

Candidate 2 evidence

ENTER NUMBER OF QUESTION	DO NOT WRITE IN THIS MARGIN
1.a)	<p>One of my technical weaknesses is balance. This means that I cannot stand on one foot for too long before I fall over. For example, I cannot do more than two pirouettes without losing my balance and falling out of the turns. In jazz this makes my performance look sloppy and unrehearsed as there's a lot of multiple turns in jazz at a fast pace that I fall out of. This affects my timing also in jazz as it's a fast pace, upbeat style and by falling out of turns and losing balance I forget where I am in the dance and can't move to the next step in time also making my performance look visually unpleasing. In contemporary, however, it's a slow and more emotional style with a lot of long balances, holds and leg</p>

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extensions. As my balance is poor, I fall out of these holds making my performance less professional and it also takes away from the emotion in the performance as people fixate on my poor balance. This makes my performance less impactful and memorable and look really hard ^{as I look like I'm struggling through} instead of looking effortless. It takes away from the storyline and emotional drama of the dance.

b) To improve my balance I use a technical exercise called developpes. This is when a dancer stands in 1st or 2nd position with straight posture and alignment and slowly and controlled raises their leg to demi point with the knee bent and the toe pointed touching the knee. Then the dancer slowly extends their leg out to the front with control, brings it back in and out one more time as high as they can then

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brings it back down. This exercise will help strengthen my core to help me balance and by repeating it ~~the~~ my balance will improve.

One of my performance qualities is quality and dynamics. This means ~~that I use the counts of the music fully with full extension to make~~ ~~me~~ This means that I am able to switch between fast, slow, harsh, soft, emotional and upbeat styles in the one dance making my performance more interesting and visually pleasing to the audience. Instead of ~~then~~ performing the dance in a monotone manner with no contrast of speeds ^{or} ~~of~~ quality of moves I can switch between these easily to make a more eye-catching performance.

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Just as I have this strength so too does Maddie Zeigler; a model performer.

Whilst my quality and dynamics is good, Maddie's is better as she can even change the quality of her moves during tricks like ariels and leaps. She is also able to change between these qualities alot faster than me which makes her performance more impactful.

However when I do a leap or any kind of trick, I tend to loose my quality and dynamics and just focus on the technique making my performance less impactful.

3. Bob Fosse highly influenced jazz. Fosse used to dance and take part in drag shows and in night clubs where he grew up which had a huge

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impact on him. This made Fosse's style of jazz more sensual, erotic and sassy which he went on to teach many of his students. This cheeky, fun side of jazz is seen today in a lot of musicals and dance shows. One of Fosse's most famous pieces was for the movie 'Chicago' (also name of piece). This piece continues to be one of the most famous jazz group performances to date and influenced a lot of other choreographers. ~~The~~ The movie is still shown today and has also been made into a west end musical, it's also been used for dance shows across the world. As Fosse was bald, he used to choreograph with hats, ~~and~~ canes and chairs. This made his pieces more exciting

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and variously similar props and costume are still used today mainly in musicals, music videos and movies. Fosse's trademark moves included, flexed feet, low centre gravity, isolations, inward knees and inward shoulders ~~the~~ which are ~~the~~ still used and popular today in classes, musicals, shows and more.

Fosse was most famous for his unusual style and immediately caught the attention of Jerome Robbins another jazz choreographer. Fosse continues to be one of the most famous jazz choreographers in the world, which is why his style is so widespread.

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4.	<p>Robert Jack Cole was known as 'The Father of Jazz' and was well-known for his perfectionist personality and temper. He demanded a lot of technique from his dancers including multiple turns, leaps and tricks. This paired with his animalistic features created his style of jazz that he went on to teach a whole generation of choreographers. His most famous piece was 'diamonds are a girl's best friend' which is still widely recognised and used in today's musicals and movies. Cole's style of jazz still remains the most dominant style used today in classes, musicals movies etc.</p> <p>Rosa Perez was also a choreographer who mixed the technique of ballet with hip-hop to create jazz funk</p>

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known today as hip hop jazz. This is still taught today. Paula Abdul, Janet Jackson and Michael Jackson also helped influence jazz today as they used street jazz and choreographed dances for MTV that were danced to pop music still taught today. Michael Jackson also created the moonwalk and had moves like hip thrusts that are famously popular today as his legacy lives on. When the Africans were forced to America by the American Slave trade it made jazz a hybrid of African roots with a spicy American blend as dance ~~was~~ and music was sacred to the Africans and further developed in America so today is known as a hybrid style. In the slave act of 1740, jazz African music and dance was prohibited

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leading Africans to make moves and music with their bodies such as, foot tapping and hand clapping, crouched body positions, isolations and flexed feet. These moves are still used today. Motown became the new craze in the 1960's and made popular the act of one performer/~~stage~~ singer spotlighted whilst others dance in unison behind them. Motown is just as popular today and unison is now a choreographic device used in classes, shows, musicals, movies etc. In the 1950's Hollywood started producing musicals and took advantage of the rock'n'roll element and added this to make a danceable beat. Elvis Presley was a big part of this with his hip and torso movements. This music and these acts are performed today in imitations of Presley and musicals, ~~the~~ movies and shows.

