Candidate 2 evidence

| 'ENTER NUMBER OF QUESTION | | DO NOT WRITE IN THIS MARGIN |
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| 1. | My Staming in one of my solo performes | :25 |
| | got out breath whilst I was | |
| | evencing because my sterring wasn't up to this it's full Potential. | |
| | The Impact this had an my portone was that I was'nt claring to | ~ |
| | my for potantial 18 easyly | |
| | Makon washande it also meant my technique was begining lack near | |
| | The end of my performance. | |
| 2. | My use of turn out in my solo | |
| | Reformance was helpen man My Reformce because it meant the teacher | |
| | it also helper my performance lock | |
| | more la except. elegant. | |
| | My use of Paraell isn in my performant before | re |
| | My use of Paraell isn in my performant herped Show a tean Clifference isn my formall | |

| ENTER NUMBER OF QUESTION | | DO NO WRITE THIS MARGI |
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| | Peara The Impart His might have | |
| | had is it dows the teaher/examiner | |
| | the ever difference between my styles. | |
| | That I am performance it also helps show the contrast Thave so a ciancer. | |
| 3. | Spatial awarness Impacted my | |
| | & Bot Cantengany dance Solo | |
| | because it meant I could extent | |
| | my movement to it's full potential | - |
| | without hitting any other clarcers | |
| | The Impact of this is it helps the | |
| | evaninos dearly see may Capability | |
| | of my flexabity and fechnique. | |
| | Another Impact this has is it means | |
| | no lading will occur during the perform | 94(|
| | it means i won't trouve myself and | |
| | I won't to ladore other dances will | |
| | Perferning our soles. A final Impact | |
| | this has is if the Studio is | |
| | big enough if means it will be | |
| | cubbe to use the whole space in | |
| | traveling nuarements are turning | |
| , | Seguences. | |
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| Campanifu | MARGIN |
| In Contrast having good Spatial | |
| accurences for my Convericul Solo | |
| culso means I will be able to | |
| Cluve the sols to my hely Potentia | |
| without warming about hitting | |
| an offer dances or hitting on thing | |
| But could be in my way whilet | |
| I am performaning, It cutso means | |
| 1 m performaning 17 cuso vuens | |
| 1 can go as full out as possible 10 can use the space to 8 slow | |
| | |
| my full potential white chancing | |
| lomeical Salo. | |
| 1 My 20 d 2 1 1 1 | |
| 4. My Performance Skills Compared to | |
| ny Nodel permer Briar noel are | |
| distrebent Brian noet is most famous for | 1 |
| her totafélipaly hyrican fieces et Choreogra | My |
| Start is refrenching these Aughes of | <u> </u> |
| deane. Madarity of the time she is | |
| effer & seen ding the styles of clause | <u> </u> |
| meaning here petermance is colso very | |
| elegent or very Serious meaning her | - |
| being topus our élegent aver sonity or be | |
| isserious or said | 1 |

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| | as in Casto alst of contempany | |
| | performances there is and of emotion | |
| | in the performances with lots of | |
| | Said fuial esspressions to help fit | |
| | the therme and more of the | |
| | piece of choveoegraphy. | |
| | In my Contempon peramones | |
| | 1 often lack faial exspressions an | |
| | peromence Skills for all together, that | - |
| | is a Sanething I have to home | |
| | on in my Onterner petonarce | |
| | is billy my fried esspections to | |
| | bely lit the mod and whoopplace | - |
| | of the piece of choreograph lan pelining | • |
| 5. | Bob Fosse has hospean Impacted Jaze | |
| | Bob fosse has hospean Imparted Jazze clarce to today in a positive bods. Is | |
| | The example in dear of the ine | |
| | See chot more turned in kneed showner And Gas a live on the | |
| | and Shouther . Bdo fosse Inspired this | |
| | and these changes these danges give | |
| | dazz clances a unique feature that we | |
| • , | chon't alward los it alla cras | |
| , | Hon't always see if also game Juzz dance some edge | 1. |

