

# The art of dance



**Strand**  
Dance

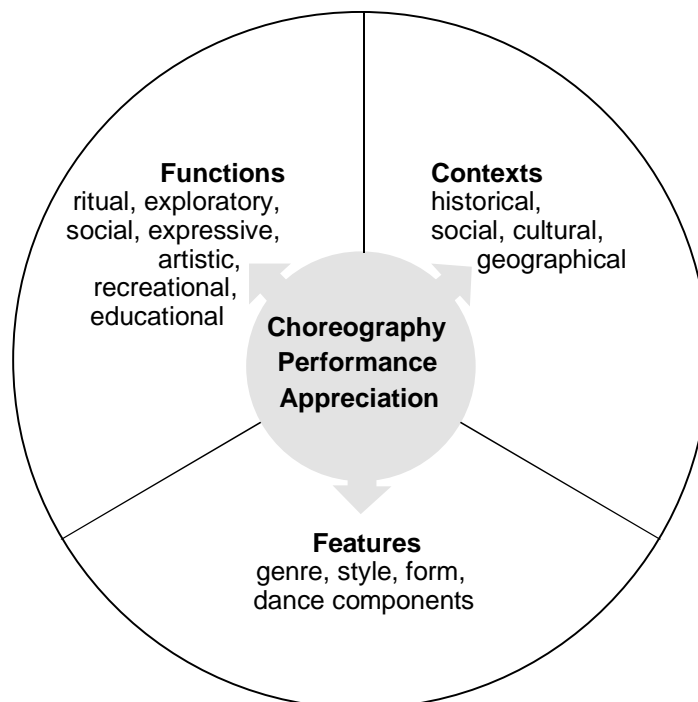
**Possible Links**  
The Arts strand of Visual Arts

## Purpose

The purpose of this module is to offer students opportunities to choreograph, perform and analyse dance using surreal works of art as stimulus for movement.

## Overview

Activities are based on a learner-centred approach and organised into three focal areas: functions, contexts and features. These can be used to provide different starting-points and different approaches to organising content and learning in dance.



Adapted from: Department of Education, Queensland, 1992, *Years 1 to 10 Dance Curriculum Guide*.

## Using this module

---

### Focus and links

This sourcebook module provides learning and teaching ideas to help students develop and demonstrate understandings related to specific dance core learning outcomes. It demonstrates one way of planning and assessing learning outcomes in a given context. The activities are neither exhaustive nor definitive but are intended as a guide for planning units suited to the needs of students. You are encouraged to modify the activities in this module to meet the specific needs and interests of particular individuals and student groups, and the learning environment. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

This module demonstrates:

- how to combine one or more core learning outcomes from within the Dance strand in a meaningful context
- the relationship between core learning outcomes, planning and assessment
- how the core content can be used for planning and assessment
- how some or all of the equity principles can be incorporated into activities.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, viewing videos and still images, interpreting visual texts, reading or viewing news reports, reading factual texts for recall of information, drawing conclusions and making comparative and critical judgments. Students then represent ideas and feelings through non-verbal modes, writing newspaper articles, reports and personal notes, structuring ideas and communicating meaning with increasing verbal and non-verbal vocabulary. Numeracy practices include awareness of time, space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills included are personal development skills, social skills, self-management skills and citizenship skills. Refer to The Arts sourcebook guidelines for more examples in each of the cross-curricular priorities.

This module offers opportunities for students who have demonstrated Visual Arts outcomes at Level 5 to apply their prior learning or to concurrently research and explore surreal art in this Dance context. Refer to Levels 5 and 6 Visual Arts core learning outcomes and related elaborations in the *Years 1 to 10 The Arts Sourcebook Guidelines* to plan Visual Arts learning experiences relevant to this module. Allow for additional time to include activities to enable students to demonstrate Visual Arts outcomes.

### Module organisation

When creating units from this module, select learning activities from each focal area — functions, contexts and features. The activities may be arranged in any sequence and combined with activities from other modules and sources. Select and adapt activities and sequence them in the most appropriate way for your students. A sample unit combining activities from each focal area is detailed on page 3.

At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

### Evaluation of a unit of work

After completion of units or work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also need to be adapted prior to their reuse.

