

Candidate 3 evidence

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1a)	Posture and Alignment
	Stamina
	Posture and alignment
	When performing Adage grand battement in ballet you must
	ensure: your that shoulders are rolled back and chest pointing
	to the ceiling. By failing to do this my shoulders are ^{are} hunched
	over and my technique is inaccurate, this bad posture also causes
	my back to curve therefore I am not meeting the pound criteria
	and characteristics of ballet. Posture is also key in jazz when
	performing a kick exercise in the centre shoulder is must be
	rolled back and arms out to the side at shoulder height
	at 180° angle across the body. This A failure to do this
	means that my shoulders roll forward and so I lose lose
	strength in my arms. A lack of posture also causing my
	back to contract when performing a kick, this means my
	performer technique is an inaccurate and looks lazy to the
	audience.
	Alignment is used in ballet where in fouetté turns. The
	tucking under of bum and extension of neck and head

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	<p>allows a streamline position that is focused light and primarily in the air. My lack of alignment means that my weight is not in the centre and so my balance is incorrectly spread out across my body. This causes me to fall out of my feet. This is the same in jazz when performing a pirouette exercise in the centre. The tucking under of the bum and extension of neck and head means that the body sections of the body are neatly stacked on top of each other so the strength needed to turn is all in the one place. This means that when leaning slightly forward in my pirouettes I lose control and am therefore unable to find my balance. This means I am unable to land correctly and often trip or fall over, not only is my technique incorrect but messy.</p>
b)	<p>To improve both posture and alignment simultaneously I used a pirouette exercise in the middle. Starting off by preparing for a pirouette then rather than turning I held the pirouette position on a relevé with my</p>

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toe touching my knee and ~~hands~~^{arms} out in front. I repeated this on both legs and asked a peer to film this. I then watched it back to make sure my shoulders were rolled back and there was a clear line from the tip of my head to supporting toe. I continued to practice and film until I was happy. I then continued the same steps with a single pirouette and then double until I had a perfect pirouette.

My model performer is a former student who received full marks in their higher solo performance and has now gone on to study further dance education at Urdang. In Jazz she gives a very entertaining performance her slow slides along the floor and then snappy and precise kicks give her performance a more interesting and aesthetically pleasing performance. I took inspiration from this and made sure that in my own solo performance my drag to the side was slow and extended making sure to take up the full amount of counts then contrasted this with very

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sharp and angular ball change slides to the back. This meant the examiner was interested in my performance as there was a clear shift in dynamics.

In ballet the performer is very light on their feet. Their quality of movement is ethereal and her extension of limbs in an Adage ~~is~~ gives the illusion she is barely touching the ground as she weightless performs. This is something I am unable to achieve as my performance in Adage is very grounded and doesn't have the key effortless characteristics of ballet. A lack of extension in my arms means the quality of my performance is poor as it doesn't meet the technical criteria.

3) Bob Fosse took inspiration from the sexual revolution a period of time in the 60's that saw the taboo areas of society being brought to the surface and talked about more. The movement looked at things such as women's rights, movement, homosexuality and normalisation of the pill. This shift in society encouraged Fosse to bring a more

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provocative flare to the stage. He choreographed numbers such as "Cell block" tango which featured young and attractive women in minimal and sexually influential clothing performing steps such as the 'spread eagle'. Fosse influenced jazz as this sexualised flare he brought to the stage encouraged a rise in styles like 'Burlesque', that are still performed today.

Fosse suffered from scoliosis and arthritis this meant his limbs were shaped differently and no longer deemed normal. He embraced this and instead choreographed ~~to~~ to put his own disability. In numbers such as "Steam heat" in "The pyjama game" we see clear evidence of Fosse's style with rolled shoulders, angular movements and small and minimal movement hand gestures. Fosse influenced jazz as ~~as~~ he brought a ~~personal~~ personal flare to the style, his small and intricate hand gestures can still be seen today in music videos like ~~Madonna~~ Madonna's 'Vogue'.

