

# Candidate 4 evidence

Subject	dance
Level	National 5
<p>1) My use of stamina in my jazz solo was poor. Bad stamina is when not enough oxygen goes to your brain and your limbs causing you to lose concentration and your technique and facial expressions will suffer. In my jazz solo it started off well and I was able to execute my movements to the best of my ability while maintain my facial expressions. However, as the dance progressed, I became very tired, and I was breathing heavily which made my dance look heavy instead of light which is how it's meant to look . Instead of thinking about my overall performance I was concentrating on getting to the end of my dance which was very bad for my performance and my technique. For example, right at the end of my jazz solo I do a massive leap to the ground which requires lots of strength and energy. As I was concentrating on getting to the end of my solo, my muscles started to relax and my leap was at 135 degrees instead of my usual 180 degrees meaning my stamina was bad as I didn't reach my full ability and wasn't using my face anymore. This resulted in me not getting the mark I knew I was capable to do. Overall bad stamina effected my jazz solo massively as wasn't able to do my best.</p> <p>2) The use of turnout and parallel in my contemporary solo was very important. Turnout and parrel is the rotation of the hips either making them closed or open. For example, in one of the sections in my dance I do an extension to second which I need turnout because it opens up my hips and makes the extended leg higher. However, I wasn't able to turnout my leg which resulted in my leg being at a 90 degree instead of my normal 135 degrees. I also need turnout to make my extension aesthetically pleasing for the audience because it looks like I don't have flexibility when I in fact do, if I am not properly turned out. The use of parallel in a different section is equally as important as the turnout. In this section I do triple runs from the upstage left traveling along the diagonal. If my feet were in turnout my triple runs would look horrible and would not be technically correct:</p> <p>3) In my jazz solo I didn't use very good spatial awareness as I seemingly danced in the centre of the stage instead of the full stage. During my jazz solo I do three leaps on the diagonal which seems to cover a lot of the stage. I thought if I started from the centre of the stage, I wouldn't be near the edge but ended up having to do the 2 last leaps on the spot as I was right at the edge. Another example is when I do kicks to second from one side to the other, again, I judged it wrong and decided to do the kicks from where I was instead of running to the edge this meant I was practically in the wings, and nobody saw my last kick. This resulted in me being late for the next section and not being able to catch up which made my ending off. In my contemporary solo however, I was able to cover the full stage which made my dance look really clean and perfected. An example of my good spatial awareness is when I do kicks along the left diagonal corner, I travelled just enough to get to my next place but not too much which made me either be cautious of falling off the stage or being engulfed by the wing. I also had enough room to do my massive reach without it getting covered by the curtain. Having good spatial awareness in my contemporary solo meant I was able to get the storyline across to everyone, concentrate on technique and my performance, make my dynamics</p>	

smooth and sharp and to fully listen and understand the change in the music's dynamics.

- 4) In my jazz solo I didn't use my facial expressions as I was concentrating on my technique compared to when I watched my model performer who made her dance look effortless and eye catching while maintaining amazing technique. Our jazz solo is one that is more seductive than cheesy and with a slower tempo. Faces were required for this dance to make it interesting for the audience to watch. I thought I was doing facial expressions that fitted the choreography but compared to my model performer it looked like I was doing a really cheesy, fast paced dance instead of a slow dance that showed my maturity. My model performer used her eye contact a lot and would lock eyes with many people in the audience and her chin was always lifted making her look very confident compared to me where I mainly stared at my feet. She would do small smiles, winks, smirks and small gasps which made everyone watch every step she did across the and was aesthetically pleasing for the audience compared to how I kept a constant, large smile throughout the full routine. While my facial expressions looked strained and forced compared to my model performer whose facial expressions looked natural and mature adding to the overall performance.
- 5) Bob Fosse was a very influential dancer and choreographer of his time which created a whole new style of dance. Fosse became famous during the sexual revolution. The sexual revolution was a time where there was change in the society about homosexuals, women's rights and taking the pill hence the name. Fosse was known for his very unique style which we see today. He used very small gesture movements and would invert his legs. He also brought about the very famous jazz hand which is worldwide association to jazz dance which everyone knows. Fosse did these things for specific reasons: he would do small movements because of his arthritis and inverted his legs due to him being pigeon toed. He would also use props and costumes to hide other insecurities. For example, he wore bowler hats to hide his premature baldness. Another reason why he is so famous because he was one of the first choreographer to have a women lead in a very scandalous outfit for the time which was influenced by the sexual revolution.

## Section 2

### Christopher Bruce, Swansong and Prisoner of conscience

- 6) Christopher Bruce uses music and sound in his piece swansong. In section 2 of swansong intitled tea for two is the first time we hear music as section 1 is in silence. Section 2 has very playful and goofy music which complements what is happening on stage as the guards are playing around with him which shows that they have the power in the situation. This section of music is in a Latin style, with 4/4 timing which is syncopated.

We can hear woodwind and Latin instruments such as flutes and panpipes. We can also hear for the first time 'ch-pah-cha' which sounds as though someone is whispering adding to the prisoner's anxiousness and worry as he may think people are talking about him. At the end of the section, you can hear a loud bang insinuating that the prisoner has been left alone for the first time leaving him feeling embarrassed and scared. You can also hear low voices which adds to his nervousness which the guards may mistake as guilt.

- 7) Bruce uses levels well in swansong to communicate the intentions. The majority of the time the prisoner is either on the ground or on his chair or at a lower level than the guards. The guards always seem to be leaning/towering over him. This shows how Bruce used levels to communicate the intentions well because it is clear to see the power difference between the three dancers. The prisoner's human rights have been discarded, he is manhandled, treated with no respect while the guards think they have all the power as they are employed by the government and carry around weapons which makes them think they are superior. Proximity in swansong is also used very well. The guards are always right beside him or are attached at the hip with one and other. This shows how Bruce used proximity to communicate the intentions well because it shows how they ganged up on the prisoner making him feel vulnerable. When the guards are surrounding the prisoner, it makes him feel as though they are in his personal space and playing with his emotions which leaves him confused and worried about what they are going to do to him. When the guards are by themselves staring at him it makes him feel intimidated by them, self-conscious and as though he has no human rights. Overall, the choreographer used levels and proximity well to communicate the intentions very well as we see the blatant disrespect for his human rights, power difference and his vulnerability very clearly.
- 8) Christopher Bruce uses canon to demonstrate the intentions of the piece. During swansong there is canon between the two guards and the prisoner. We see this when the prisoner tries to fit in with guards this demonstrates his desperation to want to get out that he is willing to do whatever the guards tell him to do. It also shows that the guards are seen to be one person and think alike as they always do everything together. Christopher Bruce uses partner work to demonstrate the intentions of the piece. The partner work consists of the prisoner getting lifted and passed between the guards without permission. This helps to demonstrate the intentions as it helps to show the disregard for the prisoner's human rights.