### The art of dance — sample unit

Week	Contexts	Features	Functions
1		<ul style="list-style-type: none"> <li>• Contemporary dance technique classes</li> </ul>	
2	<ul style="list-style-type: none"> <li>• Identify what was happening in Western* society at the time when the surrealist art movement was at its peak. Consider how societal events shaped some types of Western dance at the same time.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify some characteristics of surrealism, to use as stimulus for the creation of dance sequences.</li> </ul>	
3	<ul style="list-style-type: none"> <li>• Create and perform a dream-like dance sequence incorporating the following:               <ul style="list-style-type: none"> <li>– some dance steps from Western societies of the 1930s</li> <li>– abstract movements that comment about or reflect a recent social or political issue.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Use a Salvador Dali or Joan Miró surreal work of art as stimulus to create and perform movement.</li> </ul>	
4	<ul style="list-style-type: none"> <li>• Choreograph, practise and perform a dance sequence in a space where you might expect to see works of art from the surrealist movement being displayed — for example, a non-traditional performance space such as an art gallery.</li> </ul>	<ul style="list-style-type: none"> <li>• Contemporary dance technique classes.</li> </ul>	<ul style="list-style-type: none"> <li>• Choose a current event from the news as a stimulus for a dance performance. Use abstraction, embellishment and experimentation with dynamics to present the current affair as a dream-like or surreal performance.</li> </ul>
5		<ul style="list-style-type: none"> <li>• Choose two contrasting surrealist images with differences in colour, subject matter or quality of shapes — for example, curved and angular, to use as a stimulus for a dance in binary form.</li> </ul>	<ul style="list-style-type: none"> <li>• Create and perform a sequence using form and choreographic devices to create movements that appear surreal using a section of text from Lewis Carroll's <i>Alice in Wonderland</i> as the stimulus — for example, the section where the Queen and other characters play croquet.</li> </ul>
6	Time for focused choreography and performance to refine and polish dance sequences based on surrealism.		

\* Western refers to Western Europe and North America.

## Core learning outcomes

---

This module focuses on the following core learning outcomes from the Dance strand of the *Years 1 to 10 The Arts Syllabus*.

### Level statement: Level 6

Students explore combinations of dance components and reflect on current dance practice in the creation of dance. They adapt technical skills and demonstrate expression and interpretation during performance. Students modify their performance of dances for different environments and purposes. Students articulate understanding of their own physical abilities in relation to performance.

Students recognise and acknowledge personal preferences when analysing dance. Students analyse dance using an analysis model. They communicate through various methods such as writing, talking, moving or drawing.

Students work individually and collaboratively for specific audiences and purposes within various contexts. They create safe warm-up exercises that draw connections to technique used in performance.

- DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.
- DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.
- DA 6.3 Students analyse current dance practice from various contexts using an analysis model.

## Core content

---

This module provides a learning context for the following Level 6 core content from the syllabus in addition to the core content from previous levels:

- space**
  - non-traditional performance space
- time**
  - mixed metre
- energy**
  - manipulation of dynamics
- form**
  - abstraction
  - accumulation
  - retrograde
- action**
  - genre-specific technique
- function**
  - empowerment
- analysis**
  - application of an analysis model to a whole dance work
  - justification of personal preference

## Assessment

The following table provides examples of opportunities for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>DA 5.1</b> Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p> <p><b>DA 6.1</b> Students draw on ideas from current dance practice to create and adapt sequences.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>choose two contrasting surrealist images with differences in colour, subject matter or quality of shapes — for example, curved and angular, to use as a stimulus for a dance in binary form.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>teacher observation and peer-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>video recordings of choreography that is discussed by peers.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>apply and adapt dance components, such as embellishment and transitions, to their choreography?</li> <li>choreograph dance that demonstrates understanding of the functions and purposes of contemporary dance?</li> <li>adapt dance components to create dance sequences that reflect social, cultural or contemporary contexts?</li> </ul> <p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>apply and adapt dance components such as manipulating dynamics, movement to a range of mixed metre accompaniment and abstraction of known movements?</li> <li>research the stimuli and philosophies of current dance practice to inform the use of dance components in their choreography?</li> <li>reflect current dance practice in their own choreography?</li> </ul>
<p><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</p> <p><b>DA 6.2</b> Students perform in a range of genres, adapting their dance to suit various performance situations.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>choose a current event from the news as stimulus for a dance performance and use abstraction, embellishment and experimentation with time and energy to present the current affair as a dream-like or surreal performance.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>peer-assessment — feedback on performance</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>teacher notes against criteria.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>demonstrate understanding of safe dance practice by considering the flooring and performance space when performing dance sequences?</li> <li>modify aspects of dance movements to suit physical capability?</li> <li>select techniques appropriate to the genre?</li> <li>accurately use relevant genre-specific techniques?</li> </ul> <p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>demonstrate understanding of safe dance practice when performing dance techniques in non-traditional spaces?</li> <li>adapt physical skills to suit the performance context?</li> <li>select techniques appropriate to the genre?</li> <li>select techniques appropriate to the performance situation?</li> <li>accurately use relevant genre-specific techniques in performance?</li> </ul>

