

# Dance the Painting

## Choreographic Practice: Responding to Visual Stimuli

### Academic Years 3 – 6

This workshop explores the connection between artwork and dance, inspired by a selection of paintings created by Judy Watson. This workshop explores choreographic practices through activities encouraging responding to visual stimuli to create movement sequences using dance concepts.

The content has been developed in consultation with the contemporary Australian Indigenous art faculty at Griffith University.

#### Learning Objectives:

- Explore and experiment with choreographic improvisation tasks, responding to visual and aural stimuli
- Articulate, through movement, how this visual artist uses inspiration, elements and symbols from nature to celebrate and share her cultural identity and First Nations heritage.
- Create and perform structured movement sequences based on their interpretations of the artist's work

Dance The Painting explores the connection between artwork and dance, inspired by a selection of artworks created by visual artist Judy Watson, whose Aboriginal matrilineal family is from Waanyi country in north-west Queensland. This workshop presents an introduction to Judy and some of her works, along with ACARA and QCAA curriculum-aligned practical choreographic activities. The QB Teaching Artist will lead students through a contemporary-inspired warm up before sharing footage of Judy explaining characteristics of some of her works, used with permission. Students will be prompted to respond to the different works individually and collaboratively to then experiment and improvise to create movement sequences in a variety of different ways. If time permits, the session will conclude with a sharing and celebration of the work created in the workshop. Content from this workshop was developed in consultation with the contemporary Australian Indigenous art faculty at Griffith University. 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.

## Relevance to ACARA V9 The Arts: Dance Strands, Content Descriptors and Elaborations

Years 03 and 04

Exploring and Responding AC9ADA4E02	Developing Practice and Skills AC9ADA4D01	Creating and Making AC9ADA4C01	Presenting and Performing AC9ADA4P01
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<ul style="list-style-type: none"> <li>• Exploring how First Nations Australians use ART to express connection to and responsibility for Country/place and culture</li> </ul>	<ul style="list-style-type: none"> <li>• Use contrast and repetition to explore and generate new movement in response to stimulus.</li> <li>• Explore how elements of dance can be used to communicate ideas</li> <li>• Develop habit of safe dance practice</li> <li>• Use improvisation to explore movement in response to stimulus</li> <li>• Develop body awareness and refining technical skills</li> </ul>	<ul style="list-style-type: none"> <li>• Use viewpoints to frame questions about their choreography</li> <li>• Create dance sequences combining locomotor and non-locomotor movements</li> <li>• Use learning from exploration of ART that communicates First Nations Australians' connection to and responsibility for Country/Place</li> </ul>	<ul style="list-style-type: none"> <li>• Using expressive skills to communicate dance ideas</li> <li>• Being an attentive audience member</li> <li>• Sharing with others the meaning of their own dance</li> </ul>
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### Post-workshop extension

Teachers could repeat the performance of the students' *Dance The Painting* choreography for other informal audiences and/or take notes during the QB workshop. Observe and record students:

- Using ballet-movements (fundamental movement skills) in the warm up phase and when they are learning, rehearsing and performing adapted/inspired repertoire and manipulating their dance sequence.
- Experimenting with working safely in the dance space – being spatially aware, using the new fundamental movement skills (ballet technique), following instructions, participating in warm up/cool down phases etc
- Using their response-to-stimulus ideas and the elements of dance to choreography dance that communicates ideas, perspectives and/or meaning
- Participating in discussion about how Judy Watson, the First Nations artist in focus, uses her art to communicate her connection to Country and place
- Sharing their artwork in the workshop activities, performance of their own *Dance The Painting* sequences

Relevance to ACARA V9 The Arts: Dance Strands, Content Descriptors and Elaborations

Years 05 and 06

<p>Exploring and Responding</p> <p>AC9ADA6E01</p>	<p>Exploring and Responding</p> <p>AC9ADA6E02</p>	<p>Developing Practice and Skills</p> <p>AC9ADA6D01</p>	<p>Creating and Making</p> <p>AC9ADA6C01</p>	<p>Presenting and Performing</p> <p>AC9ADA6P01</p>
<ul style="list-style-type: none"> <li>• Seek feedback about how ideas in a dance were understood by an audience</li> <li>• Ask questions using viewpoints to explore similarities and differences in ways that choreographers or performers and audience members respond to dance (E.g. how were elements used to communicate the main idea? How was your mood changed by the dance? And asking questions that relate to energy, shape, tempo and use of production elements)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Explore, using resources created by First Nations Australians, how and why cultural expressions are critical for sharing, continuing or revitalising cultures</li> <li>▪ Experience how First Nations Australians' ideas communicate connection to Country/Place.</li> <li>▪ Explore how ART that tells stories maintains culture</li> </ul>	<ul style="list-style-type: none"> <li>• Improvising new movement to communicate ideas in response to stimulus</li> <li>• Developing technical and expressive skills to refine execution of fundamental movements</li> <li>• Developing expressive skills</li> <li>• Exploring and experimenting with specific elements of dance (especially characteristics of space and contrasting dynamics)</li> </ul>	<ul style="list-style-type: none"> <li>• Exploring a stimulus to devise a variety of movement possibilities</li> <li>• Use viewpoints to frame questions when reflecting on dance (<i>eg how is the movement of the body used to represent an idea?</i>)</li> </ul>	<ul style="list-style-type: none"> <li>• Present a learned sequence, applying technical and expressive skills to expressing ideas to an audience</li> <li>• Expressing ideas through movement</li> <li>• Use viewpoints to develop questions when responding to dance.</li> </ul>

## Post-workshop extension

Teachers could repeat the performance of the students' *Dance The Painting* choreography for other informal audiences and/or take notes during the QB workshop. Observe and record students:

- Completing their exit ticket responding prompt about how Judy Watson, the First Nations artist in focus, uses her art to share, continue and revitalise her culture.
- Using ballet-movements (technical and expressive skills) in the warm-up phase and when they are learning, rehearsing and performing adapted/inspired repertoire and manipulating their dance sequence.
- Developing ways to work safely in the dance space – being spatially aware, using ballet technique, following instructions, participating in warm up/cool down phases etc
- Experimenting and exploring use of the elements of dance and choreographic devices: applying movement prompts accurately to manipulate and structure their dance sequences
- Creating a dance by manipulating elements of dance and/or choreographic devices that communicates ideas, perspectives and/or meaning explored in the workshop e.g. discipline, respect, courage, pride
- Practicing dance using technical and expressive skills relevant to the movement learnt in the workshop
- Sharing their artwork in the workshop activities and/or performance of their own *Dance The Painting* sequence