

Candidate 1 evidence

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1.	<p>I do not have strong stamina, so this effected by solo performance negatively. In my jazz solo I need to have a maximum amount of stamina to be able to perform the dance from start to finish whilst having maximum energy throughout. As I have weak stamina in meant, that as the dance went on I could not perform my movements to my best ability. Near the end of my solo I perform a leap. As I was running out of energy it meant that I did not have enough power to push myself off the floor to get into a full 180° split position in the air. Instead my legs were in a upside down 'V' position and made the end of my dance look weak. As the dance progressed my movements also started to get more floppy, as I didn't have enough stamina to execute them properly. so I could not hit my movements at the stronger parts in the music. This made my solo not as enjoyable and some of my movements were unattractively pleasing to watch. My lack of stamina also</p>

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	<p>meant that I could not use my facial expressions to my best ability. I was so focused on being able to finish the dance without looking exhausted that I forgot about performing with my face which made my performance boring for the audience to watch.</p>
2.	<p>In my jazz solo, strong turnout is very important. When performing the kick near the start of my jazz solo, I need to have a maximum amount of turnout in my hips to allow me to perform the kick properly. If I do not use the turnout in my hips my kick will be in a parallel position and will look unaesthetically pleasing to the audience. A lack of turnout in my kick can also lead to an injury as my body will not be in the correct alignment and could strain a muscle. If I do not use my turnout properly for my kick I won't be able to get my leg high enough, which will lead to me curving my back to the try and get my leg higher and my knee may also bend. This will make my</p>

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	<p>pink look unethetically pleasing to the audience and won't reach the choreographer's demands.</p>
3.	<p>In my jazz solo I use lots of different levels. This impacted my performance positively as it can created contrast throughout my dance. At the start of my jazz solo I start sitting on the ground with my legs tucked into my chest. I then rolled into a crouch position. This use of levels made the dance more exciting as it made the audience curious about what was going to happen next. I then shot my legs out into a second position and rolled through my spine to standing. I then performed a firebird leap which was energetic. This had a positive impact on my performance as it created a large contrast within the piece which excited the audience as it was a sudden surprise. I also used the use of my general space in my jazz solo. I performed pas de bourees up to the corner of the performance area. This meant that I had enough space to travel my tilt jump</p>

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	<p>and roll to the floor without bashing into anything. This also meant that I used the full area of the stage and wasn't stuck in the corner. This made my solo more enjoyable and interesting for the audience to watch. Similarly in my contemporary solo I also used levels. In my contemporary solo I start standing in a parallel position with straight back posture looking out to the audience. I perform a reach to the right diagonal corner and perform a back bend and then slowly roll to the floor. This had a positive impact on my performance as it created suspension in the piece and looked like I was performing a story. On the floor I performed a contraction. This use of low level helped to communicate to the audience how upset I was and shows that I was in pain. Later on in my solo I rise back up to a higher level communicating that I have overcome my problems and am now happy again. This had a positive impact on my performance as the contrast made my overall</p>

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	<p>performance more exciting to watch. I also used general space in my contemporary solo. When performing my bison leap I had to ensure that there was enough space for me to travel the leap forward but also enough space behind me as my next movement, a backwards roll over my shoulder travels back. This impacted my solo positively as it meant that I did not crash into anything and meant that I could fully extend my movements properly as I had enough space to do so, which made my solo performance more aesthetically pleasing to watch.</p>
4.	<p>My use of performance skills compared to a model performer is minimum. When watching the model performer I could see a great use of musicality in the their jazz solo. During the crescendo in the music the model performer performed a back bend. They fully extended their arms behind and around them and used every beat of the music, exaggerating</p>

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	<p>the movement which made it very enjoyable to watch. Contrastingly in my jazz solo when performing a walking lunge, I do not listen to the music and fully extended all of my movements. Instead I rushed the reach and it meant that it was not a key moment in the choreography and made my performance look rushed. The model performer also used musicality well in their jazz solo during the staccato parts in the music. They performed sharp, energetic, and punchy movements during the staccato section such as pas de bourree, flick ball change and a click. This made their performance exciting and lively to watch. Contrastingly in my jazz solo I did not focus on the staccato parts in the music. When performing the flick ball change I performed them the same way as the other parts of the dance which meant that it wasn't an eye-catching moment for the audience. It also meant that my dance looked boring and floppy to the audience as</p>

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every move seemed the same and there was no contrast throughout the piece. The model performer also had a great use of timing. They stayed exactly in time with the music and finished their movements on the correct beats. Contrastingly in my jazz solo my use of timing was minimum. This meant that I was out of time with the music which made my performance un-aesthetically pleasing. As there was a sharp trumpet beat in the music this is when I was supposed to be in a fire bird position in the air. Instead since I had a poor use of timing it meant that I jumped after the trumpet beat which meant the move wasn't eye-catching and made my performance less exciting and interesting to watch.