Outcomes	Gathering evidence	Making judgments
<p><b>DA 5.3</b> Students articulate how meanings of movements may change according to various cultural and historical contexts.</p> <p><b>DA 6.3</b> Students analyse current dance practice from various contexts, using an analysis model.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• identify what was happening in Western societies at the time when the surrealist art movement was at its peak and consider how societal events shaped dance at the same time</li> <li>• present findings using visual aide performing any movements being discussed. (Adapt the form of presentation as necessary for students with disability).</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• focused analysis of the student's presentation to peers and teacher, presenting findings about the dance and art of the 1930s in Western societies</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• teacher notes against criteria.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• identify and interpret movement motifs within contemporary dance sequences?</li> <li>• compare and contrast movements from dances created by their peers?</li> <li>• compare and contrast movements from dances viewed on video, or live performance by professional dance artists?</li> </ul> <hr/> <p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• research current dance practice within national and international contemporary dance contexts?</li> <li>• integrate the stages of the analysis model when discussing contemporary dance, by using description or discernment of form to support interpretation or evaluation?</li> <li>• acknowledge personal preference when discussing dance?</li> </ul>

## Background information

---

### Module stimulus

The stimulus for the module is surrealism. The activities can be adapted to suit a different choice of stimulus, such as expressionism or dadaism, and should be modified to accommodate student needs and interests, the school environment and available resources. For definitions of surrealism, expressionism and dadaism refer to the Surrealist art book list (p. 8).

Books about surrealism may be accessed from school, local council and university libraries. Examples of contemporary images in the style of surrealism can be found on billboard advertising, in television commercials, galleries and museums and, in some forms, though less accessible, in theatre and dance productions. The school's visual arts teacher may be able to assist with access to examples of surrealist images.

A resource that can be used for the appreciation component (DA 6.3) is the *Dream Hunter*. A resource kit is available from Expressions Dance Company, located in the Elizabeth Street Arcade, Brisbane, or by accessing their website [www.expressions.org.au/](http://www.expressions.org.au/).

### Terminology

Students have opportunities to become familiar with and use the following terminology:

abstraction	landscape	Salvador Dali
accumulation	movement motif	Sigmund Freud
embellishment	René Magritte	surrealism
Joan Miró	retrograde	

### School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Dance can be found at [www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

## Support materials and references

---

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (\*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at [www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Print

#### Dance

\*Adshead, J. (ed.) 1998, *Dance Analysis: Theory and Practice*, Dance Books, London.

Anderson, J. 1997, *Art without Boundaries — the World of Modern Dance*, Dance Books, London.

Bremser, M. 1999, *50 Contemporary Choreographers*, Dance Books, London.

Goldberg, R. 1988, *Performance Art — From Futurism to the Present*, Dance Books, London.

Jordan, S. 1992, *Striding Out: Aspects of Contemporary and New Dance in Britain*, Dance Books, London.

#### Surrealist art

Bradley, F. 1997, *Surrealism: Movements in Modern Art*, Tate Gallery Publishing, London.

Jane, S. and Darby, M. 1998, *Art is... Making, Creating and Appraising*, John Wiley and Sons, Brisbane.

Levy, S. 1996, *Surrealism: Surrealist Visuality*, Keele University Press, Edinburgh.

Stockley, M. 1998, *Art Investigator*, Heinemann, Melbourne.

### Electronic

#### Kits (including audiovisual)

\*Sietsma, M. and Hewton, G. 1993, *Dream Hunters — Dance Teachers' Resource Kit*, Expressions Dance Company, Brisbane.

Andriessen, Louis Rosa, *The Death of a Composer*.

Cage, John, *The Seasons*.

Glass, Phillip, *Kundun*, Music from the original soundtrack.

Glass, Phillip, *Symphony no. 3*.

Reich, Steve, *Bang on a Can*.

Varese, Edgard, *Varese, The Complete Works*.

