

Assessment highlights 2021

Dance

Internal assessment 3

Project — dance work

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Assessment overview

Context

In the unit of study, students explored how a choreographer's movement style and dances reflect their personal context, influences and perspectives. Students were encouraged to consider how their own choreographic style and movement preferences have been influenced by their personal context, life experiences and dance experiences.

Students were presented with a scenario whereby they have been commissioned to create a dance work for Queensland Youth Week for an audience comprised of 16 to 21-year-old people.

The syllabus conditions require students to prepare and present:

- 3–4 minutes of choreography (individually assessed, with a minimum of two performers included in the work)
- 3–4 minutes of performance (individually assessed, presented in pairs or small groups (maximum of four performers))
- a 300–400 word written choreographic statement
- a 600–800 word evaluative response, inclusive of images, to a choreographic problem/s (maximum of six still images or 30-second video excerpts).

Task

Students were asked to prepare a dance work project that was comprised of choreographic, performance and responding components, and submit the project in a multimodal presentation.

Students were required to:

- choreograph a dance work that
 - communicated a personal viewpoint relevant to their experiences as a young adult
 - represented a chosen genre or style of dance
 - demonstrated their personal movement style
- prepare a choreographic statement and evaluative response to illustrate the problem/s and/or solutions that were examined within the dance work
- perform in a student-devised dance work. This may have been their own dance work or that choreographed by another student.

Student response

Note: The following sample is an unedited authentic student response produced with permission. Any images or sources that do not have copyright approval have been redacted from the response. The response may contain errors and/or omissions that do not affect its overall match to the characteristics indicated in the top performance levels of the instrument-specific marking guide.

The following slides include a PowerPoint version of the student response. To view the dance performance please go to <https://www.qcaa.qld.edu.au/senior/assessment/assessment-highlights/dance/mia-douglas-performance>.



SNAKESKIN
MIA DOUGLAS

Choreographic Statement

'Snakeskin' explores a personal context regarding the power of dance. With a purpose of inspiring the audience at Queensland Youth Week to express confidence. The dance holds the viewpoint that dance is a support network that encourages/enables self-confidence through self-expression and pushing limits. In a narrative form, rising self-confidence is replicated through a fusion of heels, jazz, and hip-hop, inspired by Jojo Gomez, who motivated my confidence journey. Aural elements from Chimamanda Adichie's speech regarding societies pressures on female empowerment facilitates communication of the viewpoint. The intensity, colour, and speed of lighting, as well as high heels and a snake-print costume help achieve the purpose, combining with music and movements to demonstrate evolving confidence through each section.

The beginning section conveys how society normalises competition between women, prompting insecurity and self-hatred. Relating with aural components, conflict is formed between both dancers where they display false confidence to feel 'superior.' Along with the lyrics, "we raise girls to see each other as competitors," a lack of unison and limited contact displays tension. This leads to self-doubt through low levels and a constrained stage space. With speed manipulation of the motif, 'desire,' determination to break free from societies expectations is communicated through contractions/retractions of a reaching hand.

Choreographic Statement

This transitions to a breakthrough of this social construct due to a determination to flourish and be myself. This is displayed through higher levels and more travelling on stage (more space). Movements are dynamic, some sharp and some smooth, to show the difficult journey to self-confidence, and a relationship with space is developed with a forward direction to convey improvement/progression. The motif, 'shedding,' involves a 'snaking' hand motion pushing down and away from the body, communicating that dance helps rid of these damaging pressures on women. The audience should feel inspired and entertained, believing they can do the exact same thing.

Lastly, the motif was manipulated into 'flourish,' where my hands 'snake' while walking forward. Dancers perform in unison with more contact, establishing a transformed relationship, representing that dance enables collaboration and empowerment to become your true self. Strutting over an increased stage space and higher levels are used to convey empowerment/confidence, and cannons and accumulation communicates the viewpoint representing the building/guidance of self-confidence because of dance. The accumulation begins with a pushing movement and ends with a release, demonstrating shedding of social pressures, and the cannon conveys group collaboration/guidance.

Snakeskin Performance



Evaluative Response to Choreographic Process

Choreographic problem one: Manipulating/prolonging the first section.

