

# Q&A

with Acacia Germann, student and Cindy Ambridge, teacher  
Pimpama State Secondary College  
Dance, Internal assessment 1: Performance

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## Acacia Germann, student

### Q: What did you enjoy most about Dance?

A: *When I dance I am completely released from the preoccupations and stresses of day-to-day life. Having Dance as a subject during high school meant I always had a safe space to be and perform. I was always able to let my creativity flow in this class, and express my feelings through dance.*

### Q: How did you prepare for this assessment task?

A: *Preparing for this task meant a lot of practice. I would go over little sections of the dance until I felt it was right and my movements and emotions were shown through. Practising things such as facials, what each emotion meant and how I would be able to portray these feelings were important.*

### Q: How did your teacher prepare you for this assessment?

A: *During this assessment we studied the contemporary style closely, so we were able to get a feel of what we were about to do. We were given lots of feedback, and I was able to lift my performance through all the helpful criticisms I received.*

### Q: What made you choose the topic or method of presentation?

A: *Connecting to a character was important as this meant it would be a much easier display of the dance my teacher had created, and I was able to showcase every detail.*

### Q: What is most important to you when you are preparing a response to an assessment task?

A: *The most important thing for me was being able to connect to the dance. I had to be sure of the storyline and emotions in order to achieve the best performance.*

### Q: What are your thoughts about this assessment and the approach you took when responding to the task?

A: *I was proud of my perseverance during this assessment; some things were difficult at first. I was able to learn and get tips from my teacher and in the end, I was able to do these things I couldn't originally.*

### Q: How will you use what you have learnt in this subject?

A: *Expressing myself was something I learnt through years of doing this subject, and I will definitely take that away with me. Anywhere I may be, I can go back to dance and still have that safe space.*

## **Cindy Ambridge, teacher**

### **Q: What was the purpose of this assessment and what key decisions were made in the design of the task?**

*A: This assessment task assesses the application of technical dance skills and the realisation of meaning through expressive skills. In designing the task, I wanted to create a piece that students could emotionally connect to. I therefore chose to create a piece that was relevant to their current life experiences. The piece is from a social context relating the pressures of the 'growing' years experienced by many adolescents including, but not limited to, relationships, the pressures of school and working towards life goals.*

### **Q: How did your teaching and the student learning experiences prepare the students to complete this assessment?**

*A: Expressive skills are often difficult for students to demonstrate authentically. Students were asked to write down notes on both current and past experiences where similar emotions were experienced (to those required to realise the intent of the piece). It was explained that facials, when someone is feeling a certain emotion, are evident without effort and authentic. Students read over their notes prior to rehearsing to revisit their emotional experiences. I believe this helped them to communicate intent authentically. Also, the ISMG was broken down in depth. Each lesson students were focusing on demonstrating an aspect of it, for example, a lesson on extension and accuracy, followed by lessons on control. Discussion on subtleties and what that meant also occurred.*

### **Q: How does this assessment reflect the unique characteristics of your school and your students?**

*A: Many students at the school do not have dance training outside of the school context. A lot of parallel positions are included and a strong focus on expressive skills, in terms of complexity, is evident. That allows students without as much technique training an opportunity to achieve higher level results in this criterion.*

### **Q: Can you explain the exemplary aspects of Acacia's response?**

*A: The subtleties of meaning are evident throughout the piece. This is evident, for example, from 0:55 – 1:06. This student demonstrated these without being 'taught' or 'coached'. It was authentic, and projection of meaning was evident through her own interpretation of the choreographic intent. Technically, a synthesis of skills is seen in various phrases, e.g. 0:44 – 47 in terms of strength and flexibility, 1:15 – 1:20 in terms of alignment and extensions in turned-out and parallel positions and 2:36 – 2:50 in terms of control of complex movements.*