#### Websites

(All websites listed were accessed in April 2002)

Expressions Dance Company: [www.expressions.org.au/](http://www.expressions.org.au/)

Dispatch online: [www.dispatch.co.za/](http://www.dispatch.co.za/)

The Age, Performing Arts:  
[www.theage.com.au/entertainment/arts/index.html](http://www.theage.com.au/entertainment/arts/index.html)

Infonautics Corporation, The Concise Columbia Electronic Encyclopaedia:  
[www.encyclopedia.com/](http://www.encyclopedia.com/)

### Organisations

Australian Dance Council: Ausdance (Qld): <http://ausdance.anu.edu.au/>



## Activities

### Contexts — historical, social, cultural, geographical

#### Students:

- research the surrealist art movement of the early 1930s in Western societies, and the dance that was inspired by it
- use surrealist art works as stimuli for their movements
- perform dance in a context similar to that of where surreal art may be displayed
- consider the Western societal events of the 1930s that shaped the art and dance then, to inform their new choreography.

Outcomes	Activities	Gathering evidence
<p><b>DA 6.1</b> Students draw on ideas from current dance practice to create and adapt sequences.</p> <p><b>DA 6.2</b> Students perform in a range of genres, adapting their dance to suit various performance situations.</p> <p><b>DA 6.3</b> Students analyse current dance practice from various contexts using an analysis model (see 'Teacher resource 1').</p>	<p>Students explore the social, cultural and historical aspects of surrealism through dance. They:</p> <ul style="list-style-type: none"> <li>• research the surrealist art movement and dance from the period of the early 1930s when surrealism was at its peak.</li> <li>• identify what was happening in Western societies at the time when the surrealist art movement was at its peak, and consider how societal events shaped dance at the same time. They present their findings using visual aides, and performing any movements being discussed.</li> <li>• use the following statement as stimulus for a movement sequence — 'Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision,' Salvador Dali, <i>Declaration</i>, 1929.</li> <li>• choreograph, practise and perform a dance sequence in a space where you might expect to see works from the surrealist movement being displayed — for example, a non-traditional performance space such as an art gallery, park or a community meeting place.</li> <li>• create and perform a dream-like dance sequence incorporating the following: <ul style="list-style-type: none"> <li>– some Western dance steps from the 1930s, modified using the choreographic device of embellishment</li> <li>– movement motifs that reflect aspects of surrealist art work selected by the students</li> <li>– abstract movements that comment about or reflect a recent social or political issue.</li> </ul> </li> </ul>	<p><b>DA 6.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 6.1 &amp; DA 6.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul>

#### Focus questions

- What is surrealism? How do you know?
- How has this period been defined historically and culturally?
- When and where was the surrealist art movement at its peak?
- What was the artists' motivation for creating surreal works of art?
- How can aspects of surreal art be represented through dance?
- Do abstraction and embellishment achieve the desired dream-like effect when creating movement motifs?
- What are the similarities between the surrealist art movement and dance in the same era?

#### Teaching considerations

Ensure students have access to a variety of images of surreal works of art as stimulus for movement and discussion. Provide students with background information about the art movement, the social and political environment of the 1930s in Western societies, the dance of the time in those societies and the dance artists who led these movements.

## Features — genre, style, form, dance components

### Students:

- analyse reviews of dance artists who use surreal works, or the philosophy and ideas of surrealists as stimuli for dance
- use choreographic devices to create movement motifs and movement sequences based on surreal works of art.

Outcomes	Activities	Gathering evidence
<p><b>DA 6.1</b> Students draw on ideas from current dance practice to create and adapt sequences.</p> <p><b>DA 6.2</b> Students perform in a range of genres, adapting their dance to suit various performance situations.</p> <p><b>DA 6.3</b> Students analyse current dance practice from various contexts using an analysis model.</p>	<p>Students explore the genre, style, form and dance components of dance works that draw on surrealism as stimulus. They:</p> <ul style="list-style-type: none"> <li>• use a Salvador Dali or Joan Miró surreal work as a stimulus to create and perform movement through:             <ul style="list-style-type: none"> <li>– looking at the placement of people, shapes or objects in the image and their relationship to each other — for example, close together, far away, intertwined</li> <li>– creating static movement motifs to represent the relationships evident in the image</li> <li>– linking the movement motifs with short phrases of movement, using the style of the image to inform the sorts of movements chosen — for example, fast, intricate movements might reflect a busy, cluttered image (see Student resource 1).</li> </ul> </li> <li>• identify some qualities or characteristics of surrealism to use as a stimulus for the creation of dance sequences (see Student resource 2).</li> <li>• choose two contrasting surrealist images with differences in colour, subject matter or quality of shapes — for example, curved and angular, to use as stimuli for a dance in binary form (see Teaching considerations).</li> <li>• view a section of Expressions Dance Company's <i>Dream Hunters</i> to identify and discuss the use of movement motifs, music, set and choreographic devices that reflect surreal art works. Read a review of <i>Dream Hunters</i> (found in the <i>Dream Hunters</i> resource kit) and identify descriptions of movement and of Maggi Sietsma's use of surrealism as stimulus (see Teacher resource 2).</li> </ul>	<p><b>DA 6.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul> <p><b>DA 6.1</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>peer-assessment</i></li> </ul> <p><b>DA 6.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>