After reviewing the dress rehearsal, I wasn't satisfied with how quick the transition between the first and second section was. I believed that for my viewpoint to be communicated properly regarding the context, 'the power of dance,' the first section that represents competition and self-doubt needed to be emphasised more, otherwise the intent is lost. I also felt as though the movements in this section didn't contribute to communication of the intent. They didn't have a connection with self-doubt or pushing boundaries. To achieve the purpose of inspiring the audience, I need to create a narrative that the audience can relate to. Audience members of a similar age, like that at Queensland Youth Week, may relate and understand the viewpoint of the dance better, and consequently feel inspired, if all sections of the dance are represented equally.

Evaluative Response to Choreographic Process

Solution to choreographic problem one:

To strengthen the communication of the viewpoint that dance is a support network that sparks confidence in the face of societal adversities/pressures, the beginning section was emphasised more. Specifically, this was done by re-choreographing a section at the beginning. As seen in clip one and clip two, fast movements were altered to be performed at a slower pace, employing lower levels and a limited amount of space. The new movements (figure two) include the motif to accentuate the desire and determination I felt to prove my full potential to myself and feel comfortable in my own skin. 'Snaking' hands move down and up the body, and after pushing these hands outward, my arms quickly snap back in. This sequence is much more relevant toward the viewpoint and narrative form, conveying the difficult journey that comes with the elimination of societies oppressing expectations. Also, seen in clip three, accumulation was added into the dance to further demonstrate the progression from self-dislike to confidence. It begins with a pushing outward motion, representing limits being pushed, and ends with a 'snake' hand release. This communicates that dance has the power to progress from a position of self-doubt to self-love.

I was pleased with these improvements as the dance displayed more meaningful movements that align better with the viewpoint and will consequently inspire the audience.

Evaluative Response to Choreographic Process

Evidence of solution to choreographic problem one:

Clip one: Before changes



Clip two: After changes



Evaluative Response to Choreographic Process

Evidence of solution to choreographic problem one:

clip three: Accumulation



Evaluative Response to Choreographic Process

Choreographic problem two: Relationship between dancers

Also discovered after the dress rehearsal, it was clear the relationship between both dancers in the end section wasn't as clear as the relationship in the first section. I felt as though the competitive side was obvious to the audience, but the relationship of solidarity wasn't. This means the viewpoint of my dance wouldn't be communicated properly, and may be misinterpreted, as the rivalry between the dancers is never solved. The only form of relationship between dancers in the last section involved a rotating circular formation, to represent both people having their time to shine and feel confident without competing. For this to have a significant and understood impact, the rest of the choreography needs to be stronger related to the viewpoint. The narrative needs to be clearer so the audience can interpret the viewpoint that dance allows everyone to flourish despite societies norms, and feel inspired, instead of confused.

Evaluative Response to Choreographic Process

Solution to choreographic problem two:

To improve relationships and enable appropriate communication of the narrative structure and intent, choreographic devices were implemented, as well as the manipulation of contact and space between the dancers. As viewed in the beginning of clip three (slide eight), call and response was added and transitions into accumulation. As dancer two opens their arms vertically, dancer one uncovers their face, opening the gate of societies expectations to embrace self-confidence. This represents woman uplifting and guiding each other in dance. The accumulation that follows after also conveys this, demonstrating the progression of escaping from harmful norms. It represents uplifting and guidance between the dancers. Observed in the comparison between clip four and clip five, choreography was manipulated to create more contact and less space between dancers. Dancers hold each other's arms while walking forward and releasing their hands upward. This allowed me to show the flourishing of both dancers to convey that dance enables true confidence for self-growth instead of competition. Girls can be confident for themselves, not just because of others. Combined with the stronger relationship, choreography near the end was altered from a middle split into a high release. This facilitated interpretation of the meaning as the middle split was a lower movement that ended with both dancers laying on the floor. The high release after a 'snaking' upward hand movement symbolises a breakthrough, further improving the dances alignment with the narrative/viewpoint.

Evaluative Response to Choreographic Process

Evidence of solution to choreographic problem two:

Clip four: Before changes



Clip five: After changes



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