, safe and inclusive dance experience directly to your school. Developed by our specialist QB Community Engagement Team and validated by educators, our In-School Workshop program is 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.

Workshop Alignment

Have you booked your In-School Workshop to accompany your trip to the theatre? In-School Workshops to compliment this mixed bill include:

Moving Stories (Kindergarten)

Example Lesson Aim (taken from EYLF outcomes):

- Students will use their listening skills to perform ballet movements and positions
- Students will explore movements and expressive actions reflecting animals and natural elements in various contexts inspired by a story
- Students will communicate verbally and non-verbally to express ideas

Moving Stories guides students through a ballet-inspired physical warm up incorporating numeracy and language games. Student dancers then work together, led by their Queensland Ballet Teaching Artist, to explore the narrative, characters, environments, and social themes of well-known story through fun movement games and activities. Relevant at any time of year and adaptable to suit themes of study. Contact Queensland Ballet's Education Manager to discuss how we might tailor the theme of this workshop to suit your students and context.



The Nutcracker (Years 2 – 6)

Learning Objectives:

- Participate in discussions about respecting and understanding different cultures and how to use inspiration from different cultures in a respectful and informed way.
- Use dance skills to learn and perform adapted repertoire inspired by *The Nutcracker*
- Manipulate learnt choreography to emphasise meaning and character using elements of dance and choreographic devices

In The Nutcracker Repertoire Workshop, students will explore dance from other cultures and specific historical contexts through the lens of the classical ballet *The Nutcracker*. Students will be guided through a ballet-inspired physical warm up incorporating numeracy, language and simple mathematic cues before participating in movement games targeting space, direction, tempo and responding to cues. Student dancers will then learn adapted repertoire (simplified choreography) from Queensland Ballet's production of *The Nutcracker* which they will then manipulate using elements of dance and choreographic devices. This workshop culminates in a presentation of student work to celebrate learning and skills. Relevant at any time of year (though perhaps most fun in Term 4 as Christmas approaches, given the underlying theme of *The Nutcracker*!) and suitable for all students. 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.



Ballet History and Technique (Years 7 – 9)

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 7-9)

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 adapted Queensland Ballet partnering repertoire – a sequence inspired by one of the company's modern productions. Adapted repertoire could include sequences inspired by Sir Kenneth MacMillan's *Elite Syncopations*, Christopher Bruce's *Ghost Dances* or other 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.

Classroom Activities

Before the show

Things you can do to prepare your students for viewing *Queensland Ballet at Home* or *Queensland Ballet on Tour*:

- Share the overview of the four works with your classes so they are introduced to the idea of the mixed bill, the themes, meaning and different styles and contexts explored in the four works. Encourage students to connect with the production by making predictions about what they might see. Pose some questions based on the program. For example:
 - What genre-specific techniques and movements do you expect you'll see?
 - From what you've read, how do you think the style of movement and selection of production elements will differ between *Three Preludes* and the *Tchaikovsky Mash*?
 - From what you've read, which work are you most interested in viewing? Why?
- Prepare students for appreciating and responding to the performance and the different choreographers' use and selection of dance concepts to convey meaning without anything to immediately write their notes on. Mention these 'interval prompts' ahead of the performance to encourage students to notice:
 - Moments or movements that were familiar and expected
 - Moments or movements that were new and/or unexpected
 - A moment they particularly liked
 - A moment that was particularly impressive
 - A moment they noticed experiencing a specific mood or feeling
- Remind students that the audience plays an important role in Queensland Ballet's performances. Share and explore the Audience Etiquette poster located on the last page of this document.
- Book and participate in a Queensland Ballet In-School Workshop and experience some ballet technique, history and movement activities led by our experienced Teaching Artists.

To book, email education@queenslandballet.com.au.

During the show

Immerse, watch and enjoy! We don't recommend trying to take notes or fixating on anything too specific ahead of the performance.



