

Dance Training 2: ADPB5007

Assessment · Tuesday 20th October 2026

PIECE A: *Leak It*

Free-form commercial genre; performer-led interpretation

PIECE B: *Fight For This Love*

Structured unison; limited individual autonomy

Contrast between the pieces

1. How would you describe the difference in intention between Piece A and Piece B, and how did that change the way you approached each one?
2. Piece B works in strict unison. How did you keep your individuality as a performer without breaking the uniformity of the group?
3. In Piece A, where did you find the most freedom, and how did you decide what to do with it?
4. Which piece felt closer to your natural movement identity, and which pushed you further outside it? Why?

Applying acting training

5. How did you use your acting training to build a character or inner life within Piece B, even though the movement was set and regimented?
6. What objectives or motivations did you give yourself in each piece? Did they change during the process?
7. How did you use your focus, eyeline and facial expression to tell the story, rather than relying on choreography alone?
8. Can you give a specific moment where an acting choice changed how a step or phrase came across to the audience?

Interpretation and artistry

9. How have you interpreted the movement vocabulary in each piece? What did you take from the choreographer, and what did you bring yourself?
10. What have you put on the work as an artist that someone else performing the same choreography wouldn't?
11. Where did the structure of Piece B hold you back, and did you find any way to turn that restriction into something expressive?
12. Thinking about nuance, where in the unison of Piece B could the audience still read you as an individual?

Practitioners

13. Piece B's loss of autonomy could be read through Brecht. How might ideas such as *Verfremdungseffekt* or *Gestus* help explain what the audience sees in a regimented, collective body?

14. If you approached Piece A through Stanislavski (given circumstances, emotion memory, through-line), how would your performance differ from a Brechtian reading of Piece B?
15. Is there another practitioner, from drama or dance (for example Laban, Lecoq or Bausch), whose ideas helped you understand either piece? How?

Dance for film

16. If either piece were filmed, how would the camera change your performance? Think about framing, close-ups and where your energy is directed.
17. Which piece do you think would translate better to screen, and what would need to change for it to work on film? Consider how commercial dance is often made for music video and screen.

Challenges and reflection

18. What has been the most challenging part of this process, and why?
19. How did you overcome that challenge? What strategies, rehearsal habits or feedback helped?
20. Looking back, what would you do differently in the lead-up to the assessment, and what will you take forward into your next project?