

## Candidate 1 evidence

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| 1 a.                              | <p>One technical weakness in my overall performance would be my strength. When I am performing I don't have enough leg strength to perform certain skills. In my Jazz solo I was unable to show my full flexibility when performing a leap due to not having enough strength in my legs. When I am doing my leap I don't have enough strength in my legs to jump off the ground and <del>to</del> <sup>get to</sup> full splits when I am performing my leap. This <del>means</del> looks like I have poor flexibility <del>so</del> however I really have <sup>poor</sup> weak strength in my legs. This impacts my overall performance as I will be marked down as having poor flexibility in my leaps. In my Contemporary Dance solo I was unable</p> |                                      |

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to perform in a plank like movement due to me not having enough core strength. When I was doing the plank movement I would drop my hips and be <sup>would</sup> unable to stay in a straight line from head to toe. This means that I will lose marks in my overall performance due to me not having enough core strength to perform certain movements.

b A development method I used to improve my strength would be by practising technical exercises. This is when my Dance Teacher would give me exercises at the Barre or in the Centre. These exercises included leaps from the corner and more jumping steps to improve my leg strength.

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|                          | <p>We also did exercises, such as turns and kicks. This allowed me to learn to engage my core so that I was able to perform the Plank movement in my contemporary Solo.</p>  |                             |
| 2.                       | <p>In Jazz Dance the music is normally lively and up beat. This means that the quality of movement a model performer would have, would be high energy and strong whereas, I would have low energy and weak movements which would not match the up beat music. In Jazz Dance a model performer would have strong isolated movements whereas, my movements might not be as strong and isolated. I might make the movements flow together</p> |                             |

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|                                   | which is <del>might</del> not <del>be</del> suitable for |                                      |
|                                   | Jazz Dance In Contemporary                               |                                      |
|                                   | Dance the music is usually slow                          |                                      |
|                                   | which means a model performer would                      |                                      |
|                                   | allow the movements to flow together*                    |                                      |
|                                   | whereas I might not use all the                          |                                      |
|                                   | music and allow my movements to                          |                                      |
|                                   | flow together. In Contemporary                           |                                      |
|                                   | Dance a model performer would                            |                                      |
|                                   | have an emotional quality to                             |                                      |
|                                   | their movements which would help                         |                                      |
|                                   | to tell a story whereas my movement                      |                                      |
|                                   | might not have the same emotional                        |                                      |
|                                   | quality to them which means that                         |                                      |
|                                   | the audience might not understand                        |                                      |
|                                   | the story line.  |                                      |
|                                   | * and they would use all the music                       |                                      |
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| 3.                       | <p>Bob Fosse was an influential choreographer in the 1960's and through out the early 1970's. He contributed and developed Jazz Dance <del>work</del> while he was the leading choreographer on Broadway productions. Even today his original movement is still used in performances. His movements included a forward thrust of the hips, hunched shoulders and <del>the</del> feet directed inwards. Bob had very 'unconventional' and original movements that you still see today. A key characteristic that Bob Fosse used would be <del>the</del> 'Fosse', this was achieved through facial expression and the unconventional movements performed. <del>The</del> Fosse was well known to use props such as</p> |

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canes and hats. This would allow Bob to hide his own 'technical weakness' which was a key characteristic that he had. To this day we still see performances that use canes and hats. This shows that Bob Fosse was an influential Choreographer.

H. It can be said that Jazz Dance was developed in America but African at its roots. ~~the the the~~ African people were brought to America to work on Plantations as slaves. Even although Jazz Dance was prohibited in certain states throughout America it was still performed by slaves on plantations. This would be to entertain slave ~~owns~~ Owners or



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was unpopular and were replaced with Vaudeville Shows. This is when there would be a variety of performers that would perform in the same show. This could be acts like Classical Musicians, Dancers, Child Performers and singers. Katharine Wilson introduced the Charleston to Dance. This is when Dancers would perform big movements such as tapping your toes and over exaggerated jumping movements. ~~Jazz Dancers like~~ The Charleston was linked to Flapper Dancers. These are young western women who were rebellious and would not do what was deemed 'normal' at that ~~very~~ specific time. These are ~~at~~ ways in which social & cultural factors have influenced

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Jazz Dance. For example, gender issues and racial issues.

