

## Candidate 5 evidence

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1a	<p>A personal area of development in my technique is <del>is</del> my posture and alignment. My shoulders have a habit of relaxing while I'm dancing and not appearing open, giving a less aesthetically pleasing <del>app</del> performance. This impacts my performance in the style jazz when I am doing moves requiring a lot of flexibility - such as kicks - my line looks <del>is</del> incomplete due to not being completely secured in my <del>torso</del> <sup>chest and upper back</sup> area, letting my shoulders hunch and giving a sloppy messy look. This also affects me in jazz because the style includes a lot of high energy, fast movements and since my posture is not completely secure I find myself looking clumsy in these movement as my</p>

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<p>whole body isn't supported, not allowing me to put as much energy behind these moves and putting me at risk of injuring myself. In the style contemporary this also affects my performance as a lot of this style encourages experimentation and trying new <del>things</del><sup>ways</sup> to move your body. If your technique is not completely grounded this puts you at a high risk of injuring yourself and since my posture and alignment is a weakness I often do not know how to support my body when trying something new so I will struggle to create new ideas/movements without a strong technical foundation to build upon. This also impacts my</p>	

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1b	

performance in the contemporary style as this style includes lots of contractions and releases. This move requires a lot of control in your upper body and torso so due to my posture and alignment being a weakness I often struggle to show ~~the~~ <sup>a noticeable</sup> ~~clear~~ difference between my contractions and releases, giving a halfhearted and lazy appearance to my dancing.

I have tried to improve my posture and alignment - specifically the alignment of my shoulders by using a theraband to strengthen the muscles in my back, making it easier to hold my shoulders in a position that look aesthetically



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	at the same time as my feet/ legs are moving; so I am able to multi task.
2	A model performer is able to use their musicality to properly identify the quality and dynamics of a dance through the music. Slower parts will let them carry out more sustained and held movements <del>yet</del> and the faster moments encourage the to use sharp and sudden movements (1) I often find that my use of dyn dynamics isn't great as I am so intent on making sure the moves are right and in time that I forget to focus on <sup>the quality</sup> how the moves are performed with and the contrast between accented and sustained moments
	(2)

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	<p>A model performer includes highs and lows in their performance and makes the dance exciting to watch due to their instinct on using their quality and dynamics to make some parts more energise than other, giving a rollercoaster effect with lots of twist, turns, and contrast throughout. As a performer I believe I could improve on this as I am sometimes informed by my teachers and peers that my energy stays the same throughout my dancing, creating an underenergised feel so I <del>was</del> need to include a lot more diversity and variety in the way I perform the moves to make my overall performance much more exhilarating (!)</p>

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3	<p>Isadora Duncan was an extremely influential choreographer in the style contemporary. She fought to challenge the rigidity and formality of classical ballet which was the predominant style during her time. Instead of the previously seen controlled, measured movements of ballet she developed a much more free type of dance, <del>She also</del> giving the dancer more flowing movements and creative freedom. She also went against the standard costumes from the time as dancers were always seen in distracting tutus with tight bodices, mostly fastened with corset style lacing. Isadora duncan danced in a simple loose fitting tunic, inspired by figures</p>





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feel and paving the way to the world of contemporary dance, therefore rightfully earning her the name "the mother of modern dance"	
4	
Martha Graham was a choreographer who was heavily inspired by social and cultural themes. Graham made sure that all of her dances had a meaning behind them due to her strong beliefs and this started a trend in contemporary dance to discuss important topics through the medium of dance and to raise discussions about issues in the modern world. Due to being inspired by social and cultural factors, it was important to properly show the inner turmoil of dancers to portray the story	



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world of contemporary dance Cunningham developed the 'chance' technique' which is when the order of the sections or moves in a dance are determined by the roll of a dice or the flip of a coin, this broke down barriers as often his dancers went on and performed a different routine every night. A social factor that inspired him was the introduction of newer technology as he was the first choreographer to experiment with electronic music which appealed to a newer audience ~~as~~ as opposed to the standard classical music used previously. Technology also inspired him to introduce ~~the~~ film into dance as he was the first choreographer to make a 'dance film' - this has



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through Martha Graham's choreography which in turn went on to inspire many other young choreographers - like Merce Cunningham - to take risks after following in her ~~foot~~ footsteps.

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4 "Swan Song" - Christopher Bruce  
theme = the <sup>Amnesty</sup> ~~Amnesty~~ International Foundation: ~~and~~ human rights and the wrongful conviction of inmates.