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5. Christopher Bruce choreographed and created 'Ghost Dances'. By doing Ghost Dances, Bruce made a political statement. He made it for the innocent South Americans who had been devastated by political depression, suffering and no human rights due to dictatorship since the Spanish conquest. He wanted to show the status and for nationality of the dead was irrelevant and mixed fun with the constant threat of unknown death.

The structure of Ghost dances was episodic and included 7 sections. This meant that each section did not follow a specific storyline but that they were all different with different meanings and related to ~~the~~ the themes. Every

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section after the first section can be split in two. At the start of every section is some representation of life or a memory of life and then each section ends with death. For example in section 5 there's the second duet. This duet is a man and a woman (young) dancing playfully with upbeat music and the girl has a white dress to emphasise her youth and innocence and the man has a colourful tie also representing youth. They are playing until one of the ghost dancers ~~to the~~ brutally kill the girl by crushing her head and ~~to the~~ the man carries her offstage. This section represented a memory of what happened to them as children and was used to show how death is unexpected and sudden. It showed that ~~was~~ no matter who you are, death ~~is~~ is always your final fate. In

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each section are or more people are killed, rich, poor, men, women, children or more. This highlighted the theme that status and/or nationality was irrelevant in death as everyone ended up with the same fate and that death was inevitable and lurked round every corner. The scenes of life in each section also helped to highlight the fun aspect Bruce put in the dance before the unknown threat of death got everyone. The first and last sections repeat at a point where the ghost dancers are at the front of the stage, still and silent. This highlights the repetitive cycle of death and how it overpowers everything including race, gender or status. The episodic structure allowed Bruce to tell stories or share memories of different races, gender and statuses of

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	<p>parts of people before they all died, reinstating that who you are is irrelevant when you die. Also repeating the first and last section showed how the ghost dancers were looking back at memories or flashbacks to when they killed and showed that death is everywhere.</p> <p>6. Contact - Contact was used every time there was a death. In section 2 the ghost dancers interrupt two trios, throwing throw the men to the ground and lift the 3 women above their heads. This was to show they were dead as they had been hanged. It was fast and unexpected and showed that death waits for no one.</p>

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	<p style="text-align: center;">Dancing in contact with other people.</p> <p>6. Contact - Bruce used contact alot in every scene ^{section}. In the first section, the three ghost dancers are jumping around, lifting each other up and rolling over one another. The is lifting and playful nature of the ghost dancers highlighted the fun and freedom in death and showed how there was no conflict in heaven, how you were not restricted by gender, race, status etc. As the ghosts jumped and rolled over one another how ever, it showed their agitated and anxious nature as they were wating hungry for their next pray (life). In the motif, the ghost dancers stand as a unit with their arms linked. This was to convey their strength and how death is an unstoppable force that always wins. This contact was broken and reformed also conveying their strength together.</p>	

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Unison - Unison was used in all sections. The ghost dancers danced in unison in their motif as they stood as a unit and all did the same moves at the same time, slithering on the floor and coming back up to a stance. This represented that the ghost dancers weren't individual people, with personalities but that they all represented death as one. They all conveyed the unstoppable force of death as they danced together in unison.

In the second section, a woman and her man danced in unison as a part of their duet. This was to convey the love they shared and the last time they were going to spend together as they both ~~and~~ awaited the soon death of the man. In the last two sections all the dead danced in unison together.

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	<p>This represented them coming together as a community and celebrating collectively as they all thought they could defied death however that was soon not the case.</p>
7.	<p>Costume - All three men who played the ghost and dancers were in full body paint with textured skin that highlighted a skeletal being and outlined their muscle groups. They had black, matted hair with and skull masks and hollowed out eyes with open jaws revealing their remaining teeth. They also wore in dark rags around</p>

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their waists, ~~the~~ above knees, wrists and above elbows. The rags, textured skin and open jaws with remaining ~~the~~ teeth conveyed the idea that they had all decayed and wasted away. The rags and textured body paint represented decaying skin and what remained of their clothes. Having few teeth was accurate as they're the last to decay when you die. The hollowed out eyes suggest that there's nothing, no personality or life behind the ~~make~~ masks as death is normally perceived as black nothingness. This highlighted that they all represented death. Their ragged faces also highlighted the hardships they had been through in life before they died.

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Set - There was a single set used for the whole dance which was a black stage with a back cloth painted with the Andean view out the mouth of the inside of a cave ~~exit~~ onto poor vegetation and mountain tops with a clear blue sky. There were seven rocks ~~at the sides~~ at the perimeter around the stage. The outlook from the cave onto poor vegetation was to resemble the doors to hell and that the cave was some kind of limbo for the dead. It looked like hell as the vegetation was dead or decaying indicating there was no life. The rocks served as levels for the ghost dancers as they would stand, ~~forcing~~ ~~forcing~~ forcing over the dead as their victims but also looked like skulls to resemble the dead. The set never changed highlighting