*Principal Artist Lucy Green performing Le Corsaire in 2024.
Photography David Kelly.*

During the interval

Encourage students to take their notes and/or discuss what they've seen with a friend, responding to the above five interval prompts or, select a specific piece and prompt using suggested questions, prepared using cues from ACARA V9 Dance and QCAA Senior Dance syllabi documents.

Prep What happened first? What happened next?	Years 1 – 2 What sort of movements did the dancers perform? What were they wearing? What kind of music were they dancing to?	Years 3 – 4 Were the movements in this dance similar to movements in dances you already know?
Years 5 – 6 How were shapes and different dynamics used to communicate the main idea in the dance? How was your mood changed by this dance? What did you notice about the dancers' use of facial expressions?	Years 7 – 8 What was the choreographer's intention for this dance? What ideas did you think the dance expressed?	Years 9 – 10 What meaning is intended by the choreographer? Were any cultural traditions being represented in this dance? How does this piece of dance relate to my life and culture?
Years 11 – 12 What context do you think this dance was created in? What purpose did the choreographer of this piece want to achieve? How did the dancers use and alter technical and expressive skills to communicate the meaning of the dance for its purpose and context? How did purpose and context influence the manipulation of movement through selection of dance concepts to communicate the meaning?		

After the show

After attending the *Queensland Ballet at Home* or *Queensland Ballet on Tour* mixed bill, teachers may then extend the experience by creating, responding and making opportunities for their students to observe and record students' ideas and explore syllabus and curriculum subject matter through the lens of the works in the performance. Some suggestions to extend and align to ACARA V9 achievement standards include:

<p>Prep</p>	<p>(Australian Curriculum achievement standard): By the end of Prep, students describe experiences, observations, ideas and/or feelings about art works they encounter at school, home and/or in the community.</p> <p>Create an opportunity for the Prep students to share what happened in one of the works from the performance, for example the pas de deux from <i>Le Corsaire</i>. Can they inform other students, teachers or even their Principal about what happened first and what happened after in the dance?</p> <ul style="list-style-type: none"> Explain how facial expressions, gestures and other movements helped to communicate the feelings of the characters within the four dance works, for example the feelings of the two dancers falling in love in <i>Three Preludes</i>, the pirate Conrad and his wife Medora in the <i>Le Corsaire</i>.
<p>Year 1 - 2</p>	<p>(Australian Curriculum achievement standard): By the end of Year 2, students identify where they experience dance. They describe where, why and/or how people across cultures, communities and/or other contexts experience dance.</p> <p>Create an opportunity for the students to:</p> <ul style="list-style-type: none"> Share (verbally or through a writing task) what happened in their favourite work from the performance. Can they inform another student, teacher or even their Principal about what sort of movements the dancers performed, what the costumes looked like and what kind of music the performer danced to? Create and/or describe the patterns of movement they saw in <i>Tchaikovsky Mash</i>, through drawing, verbal explanation, or movement. Did they notice any particular movements repeating? Was there a pattern to how the dancers travelled across the stage? Can they remember the shapes of the patterns/formations of the ensemble (group of dancers)? Describe how the two lovers were feeling in <i>Three Preludes</i>. Did it look like the dancers liked each other? What did the dancers do with their bodies and faces to show this?
<p>Year 3 - 4</p>	<p>(Australian Curriculum achievement standard): By the end of Year 4, students describe use of the elements of dance in dance they experience, create and/or perform. They describe where, why and/or how dance is choreographed and/or performed across cultures, times, places and/or other contexts.</p> <ul style="list-style-type: none"> Observe students discussing the first 'interval prompt' point with a partner. For example, were there moments or movements that were familiar and expected? Were the movements in this dance similar to movements in dances they already know? Create debate teams and select a piece from the mixed bill for students to think about. Encourage them to interpret what the meaning of the piece was and what purpose they think the choreographer wanted to achieve. Offer a selection of purposes to choose from – to entertain, to celebrate, to inform. Begin a debate where teams explain and justify their interpretation and ideas with examples from the performance using their own words and learnt terminology.