### Focus questions

- How does Maggi Sietsma's use of form, style and dance components reflect surrealism?
- What aspects of Dali's or Miró's art could be depicted through dance?
- What choreographic devices and forms could be used to shape dance based on Dali's or Miró's art?
- What props or scenery could be incorporated into dance sequences to create a dream-like effect? How will they affect the sorts of movements being used? Consider the placement of props and the relationship between them and the other dancers within the space.

### Teaching considerations

While you may need to access some visual arts terminology in order to contrast two surrealistic images, the focus should be on dance terminology. Find where the two art forms interface or contrast — for example, parallels between the use of abstraction in visual art and dance. You may wish to use the works of Marc Chagall and De Chirico as examples of contrasting surrealist images.

Access *Dream Hunters – Dance Appreciation Teacher Resource Kit* from Expressions Dance Company for information about Maggi Sietsma's choreographic processes and use of stimulus material in the making of *Dream Hunters*.

## Functions — ritual, social, artistic

### Students:

- focus on creating dance for an artistic purpose, based on the societal and political beginnings of the surreal art movement
- research the social catalyst for the conception of surreal art
- reflect current social or political events through dance, using choreographic devices to present the events in a way the surreal artists of the 1930s may have done.

Outcomes	Activities	Gathering evidence
<p><b>DA 6.1</b> Students draw on ideas from current dance practice to create and adapt sequences.</p>	<p><i>Surrealism was strongly influenced by contemporary psychology, which influenced the subconscious as a repository of hidden experiences, fears and desires. Many of the surrealists were particularly interested in the work of philosopher Sigmund Freud (1856–1939) who believed that our subconscious thoughts are symbolically represented in our dreams.</i> (Stockley, M. 1998, p. 193)</p>	
<p><b>DA 6.2</b> Students perform in a range of genres, adapting their dance to suit various performance situations.</p>	<p>Students explore the social and artistic purposes of dance using surrealism as a stimulus. They:</p> <ul style="list-style-type: none"> <li>• use the preceding quotation to stimulate discussion prior to choreographing a sequence based on their own dreams, experiences or fears. They consider dynamics, shape and relationship to others within the space as it appears in dreams (see Teaching considerations).</li> </ul>	
<p><b>DA 6.3</b> Students analyse current dance practice from various contexts using an analysis model.</p>	<ul style="list-style-type: none"> <li>• research dance artists who have been inspired by surrealism or who have created works in the same era as the surrealists.</li> <li>• explore the nature of surrealist characteristics and compare them to the qualities found in the dance movement of the same era.</li> <li>• create and perform a sequence using form and choreographic devices (abstraction, accumulation, retrograde) to create movements that appear surreal, using a section of text, such as Lewis Carroll's <i>Alice in Wonderland</i> as stimulus — for example, the section where the Queen and other characters play croquet. (Read and discuss the text first to ensure that all students are familiar with it.) Record ideas in a choreographic outline of movement sequences.</li> <li>• choose a current event from the news as stimulus and use abstraction, embellishment and manipulation of dynamics to present the current affair as a dream-like or surreal performance.</li> </ul>	<p><b>DA 6.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 6.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 6.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer-assessment</i></li> </ul>

### Focus questions

- How do the images in our dreams appear differently from reality?
- What did the surrealist artists want to express through their images and objects? Can the same be said for the dance practitioners of the time in Western societies?
- If the focus of expression for the surrealist artists was different from the focus of the Western dance practitioners of the 1930s, what may be the reason for this?
- What could have been the fascination for the surrealist artists with books such as *Alice in Wonderland*, or with the work of philosopher Sigmund Freud?

### Teaching considerations

Provide opportunities for students to access printed, real-life and electronic information and artefacts such as catalogues and programs about the Western surreal art movement and dance of the 1930s.

