

Dance 2019 v1.1

Unit 2 high-level annotated sample response

July 2018

Project — dance work

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the assessment objectives.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate an understanding of elements of dance, structure, and production elements in relation to chosen purpose, context and viewpoint
2. apply written literacy skills using relevant dance terminology and language conventions to communicate ideas and meaning
3. organise and apply the elements of dance, choreographic devices and production elements for a chosen purpose and context
4. analyse and interpret the elements of dance and structure to examine a choreographic problem
5. apply technical skills in a chosen dance style
6. realise meaning through expressive skills to communicate a personal viewpoint using environment/s
7. create dance for a chosen environment to communicate a stated viewpoint
8. evaluate dance, by justifying choices made in terms of elements of dance, structure and production elements in a chosen environment used to communicate meaning.

Task

You will complete a dance work project comprising choreography, performance and responding components.

You will choreograph a site-specific dance film that communicates a personal viewpoint, using any genre or style, in response to the phrase 'what moves me'.

You must complete a choreographic statement and evaluative response that includes still images or video excerpts to illustrate the problem/s and/or solution/s you have examined.

You will perform in a student-devised dance film. This may be in your own or a peer's dance work.

Your project should be submitted as a multimodal presentation that comprises your written and audiovisual responses.

Sample response

This is a high-level response because:

The choreography, performance and responding components of the project demonstrate an understanding of elements of dance, structure, and production elements (in particular, music, setting and technologies). The response uses relevant examples to make clear interconnections and relationships to communicate the stated viewpoint of her heartbreak. The application of written literacy skills is evidenced throughout the choreographic statement and evaluative response through articulated ideas and controlled structure. It is enhanced and informed by relevant dance terminology and language conventions. The analysis and interpretation of the choreographic problems offers solutions clearly linked to consideration of the stated viewpoint of the girl wanting her boyfriend to stay and his desire to leave. The evaluation of the dance incorporates a well-reasoned justification, using examples of meaning and solutions to choreographic problems that reveal the interrelationship between the stated purpose, context and meaning of the girl's desire for the relationship to continue. The organisation and application makes purpose and context explicit through manipulation of movement and use of production elements (in particular, music, setting and technologies) to communicate the girl's viewpoint and desire for the boy to stay. The creation of dance reveals complex and subtle layers of meaning to communicate the stated viewpoint (wanting the partner to stay) with impact and sensitivity. The application of technical skills shows sustained control and synthesis to present a cohesive performance. The realisation shows subtleties of meaning through a synthesis of expressive skills, including relationships between dancers, the chosen space and the use of technologies.



Note: In this example the student was assessed on their choreography and their performance of their own choreography. A student may be assessed in performance of another student's dance work. Two samples of video evidence and two choreographic statements would then need to be presented to the teacher if this was the case.

This work was originally choreographed to 'Stay' (cover by Christina Grimmie (2013), written by M Ekko and J Parker for Rihanna (2013)), and the choreographer considered the lyrics when selecting movement motifs and meaning. For copyright reasons, this music has been removed and an alternative piece created to support the work.

Click the image for video.

This video can also be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_dance_19_unit2_asr_high_proj.mp4

Sample response

“STAY” **Choreographic Statement**



CHOREOGRAPHED BY LAUREN DALAMARAS
PERFORMED BY LAUREN DALAMARAS AND BROCK FIEDLER

Sample response

Choreographic statement

"Stay" is a contemporary dance film choreographed by Lauren Dalamaras and performed by Lauren and Brock Fiedler. It focuses on the emotions of a girl whose boyfriend wants to break up with her but she desperately wants him to stay. In the end he leaves her. This intention and meaning has been made clear through the selection of form and choreographic devices to show the relationship between the dancers.

The story is shown through a narrative ternary form. In the beginning, she tentatively tries to touch him but he moves along the bench then walks away to create distance between them. In the middle, the dancers experience varied feelings including wanting to stay together, him continuing to push her away and she continuing to pursue him. The climax shows their angst as the girl becomes more desperately with larger, stronger and faster movements as tries to get him to stay. The ending is an adapted version of the opening sequence on the bench however this time, as she moves past him and around the back of the bench he stands up and walks away, leaving her to sitting alone and slumped over to show that she is heart-broken.

Sample response

Various choreographic devices help to structure the movement to effectively convey the meaning. Repetition is used to show her desire for him to stay and in turn his desire to leave. She touches him repeatedly throughout the dance and he repeatedly and forcefully pushes her away. Unison is used to show their mutual feelings about the decaying state of their relationship. In the middle section they dance in unison, performing strong upper body circles in a seated position with their feet flexed, knees bent and hands circling to show their anguish. Motifs are evident throughout the work and are often aligned to the words of the music, such as on the words “come a little closer” he pulls her quickly and firmly into a hug. Similarly, contrast is employed by having each dancer performing their own sequence of movement to show their experiences opposing emotions simultaneously such as frustration and sadness.

