

Stage 2 Dance

Assessment Type 2: Dance Contexts – Task 2 Choreographic Analysis

Student 4

For my Dance Contexts assignment, I decided to explore a mobile phone addiction, and the affects it has on an individual. This is a strong socio-political context that I wanted to promote and educate an audience on, as it's a current, detrimental issue in society. A smartphone addiction, which is sometimes colloquially known as "nomophobia" (the fear of being without a mobile phone), is often fuelled by an internet overuse problem or internet addiction disorder (Smith, Robinson and Segal, 2019). In turn, this form of obsession can encompass a variety of impulse-control problems, including binge eating, self-regulating and Obsessive Compulsive Disorder (OCD). I wanted to look thoroughly into the idea of addiction, and then incorporate the use of a mobile phone throughout the choreography, therefore, I researched the 5 Stages of Addiction. This procedure consists of First Use, Regular Use, Risky Use, Dependence and Substance Use Disorder, that individually involve a variety of actions and behaviours (Alvernia University, 2017). For my composition, I created five phrases that each represented one Stage of Addiction, making the growing need for the mobile phone evident to the viewer of my film. The 5 Stages of Addiction develop from trying the substance for the first time, to displaying small patterns of its use, whether that be on the weekends or during the night only. These patterns will then begin to deepen, where the individual may be prone to exhibiting dangerous behaviour, before developing a strong tolerance to the substance. A dangerous amount of the substance would be needed in order to feel good again, as the individual will notice a struggle to function in daily life without it.

The research I conducted in regard to the intention of my dance film heavily informed my choreographic decisions. To give my dance film a structure, I decided to dedicate each phrase of movement to a different stage of addiction. I utilised my research to conduct a concluding paragraph for each stage, summarising the symptoms of evidence that this stage is present, as well as the effects it has on the individual both physically and mentally. This information really helped me discover the movement that I wanted to portray during this dance film, making for an extremely effective motif to choreographic decisions. For example, the 'Regular Use' stage of an addiction is recognised when an individual begins to display patterns of substance use. To portray this information within my choreography, throughout this phrase, I utilised moments of repetition in movements, suggesting that the dancer was experiencing these patterns.

I recognised a variety of strengths within my choreography, which helped to further enforce the intention of my dance film. By utilising the mobile phone case as a prop throughout the majority of my movement, I was able to successfully showcase an explanation to the dancer's actions, without physically stating exactly what the piece was about. In addition, my research was an extremely sufficient tool in aiding me to choreograph with a purpose, as I used information to initiate specific movement. These movement motifs helped to make the intention behind my dance film evident towards the viewer.

Although there were a number of strengths throughout the choreography of my dance film, I also noticed some weaknesses that were present. I believe that I could've manipulated some movement to display extensive moments of emotion towards the issue being displayed within the piece. Using slower and sustained actions would've given the dancer an increased opportunity to approach the choreography with a more thoughtfulness. As well as this, I definitely think that I could've taken further risks within my choreographic decisions, by trying my absolute hardest to steer away from movement that I was already very comfortable with implementing.

I believe that my use of level was quite successful throughout the entire choreography, as I explored a variety of body bases that can help me portray my movement in differentiating forms. Showcasing different support bases in a composition can give the movement a more exciting and unexpected visual, which will draw the audience further into the film.

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Although this was a weakness of mine, there were times during the choreographic process where I manipulated a phrase to improve the level of advancement within the movement, as well as increasing its uniqueness. At first, my phrase consisted mostly of symmetrical movement (e.g. both my left arm and right leg moved at the same time), however, the use of manipulation helped me to discover additional ways that I could perform this choreography. Similarly, my movement flowed quite substantially on general beats of the music, therefore, I manipulated the phrase to create action within the off-beats, to make the choreography more pleasing on the eye.

Performance standards for Dance Stage 2

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	UD2	RD1	RD2
A	In-depth knowledge and understanding of appropriate language and terminology relevant to the dance context.	Perceptive critique and evaluation of a dance presentation, performance, or choreographic piece.	Insightful analysis and synthesis of research findings to choreograph a dance work.
B	Detailed knowledge and understanding of appropriate language and terminology relevant to the dance context.	Highly competent critique and evaluation of a dance presentation, performance, or choreographic piece.	Considered analysis and synthesis of research findings to choreograph a dance work.
C	Adequate knowledge and understanding of appropriate language and terminology relevant to the dance context.	Competent critique and evaluation of a dance presentation, performance, or choreographic piece.	Competent analysis and synthesis of research findings to choreograph a dance work.
D	Some knowledge and understanding of appropriate language and terminology relevant to the dance context.	Basic critique and evaluation of a dance presentation, performance, or choreographic piece.	Some analysis and synthesis of research findings to choreograph a dance work.
E	Awareness of some basic knowledge and understanding of appropriate language and terminology relevant to the dance context.	Attempted critique and evaluation of a dance presentation, performance, or choreographic piece.	Attempted analysis and synthesis of research findings to choreograph a dance work.
B+			