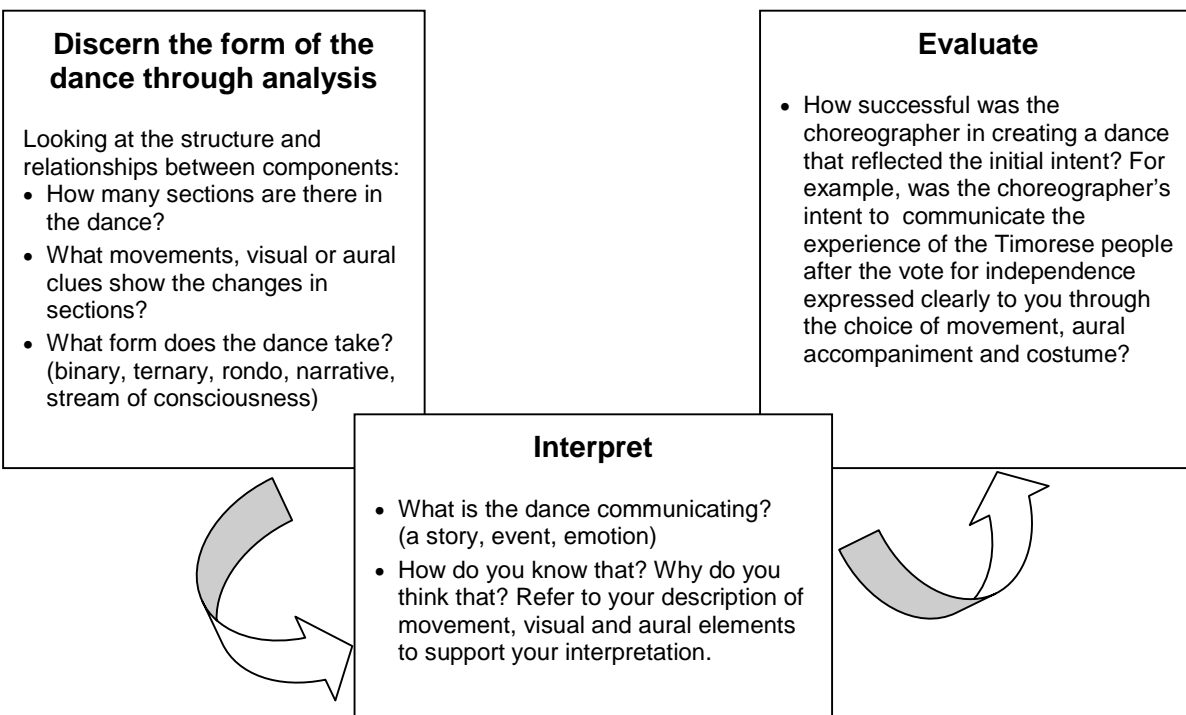
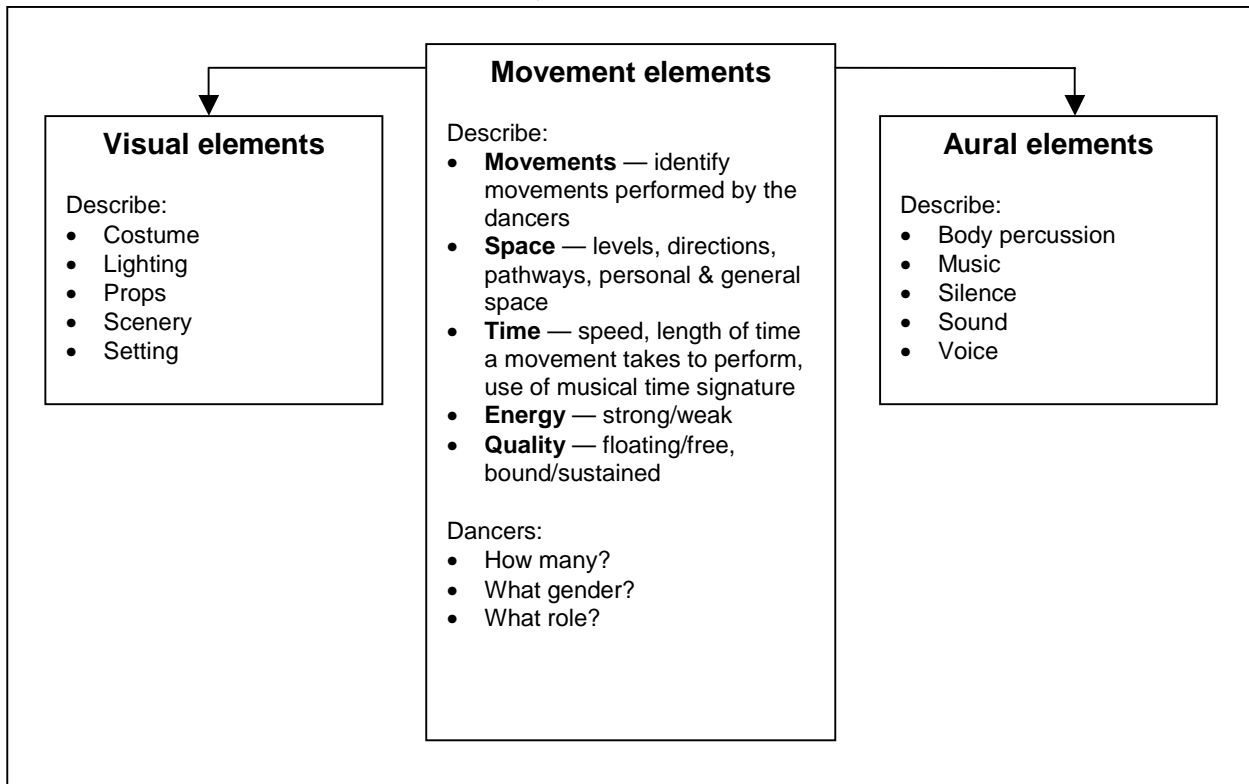
Some students may find being asked to share their dreams, experiences and/or fears emotionally distressing, so sensitivity is required when activities deal with, or explore, these issues. These discussions need to take place within a supportive environment based on mutual trust and respect. The emphasis here is on reinforcing the use of dance components when creating sequences using a variety of stimuli.