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	<p>Fosse choreographed "Magic to do" the opening number in "Pippin" which features the invention of the most famous jazz step in the world the small and intricate gestures infers magic and mystery to the audience. Fosse's use of gloves in this number were intended to hide his disability although soon became a key characteristic of jazz and similar costumes can still be seen today in hit Broadway musicals like 'Chicago' and 'Cabaret'. Fosse influenced jazz as his invention of 'jazz hands' is the most famous jazz step worldwide and is instantly associated with the style even to the naive and the untrained eye.</p>	
4)	<p>In 1800s 1800's people transferred thousands African citizens from Africa to America to work as slaves on plantations. They would be tightly or loosely packed and would be shackled together to prevent escape. They would be taken on deck on and washed with cold icy water and</p>	

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demanded to dance as a form of 'exercise'. They used their shackles and bodies as a form of percussion and took ~~an~~ inspiration from their knowledge of their own tribal culture when moving. This was a cultural influence as the steps they brought from their own African culture can still be seen today. It is a social influence because it was deemed socially acceptable ~~at the time~~ ^{in America} at the time to have African citizens as slaves ~~working~~ carrying out laborous and household jobs.

In New Orleans social ~~celebrations~~ celebrations such as 'Mardi Gras' began to arise across America. They were held in the streets and saw the introduction of brass instruments and syncopated beats; this was ~~the~~ soon labelled 'Jazz' music. It encouraged people to move and dance and steps such as the 'Monkey' became popular. This was also soon labelled 'jazz' dance. This was a cultural influence as steps like 'the monkey' resembled those originally performed on the slave ships and

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were now popular in American culture. It was a social influence as these street celebrations influenced the invention of jazz music and dance into society from a social perspective.

The sexual revolution was a period in the 60's that encouraged taboo areas of society to be brought to the surface. It looked at sex before marriage, homosexuality and normalisation of contraception. It was thanks to this social movement that pre sex marriage was accepted, marriage outside out heterosexual relationships and the legalization of contraception. This shift encouraged choreographers to bring a more provocative flare to the stage choreographing numbers such as "cell block tango" which featured young and attractive women in minimal and sexually influential clothing performing steps like "spread eagle". This was a social ~~and~~ influence as it was this shift in society that encouraged a more provocative flare to be brought to the forefront of

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hit musicals like 'Chicago' that can still be seen today. It was a cultural influence as this more relaxed way of life was accepted more and people were happy to see this new style performed in musicals like 'Chicago' that can still be seen today.

Now in the modern day we see a rise in dance TV shows such as 'Dance Moms', this demonstrates the more elite of the community performing with a different flare and including tricks, leg pulls and lifts in their choreography something that is more aesthetically pleasing and impressive to the untrained eye. The rise in social media, youtube and competition culture has encouraged a new competitiveness as people are determined to improve and be different from the rest. This is a social influence as the societal shift has encouraged a more modern flare stepping away from traditional jazz and instead branching off into styles founded by jazz like commercial and contemporary. This is a cultural influence as the dance culture has begun to move away

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from traditional jazz and branch off into jazz inspired styles like commercial and contemporary.

Broken by Kevin Finnan, focuses on the dancers as part of the earth and how we live on the earth.

5) Finnan uses an in depth narrative to demonstrate the evolution of the world from dusk till dawn. Beginning at the big bang and finishing with an earthquake demonstrates the cycle of life and evolution of mankind. Finnan wanted each section to unfold like a living film making it easy for the audience to understand his intentions. This is clear in section 3 'Fossil', although not a typical narrative with a story the audience is able to see the evolution of rocks as the dancers roll over each others backs and stay intertwined throughout the whole section, this demonstrates audiences is clearly made aware of the accumulation of