5 Bruce's piece "Swan Song" is laid out in an episodic structure which consist of seven parts. This allows the choreographer to communicate the theme extremely effectively as we see the story move

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	<p>in chronological order allowing us to follow the story clearly and have a good understanding of the message he is portraying due to the simplicity. This structure is also extremely effective as it allows us to see the gradual deterioration of the prisoner throughout the piece as he starts off hopeful and <del>eventually</del> then is giving up all hope of escaping until eventually dies - allowing us to sympathise with the character and understand why the message of the piece is so important after witnessing the prisoners heartbreaking demise. This structure also <del>communicates</del> communicates the theme well as it gives us an accurate representation of a real interrogation situation and the</p>

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	<p>true brutality of it, shocking the audience and making them sympathise with the theme even more due to the violent nature. Additionally, due to it being a combination of trios and solos, it ensures that the dance has many highs and lows and goes through a journey that is exciting for the audience to watch. This also is effective in communicating the theme as the fact that the prisoner never leaves the stage conveys that he feels lonely and is completely trapped, once again making the audience sympathise.</p>
6	The choreographer uses juxtaposition in many instances to put across

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	<p>many different intentions. Juxtaposition is used in the first <del>two</del> section to intimidate the prisoner as the two guards carry out exactly the same movements portraying that they are the majority and have the power in the situation, meanwhile the prisoner is alone and left to fend for himself. This is also used to create a sense of uniformity so it looks like the guards are well trained and people with authority <sup>due to their controlled movements</sup> in comparison the prisoners frantic moves making it clear that they hold the power. <sup>in this situation.</sup> Juxtaposition is also used when they are torturing the prisoner as they are all doing different things and attacking him from all angles <sup>giving</sup> <del>making</del> a chaotic appearance to</p>



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	<p>the dance due to no one doing the same thing, conveying the true terror of the scene. <del>For</del> Juxtaposition is also cleverly used to create a contrast after the section where the prisoner and guards all dance in unison - the guard making him and building up his trust - making it much more shocking when all the dancers do their own thing as it tells us they have turned on him and tricked him which the audience did not expect Bruce also uses spatial elements and proximity cleverly. In the first solo the prisoner only stays on the left side of the chair and keeps his travelling to a minimum - this conveys that the prisoner is trapped and has no</p>

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	<p>way of escaping no matter how hard he tries. The proximity between the guards also communicates the choreographic intentions well as the guard are comfortable being close to each other and only come close to the prisoner as a sign of intimidation meanwhile the prisoner tries to stay far away, desperate to escape - this implies the brutality of the prisoners as they have intimidate the prisoner the point of complete terror, reminding us that this dance is based on an unfortunate reality. Finally the prisoner gradually gets closer to the tunnel of light in the corner which symbolises his freedom - in this case death, which conveys the choreographers message perfectly <del>as</del></p>

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	<p>he makes us aware to the true horror of wrongful conviction as even death eventually felt like a reward to the prisoner. Overall Bruce's use of choreographic devices communicate the intentions of this tragic tale perfectly.</p>
7	<p>The choreographer uses props extremely well to <del>communicate</del> communicate many intentions. A chair remains on the stage from the very beginning to the <del>end</del> end. This chair symbolises many things in this choreography and demonstrates how the prisoner is feeling at various points during the dance - it is used as a shield, a weight, cell bars and even a weapon. The many different symbolic</p>



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reach for freedom (the ray of light in the upper left corner), this shows the desperation of the prisoner as he is seen standing on the chair reaching out in agony, even falling a few times showing just how desperate he was to try and escape. The lighting is extremely cleverly used in this piece as the stage is lit with a dark and murky greenish light all over which conveys the horrible conditions in the room and alludes that it is in fact a cell he is in due to the horrible, ~~more~~ dim lighting. As well as this light there is a bright ray of white light in the top left corner alluding to a window or an escape, ~~and~~ this conveys the e

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choreographers intention of showing that the prisoner will not give up hope as an escape is always in sight that he never gives up trying to reach. In the final solo the murky green lighting fades out so the stage is left in darkness and we can no longer see the guards who are stood frozen on stage, meanwhile the ray of light from the left corner gets even brighter, now giving off a heavenly glow. This last lighting scheme conveys the message that the prisoner has died and is leaving earth to escape to the sweet release of heaven as he gets closer to the light in his last solo, conveying the choreographic intention that wrongful conviction and interrogation is so awful that even death <sup>would</sup> be much better.