**An analysis model for dance appreciation** **Teacher resource 1**

Based on Adshead, J. (ed.) 1998, *Dance Analysis: Theory and Practice*, Dance Books, London.



**Observe, name and describe**



## Excerpts from an interview with Maggi Sietsma

## Teacher resource 2

The following is an excerpt from an interview with Maggi Sietsma about her choreography of *Dream Hunters*. The full interview is available in the *Dream Hunters — Dance appreciation teacher resource kit*, which can be accessed directly from Expressions Dance Company, Brisbane, Australia.

**How did you allow Surrealism to stimulate you in the creation of *Dream Hunters*?**

'The use of the associated techniques just mentioned was one way. Also, I immersed myself in the art work (i.e. the writings, literature, films, paintings, sculptures etc.) of the surrealists, and I tried to comprehend in an historical sense their manifestos and philosophies, as I thought it was important for me to know and understand where they were coming from.'

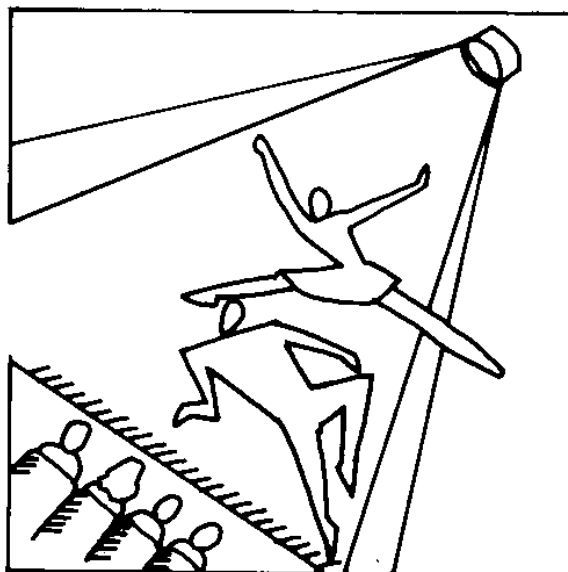
**What is the purpose of the work? What were you trying to achieve or say with *Dream Hunters*?**

'Because the surrealists created works of art that required the perceiver to respond in a personal way, I wanted to create a work in which the audience was invited to use their own imagery and personal experiences to decipher the work.'

*Dream Hunters pp. 6–7*

The resource kit also contains:

- press reviews of *Dream Hunters*
- program notes, suggested activities
- an accompanying video recording of the work.