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5.	<p>One influential choreographer and dance company that has impacted jazz dance is Alvin Ailey. Alvin Ailey combined styles such as ballet, jazz, modern and many other styles to create a unique and diverse style, which has impacted jazz as it still travels the world today. Many musicals such as <i>Billy Elliot</i> and <i>Matilda</i> the musical still contain many of these movements. The choreographer liked the articulate and fast footwork contrasting with a ballet like upper half so continued to use those movements in musicals today. Alvin Ailey's dance company provided a space for black dancers to dance and flourish. They also gave black dancers more opportunities as they were often discriminated against. In 1960, Alvin Ailey created a piece called <i>Revelations</i> which explored the harrowing story of African Americans from enslavement to freedom. This piece is still very popular to this day and continues to travel worldwide. This impacted</p>

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	<p>jazz dance as many of the movements used in 'Revelations' such as isolations, and bent knees are still used in dance today. Alvin Ailey's company got nicknamed "Cultural Ambassadors to the world", which shows the respect that people had for the company in the future. The company also won many awards for their immense work. This impacted jazz dance today as many people are inspired by their great work. The company also influenced black dancers to start and continue dancing as it provided them with great opportunities. This influenced jazz dance as now there is a huge amount of diversity in the dance society, and great opportunities for everyone no matter what your race or gender. Alvin Ailey's unique style is still used and copied in many performances and lots of people have been influenced by his work.</p>

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Section 2 -	
The piece that I have studied is Swansong	
by Christopher Bruce. The theme and intention	
of this piece are prisoner of conscience and	
human rights.	
6.	
The use of music and sound is very	
effective in the first section. Swansong	
starts in silence. The two guards One guard	
taps the other on the back to signify the	
tempo. The guards tap out rhythms in	
unison. This communicates to the audience that	
the guards are questioning the prisoner. This	
communicates the theme and intention as it	
shows the audience that they are interrogating	
the prisoner and shows how the prisoner is	
a prisoner of conscience. The prisoner	
responds to the guards questions by slowly	
tapping out an answer. His use of the	
slow rhythms communicates to the audience	
how uncertain and confused the prisoner	
is feeling. This communicates the intention as	
it shows the audience that the prisoner	
has been imprisoned for the wrong reason such	

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as his race, gender or political views. This is known as a prisoner of conscience. As the interrogation continues the prisoner's responses start to become faster and chaotic. This communicates to the audience how worried the prisoner is feeling and the stress, uncertainty, frustration, and how frustrated the prisoner is to be trapped. The use of a background of silence is effective as it creates the atmosphere of unease and suspension of what is going to happen next. At the end of the interrogation scene there is a loud crash. This communicates to the audience that the prisoner has been left alone in the cell and how they have trapped him in there. This communicates the intention as it shows that the prisoner's right to freedom has been taken away from him which is against his human rights.

7. Level is used very effectively throughout Swansong especially in the opening interrogation scene. The guards force the prisoner to sit on the chair whilst the guards tower

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	<p>over him. This is a good use of levels as it communicates to the audience the power that the guards have over the prisoner. the This communicates the intentions as it shows the audience the guards authority and how it is 2 against 1 and how the prisoner human rights to the right of safety and the right to freedom has been taken away from him. Another special element used in the surrounding is proximity. The three dancers always dance very close together. This communicates to the audience how small and compact the cell was and how they there was no way the prisoner could escape. The use of close proximity also shows that the prisoner guards are always close by and watching the prisoner. This communicates the intentions as his human rights to the right of privacy has been taken away from him. The prisoner also dances in close proximity to the chair. The chair is the prisoner's safe space. the The use of close proximity to the chair communicates the intentions as it shows the audience that how unsafe</p>

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	<p>the prisoner is feeling and this communicates the intention as his human rights to the right of safety has been taken away from him.</p>	
8.	<p>One choreographic device used in Swansong is rotating canon. One of the guards start the sequence and four counts after the other guard joins in. This demonstrates to the audience that the guards have the same view and think the same way. This also shows the audience how it is 2 against 1 and how the prisoner has no hope of being set free. The prisoner's separation from the devices communicates the intention of the piece as it shows that the prisoner is uncertain with what is going on and how he is unsure with why he has been imprisoned and why he is getting interrogated. The prisoner's separation from the devices also shows that the prisoner has no say in what is happening to him and how in his right to the right of speech has been taken away from him. Another choreographic devices used in</p>	

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	Swanson is question and answer. The guards tap out rhythms and the prisoner responds hesitantly with answers. This demonstrates to the audience that an 'interrogation' is taking place and that the prisoner is being forced to answer. This shows that the prisoner has no one on his side and what a horrid situation he was in. The guards use loud stomps to show the anger that they have whereas the prisoner slowly and quietly responds to show a sense of worry and confusion that he is facing in the situation. This demonstrates to the audience how nerve-racking this situation is for the prisoner and how the interrogation is making him mentally unstable and how he is going to suffer in the cell. As time progresses the prisoner stomps become more frantic as he is getting more stressed. This demonstrates to the audience that the prisoner is losing all hope of ever being set free. Question and answer helps the audience to clearly understand the interrogation and how he is a prisoner of conscience.