### Section 2-

The Choreography that I have studied would be Ghost Dances by Christopher Bruce.

This Choreography is a one act piece in which there are skeletal Ghost Dancers who await the Dead Village Dancers who perform movements from their past life.

5 Ghost Dances has an Episodic structure, this <sup>represents</sup> ~~shows~~ the different Deaths experienced by the Village Dancers. The piece starts and ends in the same way with the ~~same~~ Ghost Dancers.

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staring up into the left hand wing awaiting the Dead Village Dancers.

This shows the Ghost Dancers looking back on memories and getting on the past. Ghost Dances has 7 different episodes each one representing a different element of death experienced by the Village Dancers. These methods of structure communicate multiple intentions of the piece.

b. A choreographic device that Christopher Bruce has chosen to use would be Partner/Contact work. This is shown by the Village Dancers when they are performing duets in their couples. They lean on each other and support each others body weight. This shows that the Village Dancers have been through a similar experience and are comforting each other.

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This is also shown by the ~~Willow~~  
Ghost Dancers in the first section  
when they are laying on each other,  
supporting each other and jumping  
off each other. This shows that  
the Ghost Dancers are a ~~unit~~ unit  
and they support each other, which  
is one of the choreographic intentions.  
Contact work is used again by the  
Ghost Dancers when they form a  
straight line connected to each other  
by holding their arms on each others  
shoulders. They walk forward and  
break the line, however, it soon forms  
again. This highlights that the Ghost  
Dancers are stronger when they are  
together which is one of the choreographic  
intentions of this piece. Christopher  
Bruce has also used Cannon for

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communicate the choreographic intentions. A ~~simple~~ Cannon is used by both the Village Dancers and the Ghost Dancers. The Ghost Dancers highlight this ~~usage~~ in the first section when ~~there~~ they <sup>use a simple Cannon</sup> ~~are~~ and are performing animal like movements across the stage. This highlights that the Ghost Dancers are intimidating and animal like which is one of the choreographic intentions of the piece. The Village Dancers use a reverting Cannon throughout the choreography. They perform ~~around~~ a weighted squat movement and then travel to the side. They all join in at one point during the choreography. This highlights that they have all been through the same experience

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which is one of the Choreographic intentions of the piece:

7. The Choreographer uses costume to communicate the Choreographic intention. The Ghost Dancers represent figures of Death and are dressed as dehumanised skeletal creatures. They wear skeletal masks and matted hair. They also have water based paint highlighting the muscle groups and bone structure of the Ghost Dancers. They are wearing barely any clothes but have black ~~various~~ panels of rags of different materials such as leather and animal <sup>feathers</sup> feathers. This suggests that the Ghost Dancers are strong, intimidating and animal like

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which communicates the choreographic intentions. The Village Dancers are dressed in every day clothing, however, it is washed away and faded which suggests that the Village Dancers have been through ~~trauma~~ trauma. They are wearing normal clothing such as suits and dresses. This implies that they are normal people who have been through a traumatic experience which is one of the choreographic intentions of this piece. The choreographer uses lighting as another <sup>theatre art</sup> ~~choreographic~~ device to communicate the choreographic intentions. At the start of the performance there are lights at the side of the stage which enhance the Ghost Dancers muscles. This suggests that they are strong and intimidating.

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| <p>which is one of the choreographic intentions of this piece. The choreographer also uses lighting to highlight certain moments. For example, he uses a cold blue overhead light to emphasise the death after the duets. This suggests that the atmosphere is tense and creepy which is one of the choreographic intentions of this piece. The lighting also changes gradually throughout the piece. This is done after a around 10 to 20 seconds which shows that time is passing on which is one of the choreographic intentions. <del>The choreographer</del> Christopher Bruce also uses lighting to enhance the creepy atmosphere. This is shown when the</p> |                             |

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|                          | <p>Choreographer uses a green <del>tie</del> wash over the back cloth. This suggests that the atmosphere is eerie and creepy which is a Choreographer's intention of the piece.</p> |                             |
| 4                        | * * For example snake hips and <del>hips</del> Pidgeon arms. This shows how cultural factors have influenced Jazz Dance.  |                             |
| 4                        | * * * This shows ways in which social and cultural factors of race have influenced Jazz Dance.  |                             |
| 7                        | * * * * These are placed around their waist, wrists, upper arms and just below their knee.  |                             |