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and ~~of~~ growth as they grow and become larger in size, we also see the quantity and mass increasing as the dances break away demonstrating there is becoming more. This is a contrast to section 4 'the mines' as we see ~~the~~ a clear narrative and they line into 3 men's quest through the mines before the collapsing of the mines that causes the 3 men to be separated and left in a fight for survival and escape. We see the entrance of the 3 gerbils in white as they provide the men with hope and a reason to fight. ~~Man~~, their spiritual presence ~~helped~~ ^{helped} 2 of the 3 to safety. The decomposition of the ~~the~~ body and its use for ~~restoring~~ ^{restoring} trees and other foundations of life are seen in section 5 'roots'. The choreography continues through man's first home, creatures within rocks ~~in~~ the apartment and finally earthquake. This clear evolution and progression has a positive impact on the performance as it makes it easy to understand for the audience. The

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destruction of civilisation encourages the audience to question if the cycle of life will repeat again.

6. Partner work is used continuously throughout the choreography. It is first seen in action 2 'dust' when the male dances throw the females into the air, this represents the chaotic and unpredictable movements of dust as it travels through the air. We also see partner work in action 3 'fairs' as the 3 pairs of partners are constantly rolling over each other and intertwined in curved and awkward movements, this constant connection emphasises the accumulation of rocks and how they ~~also~~ grow and increase in size. Partner work is also seen in action 9 'the apartment' as the dancers are moving around the bed as one dancer lays still the other jumps over from a plank position like a butterfly jump suggesting a fun loving conversation and playful relationship. They are also seen connected sitting

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	<p>back to back demonstrating falling out, this along with intertwining demonstrates the vast range of emotions in young and new love. Partner work is useful as a choreographic device as it makes the choreographer's intentions explicit to the audience and the story line easy to understand.</p> <p>Repetition is also used continuously throughout the love choreography. In section 3 'fossils' the three duets continuously return to a straight line as one off half of the duo rolls over the other. This constant recurrence demonstrates the weight accumulation of rocks and how this occurred for so long in order for us to be living with the materials and stability we have. Repetition is also used in section 4 'the mine': when the male dancers cautiously extend their arms and limbs this is instant retraction and then attempt again makes it clear that they are trapped and trying to find a way of escaping. The constant recurrence demonstrates their</p>

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7)	

determination to find a way out. Repetition is finally used in the final section 'earthquake' the dancers all continuously roll diagonally across the stage. This falling motion is a ~~poor~~ representation of their physical and mental state as they are injured due to the debris around them and their hopes for survival begin to diminish. The constant recurrence suggests the extent of the ~~area~~ chaos and destruction as few dancers are able to stay on their feet for a long period of time. Repetition ~~is~~ is useful as a choreographic device as it puts emphasis on the key parts of the choreography making the choreographer's intentions explicit and simple to understand.

In section 3 'forms' the dancers are performing in nude shorts and crop tops, this demonstrates the beginning of life as everything is stripped back to the bare bone as humans weren't even alive at that point

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Costume is used in section 4 'the mimes' when the gobs are dressed in white, associated with heaven. This demonstrates the gobs are united a spiritual presence and are present in the mens head rather than a figure beside them. Costume is also used in section 10 'earthquake' as the dancers wear shoes for the first time, this demonstrates the destruction as they cover up as much as possible to prevent them from harm. Costume is useful to communicate the intentions as it makes them explicit and easy to understand for the audience.

The use of lighting is key to communicating the intentions. In section 4 'the mimes' we see a dim blue light on the dancers, this is minimal lighting is a reflection of their physical state as they are on the brink of death. The colour blue is associated with sadness and is a representation of their mental state as they fail to believe they

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	can escape. In the same section the miners have	
	headtorches on their their head, the white light	
	that they commonly follow with their hands is	
	is used to allow the audience to understand a form	
	of escape, by following the light they are searching	
	for survival and a recession to evaluation and help.	
	In the the lava section the stage is lit with	
	a bright red. This is captivating as the colour red is	
	instantly associated with danger or pain, this infers the	
	sheer destruction it can cause as lava is able	
	to eliminate everything in it's path, lighting is used	
	effectively to communicate the intentions as it makes them	
	explicit to the is audience and deepens their	
	understanding of the storyline.'	