<p>Year 5 - 6</p>	<p>(Australian Curriculum achievement standard): By the end of Year 6, students explain how the elements of dance are used in dance that they choreograph, perform and/or experience. They describe how dance from across cultures, times, places and/or other contexts communicates ideas, perspectives and/or meaning. They describe how dance is used to continue and revitalise cultures.</p> <ul style="list-style-type: none"> Observe students discussing the fifth 'interval prompt' point with a partner – What was a moment you noticed experiencing a specific mood or feeling? Scaffold with further prompts... <i>What was the mood or feeling? Can they describe what was happening on stage at that moment, using learnt terminology? What production elements were used? What movements were being performed? Who was performing? Can you put your finger on what the performer/s did to create the feeling.</i>
<p>Year 7 - 8</p>	<p>(Australian Curriculum achievement standard): By the end of Year 8, students analyse how the elements of dance, choreographic devices and/or production elements are manipulated in dance they create and/or experience. They evaluate the ways that dance works and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning. They describe respectful approaches to creating, performing and/or responding to dance.</p> <ul style="list-style-type: none"> Create debate teams and select a piece from the mixed bill for students to analyse. Encourage students to interpret the meaning of the piece and what ideas they think the choreographer wanted to express. Begin a debate where teams explain and justify their interpretation and ideas with examples from the performance using learnt terminology. Direct students to analyse, investigate and present knowledge of different styles of ballet, for example classical ballet, as demonstrated in the <i>Le Corsaire</i> pas de deux and more modern ballets, as demonstrated in <i>Three Preludes</i>. Encourage students to explore the time and location, iconic figures, style-specific technique or characteristics and stylistic advancements (historical, geographical and social contexts) of where the different styles developed.
<p>Year 9 - 10</p>	<p>(Australian Curriculum achievement standard): By the end of Year 10, students analyse how and/or why the elements of dance, choreographic devices, genre or style-specific techniques, production elements, and/or technical and expressive skills are manipulated in dance they create and/or experience. They evaluate how dance works and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning. They evaluate how dance is used to celebrate and challenge perspectives of Australian identity.</p> <ul style="list-style-type: none"> Work as a class to create a Venn diagram of two different works from the performance. On a large Venn template, label one circle with the title of the first work and the other with the title of the second. Note down unique work and/or style-specific observations about each dance work on the outer edge of both circles – (movement, dancers and their use of technical and expressive skills to convey the meaning, production elements, use of choreographic devices and form etc). In the overlapping section, make note of similarities between the two pieces. Observe the students' discussion of the most noticeable differences and similarities between the style and ways of communicating meaning. Direct students to analyse, investigate and present knowledge of how different styles of ballet, for example classical ballet (as demonstrated in the <i>Le Corsaire</i> pas de deux), and more modern ballets (as demonstrated in <i>Three Preludes</i>) communicate ideas, perspective and/or meaning to audiences. <ul style="list-style-type: none"> Analyse and evaluate use of elements of dance, choreographic devices, style-specific techniques, production elements and/or technical and expressive skills used and presented in the different stylistic works from the performance. Encourage students to explore the time and location, iconic figures, style-specific technique or characteristics and stylistic advancements (historical, geographical and social contexts) of where the different styles developed. Who is Greg Horsman, choreographer of <i>A Rhapsody in Motion</i>? Research Queensland Ballet's Assistant Artistic Director. Challenge students to discover: <ul style="list-style-type: none"> Biographical information about his training and career Information about his signature style/choreographic processes Artists/people/places who have influenced him and his work