## Create a dance using an image as stimulus

## Student resource 1

### *The persistence of memory*

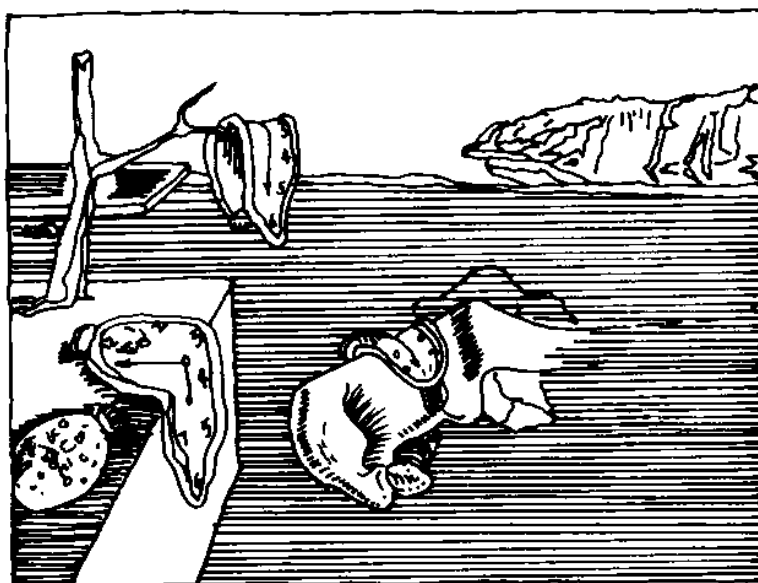
Salvador Dali 1931

Available URL for Dali images - [www.duke.edu/web/lit132/dali\\_art.html](http://www.duke.edu/web/lit132/dali_art.html) (last accessed 22/5/02).

1. Look at the placement of the objects in the image. Are they close together, spaced apart, above or under other objects, supported by other objects?
2. In groups of four, create still motifs with which to represent the relationships you identified in question 1.
3. Link the motifs with short phrases of movements (transitions). Draw ideas for the movements from the image.  
Examples:
  - The melting clocks could suggest using slow movement and sustained dynamics.
  - The elongated shape of the face could suggest using movements that are distorted.
  - The clouds or atmosphere suggested in the background could be stimulus for dream-like quality of movement.

#### Some questions for reflection

- Do my movements reflect the mood of the painting?
- Have I considered the movement elements of space, time, energy and action while creating these movements? How can I manipulate these elements to re-create the mood of the painting?



**Characteristics of surrealism** **Student resource 2**

Use the following chart to brainstorm ideas about the similarities between surrealism in visual art and dance that has used surrealism as stimulus. It has been started for you...

<b>Surrealist art</b>	<b>Dance equivalent?</b>
<ul style="list-style-type: none"> <li>• Repetition of images or ideas (see René Magritte's <i>Golconda</i> 1953)</li>   <li>• Focus on, and distortion of, selected body parts (see Salvador Dali's <i>Apparition of a Face and a Fruit Dish on a Beach</i> 1938)</li>   <li>• Images or objects in impossible situations (see Salvador Dali's <i>Lobster Telephone</i> 1936).</li> </ul>	<ul style="list-style-type: none"> <li>• Choreographic device — repetition                             <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul> </li>   <li>• Choreographic device — abstraction                             <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul> </li>   <li>• Performance in a non-traditional space                             <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul> </li>   <li>• Combinations of movements from a range of genres (fusion)                             <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul> </li>   <li>• Costumes, props or scenery that seems to contradict the content of the performance (absurdity).                             <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul> </li> </ul>

# Acknowledgments

---

Grateful acknowledgment is made to the following organisations and/or people for granting permission to use copyright material:

Expressions Dance Company for permission to use extracts from *The Dream Hunters, dance teachers' resource kit*.

Department of Education, Queensland for material from *Years 1 to 10 Dance Curriculum Guide*.

**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

ISBN 0 7345 2201 0

© The State of Queensland (The Office of the Queensland School Curriculum Council) June 2002

Queensland schools are permitted to make multiple copies of this sourcebook module without infringing copyright provided the number of copies does not exceed the amount reasonably required for teaching purposes in any one school. Copying for any other purposes except for purposes permitted by the Australian *Copyright Act 1968* is prohibited.

Every reasonable effort has been made to obtain permission to use copyright material in all sourcebook modules. We would be pleased to hear from any copyright holder who has been omitted.

The State of Queensland and the Queensland School Curriculum Council make no statements, representations, or warranties about the accuracy, quality, adequacy or completeness of, and users should not rely on, any information contained in this module.

The State of Queensland and the Queensland School Curriculum Council disclaim all responsibility and liability (including without limitation, liability in negligence) for all expenses, losses, damages and costs whatsoever (including consequential loss) users might incur to person or property as a result of use of the information or the information being inaccurate, inadequate, or incomplete.

*In July 2002, the Queensland School Curriculum Council amalgamated with the Queensland Board of Senior Secondary School Studies and the Tertiary Entrance Procedures Authority to form the Queensland Studies Authority. All inquiries regarding this module should be directed to:*

Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia  
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)

Email: [inquiries@qsa.qld.edu.au](mailto:inquiries@qsa.qld.edu.au)

---