| ENTER NUMBER OF UESTION | | DO NOT WRITE II THIS MARGIN |
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| | feel when it issay turned in knees | |
| | an stantiles mor often in Jazz dance | |
| | reformances. He Inspired this because | |
| 16 | from an early age he had atheitig | |
| | "Heralso Bob Fosse also had a positive | |
| | Impact on the Heatre at of costume | |
| | he help Insipine more masulinly and | |
| | everye to Bolo fosses perturnances. For evan | ple |
| | he add bouter half to womans head | |
| | the boules hat were impired by bob | |
| | Fosse Lecuse Le was after self contie | |
| | of Lis boulding best + so to help | |
| | La Incorporate Some features of him | |
| | age into his peterneres he has ado | 1 1 |
| | bouter to hats to his clarices hearts be | |
| | that we what he had to wear become | |
| | he was Self Contias of his heard | 08C |
| | he was self what I hil heard | |
| je | And Had to but discelled with Go | |
| * | And that he had shighed with for | |
| | | |
| | that into lis lare dances he use turned | |
| | in kness and Phohles. to vegresent that | |

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| | | |
| | | |
| 6- | Calvost acres is a piece of almost a | |
| | Chost claves is a piece of choreography | 1 |
| | that was cloves graphed by christopher | |
| | Bruce. It focuses on theme of | |
| | governed power and dictorship. It | <u> </u> |
| | erso fourses on the there of | |
| | death Comes to everyone his matter | |
| | your race genter, sexually, cross it | |
| | aso always to everyone. In the | |
| | A | |
| | piece of the express dances partieng the | , |
| | onten gerennet, who tend and he | + |
| | on the chilean folk Scaring then | + |
| | into using but the guernest wa | 1 8 |
| | | |
| | In the opening section of the piece | |
| | the Moreographer uses Silence With | |
| | winer slightly wist wisteing in the | |
| | back ground of the Sitence this the | |
| | Impart His will have on the total | ربو |
| | in it will a supplied the supplied to the supp | |
| | is it will give off a errie and son unsettling today to the todates of | - |
| | insetting tading to the total | 1 |
| | the above if too will also & male | |
| | the audience feel warrier for the | |

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| criter falk because they don't kno | - |
| what is Coming or What to expe | 1/- |
| with this usettling and errie | |
| Wispeing sound. It will cote | |
| make the outrescented. The | |
| mood this will party to the am | |
| a Saer and hightened mood it wi | 4 |
| Create concern and suspence har the | 1 |
| aurence. The A final Hing the | lence |
| with slight winds in bell grant cle | |
| Azat Atto Section Continues my | Ric |
| sugges a spirite to their are | |
| He'r but comet be seen to full | Lea |
| explosing the idea treath is very | |
| mexaperten ou come at any | |
| nunet. | |
| | |
| As His Section Continues Instrume | entry |
| music begins to stouly begin to get | |
| Louder and lander. His employers the | |
| tota culience un culen folk the | |
| ghost dances are Carring. The hoston | |
| music tostains hostartamente like Dru | |
| elso to make the outrence feel pa the circleur Pok becan | 2711 July 2000 |
| the anileur Pok becaus | he enest |

| Seens to be coming but they | - 1 |
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| | |
| Cont tell when boronson of | |
| this emphasis the theme of the | |
| to douth being mersperted. | |
| Ú , | |
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| 7. The choreographer's been of | |
| | |
| the choreographer uses levels | |
| as a derice to help emphasis | |
| the there and Intentions of the | |
| Piece of apreography. The glost | |
| clauses use low levels for withe | |
| the chart dances to slow there | |
| lunking and on their pray and | |
| watering their everymone waiting as | |
| Her het bill. Box this porthogs to | |
| the aussence that was This | |
| Rufter explaises to the anchiever | |
| the there of clearly always watering | |
| cun will also come to be everywe | |
| ent you Con not ex escape it no | |