Year 11 - 12

- Work as a class to create a Venn diagram of two different works from the performance. On a large Venn template, label one circle with the title of the first work and the other with the title of the second. Note down unique work and/or style-specific observations about each dance work on the outer edge of both circles – movement, dancers and their use of technical and expressive skills to convey the meaning, production elements, use of choreographic devices and form etc. In the overlapping section, make note of similarities between the two pieces. Observe the students' discussion of a) the most noticeable differences and similarities between the style and ways of communicating meaning and b) articulation of personal preferences.
- Direct students to analyse, investigate and present knowledge of how different styles of ballet, for example classical ballet (as demonstrated in the *Le Corsaire pas de deux*), and more modern ballets (as demonstrated in *A Rhapsody in Motion* or *Three Preludes*) communicate ideas, perspective and/or meaning to audiences.
 - Encourage students to explore the time and location, iconic figures, style-specific technique or characteristics and stylistic advancements (historical, geographical and social contexts) of where the different styles developed.
 - Analyse and evaluate use of the dancers' technical and expressive skills presented in the different stylistic works from the performance.
 - How do the different historical contexts of the development of these styles impact the dancers' use of technical and expressive skills to communicate meaning? Do you think historical or modern societal attitudes towards gender, entertainment and physicality have influenced what the dancers do?
 - How have these skills been used to communicate the intention of the work in their different stylistic and aesthetic context?
 - Articulate personal preference – Which work conveyed the intended meaning mostly strongly to you? What moment or specific use of dance concept/s grabbed your attention and understanding? Justify your opinion by describing what you remember of this particular moment in as much detail as you can, using dance terminology.
- Who is Greg Horsman, choreographer of *A Rhapsody in Motion*? Facilitate some reverse chronology-inspired research commencing with Queensland Ballet's Assistant Artistic Director to discover influences on ballet happening now, here in Queensland. Challenge students to discover biographical information about:
 - A. His training and career
 - B. Information about his signature style/choreographic processes
 - C. Artists/people/places who have influenced him and his work
- Ask students to then select one of Horsman's influences and repeat the process two more times (the third time selecting an influence of his influencer!). Display and share findings, discussing similarities, differences and points of interest.
- Who is Matthew Lawrence, choreographer of *Tchaikovsky Mash*? Facilitate some reverse chronology-inspired research commencing with Queensland Ballet's Ballet Master to discover influences on ballet happening now, here in Queensland. Challenge students to discover biographical information about:
 - A. His training and career
 - B. Information about his signature style/choreographic processes
 - C. Artists/people/places who have influenced him and his work
- Ask students to then select one of Matthew Lawrence's influences and repeat the process two more times (the third time selecting an influence of his influencer!). Display and share findings, discussing similarities, differences and points of interest.



Queensland Ballet



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The audience plays an important role in the performance!

Tips for audience etiquette at a Queensland Ballet performance

Know what you're about to see! Read the synopsis or purchase a program to learn about the performance, dancers and the team responsible for staging this performance. Prepare your mind for the show ahead, be aware of moments to look forward to and things you might like to discuss with your class after the performance.

Dress comfortably – school uniform is welcome. Bring a small notebook and pen to use at interval to make notes based on the Interval Prompts provided by your teacher.

Arrive ahead of the performance start time to allow for a calm entrance into the theatre. Late comers may not be permitted to the performance. It is encouraged that students do not bring school bags into the theatre but if you need to, allow time to check bags into the cloakroom if available.

Shhh... avoid all sounds that can disturb people around you and the performers (phones, talking, rustling etc). Avoid talking/whispering once the lights go down and while the performance is underway unless audience participation is part of the show. Make mental notes of what you want to comment on and discuss!

There is usually a 20-minute interval halfway through the performance where you can chat, purchase snacks and/or go to the bathroom.

Can you eat snacks during the performance?

Depends on the theatre. Please be aware of the policy of the venue you're in.

It's helpful to remember that performers on stage can see and hear the audience, so noise and movement might distract them. The dancers need to focus on dancing for your enjoyment, therefore you need to prepare yourself for sitting quietly in your seat, without your phone, for a length of the show.

Phones must be turned off and should not be accessed during the show. The light from the screen can distract you, other audience members and even performers. Give yourself the best opportunity to enjoy the show by turning your phone off and keeping it out of sight