Sample response

“STAY” **Evaluative response**



CHOREOGRAPHED BY LAUREN DALAMARAS
PERFORMED BY LAUREN DALAMARAS AND BROCK FIEDLER

Sample response

CHOREOGRAPHIC PROBLEM 1 TRANSITION INTO AND OUT OF LIFT

IMAGE 1



Sample response

CHOREOGRAPHIC PROBLEM 1 TRANSITION INTO AND OUT OF LIFT

The first choreographic problem occurred in the beginning section. The initial idea was the female dancer running past the male to show that she had had enough. To show his control over her, he grabs her and pulls her back into a lift with her legs fanning left to right so she ends back where she started.

The choreographic problem arose in the transition into the lift. As we rehearsed this movement he often missed grabbing her arm which was easy to do as she was moving quickly past him and didn't always have her arm in a position beside her for him to easily grab. As a result there wasn't the impetus in the preparatory movement for him to easily lift her and allow her legs to fan over.

Sample response

To solve this problem, I analysed the movement to decide what I really wanted to keep to best convey the intention. We explored other ways to make the lift work such as experimenting with different lifts, changing the timing of the preceding movement and improvising different ways to transition into the movement. I decided I wanted to keep the arm grab and the lift but to separate them. Rather than having the girl run across in front of him, instead her arm remains outstretched towards him after the previous arm swings. He could then easily grab her arm and pull her into him so that he can cuddle her tightly to show his dominance and control before firmly turning her out and away from him, showing that he doesn't want her any more. The lift I have altered and moved to slightly later in the dance. She has run away from him, upset that he has pushed her away. He comes in behind her and he lifts her, her left leg extended, before placing her down. She turns and looks at him hopefully; he looks at her, turns and walks away leaving her devastated.

I am happy with this solution. From a short section of movement, I managed to create more choreography by separating the grab and lift and adding additional movement. The meaning of each movement became clearer and more powerful, further enhancing the intent.

Sample response

CHOREOGRAPHIC PROBLEM 2
LIVE TO FILM - INTEGRATING THE SITE AND CAMERA ACTION
TO ENHANCE THE INTENT

IMAGE 2

Integration of
pole and
bench into
choreography



Sample response

CHOREOGRAPHIC PROBLEM 2

LIVE TO FILM - INTEGRATING THE SITE AND CAMERA ACTION
TO ENHANCE THE INTENT

IMAGE 3



High angle used to make the dancers appear weak .

Sample response

CHOREOGRAPHIC PROBLEM 2

LIVE TO FILM - INTEGRATING THE SITE AND CAMERA ACTION
TO ENHANCE THE INTENT



Front on mid-shot selected to show
both facial and body expression.

Sample response

CHOREOGRAPHIC PROBLEM 2

LIVE TO FILM - INTEGRATING THE SITE AND CAMERA ACTION TO ENHANCE THE INTENT

The second choreographic problem occurred when integrating the site and camera action with the movement choreographed in the studio. The movement needed to physically fit the new location and the camera action had to be selected to further enhance the movement and help communicate the meaning.

To solve the problem of integrating the dance into the site, I took the dance into the location and danced it as if we were in the studio, noting the impact of the location on the movement. In the studio the dancers sat on chairs in the beginning which easily transferred to the bench in the site. This worked seamlessly except for the pole directly behind the bench which created an obstruction to my original idea of having the female do a suspended kick with her right legs as she lifted herself over the back of the bench to sit back next to the male. The solution was to incorporate the pole into the dance (Image 2), allowing her to push against it which in turn made her transition over the back of the bench smoother than originally planned.

Sample response

To solve the problem of which camera action to use I researched basic camera angles, movement and shot types to determine what inherent meaning they had and how the 'right' camera action could enhance the meaning of the movement. Using this knowledge, I experimented by filming a selected section in two or three different ways to explore with camera action worked the best to convey the intention. As a result, I chose to use a close up on the girl's face at the end (Image 3) so that the audience could clearly see her facial expressions which showed how heart-broken she was that he had walked away. I used a high angle (Image 4) to film part of the middle section to make the dancers appear weak, enhancing the meaning to be communicated that both were anguished about their decaying relationship as shown in the seated upper body circle with flexed feet, bent knees and circling hands.

I am happy with these solutions as I believe the intent of the dance film was further enhanced by successfully incorporating the movement into the site and using relevant camera actions.