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| the changer Chorecographer Wes | |
| high levely twithe for the ghost | |
| I clencers to show when they are near | 4 |
| to kill, when every od is ent thaireson | Meo. |
| # the chilean Folks down 8teps. | |
| They also use high levels to 81 | مىم |
| He ghost dances are more super | 200 |
| to the oriben felle, they bigger and | V |
| better, the It also emploisses the glis | X |
| clences are a fear our they are one | !!! |
| they are more pought than the dilt | |
| Felle. So the Choneagraphe make | |
| them talker use high levels to | · |
| , | |
| party these things and english | |
| the reoccurity there doth is Power and will come unexpectably to | |
| | |
| evergene us mutter Wheat. | |
| Theresides follows The Charles and A | |
| The chiles folk top The move of rep uses proximity to show intend | |
| la state de la childre chief che | agree you |
| to sow the bond of the ghost de | roed |
| have the ghost dares are diverge | |
| close fogether olso emphasising they | |
| en powell force, our that they are | |
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| | team stonge and better than the | |
| | Chilen folk am there is int beating | |
| | then because they soon unit alway | |
| | Seen as one. This also emphosis | |
| | the two Sides the ghost chances | |
| | mo porter the government being a | h |
| | together alreys to show is one | ļ |
| | this will slow the power they he | R_ |
| | against the Onlean falk. | |
| | | |
| ₩ | I Also think it helps portray the their | 48 |
| | and Intentions of the play Cornerly and | |
| | 'gets the point energes effectively. | |
| | · · · · · · · · · · · · · · · · · · · | |
| | | |
| 8. | The stopreographer uses Content werk | <u> </u> |
| | in ghost clarces for reasons and to Por | hun |
| < | enflowed Ideas, the firsty was it show | |
| | the | |
| | Contact work is used in ghost | |
| | dences to show a strong Ponch bet | ر ماحر |
| | the ghost dances. In the two sho | |
| | dences motif We see the glost dans | |
| | linking ames and throughout the | |

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| | Girst movement of the motif they |
| | keep Heirang Comeetal Stowing |
| | |
| | the eve a stay forese and they are entireling and in power. |
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| | Another way Contrell works is used |
| | selven the exhast conces and the |
| | Onlen fet is to show the hanging |
| | the ghost dences de to the criter |
| | folk the whost denees thethe |
| | till the criter tolk up high to party |
| | the one being hime. This also show |
| | the ore being hing. This also How of neocessing eventh thoughou the |
| | piece of Choreoepaphy. |
| | M C 1 i |
| | A final by we see g. (ontact work is lift between the anben |
| | PILL II II II II |
| | falk they offen we one at another |
| | to sow crifteent leads, Two of |
| | the glost dances will be complet to |
| | the grand an the other gharf dencer |
| | |
| | and some a higher level portagin the |
| l | Criter governent superority air powe |

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| The grost acces ene other rooms | 8 |
| The Pa glost claves or efter cleson | del |
| Cy Sirds or Lizarde with the | |
| Show mily an power | |
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| A Ston Second Choveographic | |
| cherice that the choreographe was | |
| is Compative Commen the More | years |
| lises. Cumulative Cannon to Slow to | 4 |
| ghost clences trying to step togeth | ٠ |
| au 800 Mein Pour. They use a | muletive |
| Lenon in their motif one cyhost da | les |
| rolls and the second are fullow | } |
| and the to the find are follow | ٠٩. |
| This portage to the audience but | Me |
| ghosh deres one typing to stuft to fo slow their power again I the criben falls. | ugeh |
| to fo slow ther power again It the | |
| citen Falle. | |
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| | A Second has the choese |
| · | CH the choreographe wes analytic |
| | cerus is by in the of chiley |
| | folks mult they use this enerice to |
| | Slow them bying to stick together |
| _ | though this fear so the or hying |
| | to Tollow one on the all try and |
| | beat government power. This emphasis |
| | to the anience eniber folk feer |
| , ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,, | and government power beense |
| | we see the device being went to |
| | Slow then Stering to together but |
| | also paris becase it during the mobile |
| | |
| | they are scoren and parieting 80 the |
| | creice heps englists then being |
| | Sever and higher to steed up to the government on stow steep are stown steep are |
| | She swermen an son they are |
| | 38000). |
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