

Candidate 6 evidence

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| <u>SECTION 1</u> | |
| <p>1. a) One technical weakness which affects me in both CLASSICAL BALLET and contemporary is flexibility. Flexibility is a key aspect of good technique in both contrasting dance styles. In CLASSICAL BALLET flexibility is required for a large variety of movements, specifically in the hips and deep rotations. As in ballet the legs are always turned out. Not to Having minimal flexibility in the hips means that I am not able to reach the desired height of my legs in key movements such as departs grande jets. (!) This affects my overall performance as I am unable to fully extend my</p> | |

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| | <p>b) The development method I used to improve my flexibility was a flexibility plan, specifically targeting my hips and spine, which I repeated 3 days a week for the month leading up to my higher dance exam day. I did this after dance class so that my muscles were already warmed up and slightly stretched. To stretch and increase mobility in my hips and deep rotators I used a thermo band to make the stretches more challenging by adding resistance. I wrapped^{spirited} the thermo band around my legs and performed^{repeated} a series of piles in first and second position. This also engaged turnout from</p> |

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| is | |
| Sergei Polunin in | |
| 'Take Me to Church' | |
| dancing | |
| ballet. This is a very | |
| emotive | |
| piece which is shown | |
| through | |
| quality and dynamics | |
| of his | |
| movement. | |
| In | |
| classical ballet | |
| quality and | |
| dynamics vary | |
| depending on | |
| the exercise. When | |
| performing a | |
| port de bras I | |
| make the | |
| quality very | |
| fluent with no | |
| change in | |
| dynamic or sudden | |
| movement. Each | |
| movement should | |
| perfectly lead | |
| on to the next | |
| with a feeling | |
| of reach and | |
| making | |
| positions | |
| wide, as if | |
| dancing | |
| inside a | |
| bubble that | |
| I am | |
| try to | |
| pop. This | |
| gives | |
| an overall | |
| ethereal | |
| quality | |

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| | to my performance. |
| | In 'take me to church' Sergei |
| | Polunin uses a large use of |
| | dynamics, particularly on before |
| | the first chorus to highlight |
| | the moments he is portraying |
| | suffering. The quality has a |
| | similar feel of reaching but |
| | which the change in dynamics |
| | throughout it shows emotion. |
| | and struggle. At the chorus. |
| | Polunin performs a grande |
| | allegro to show him 'breaking |
| | barriers' in his theme and |
| | the quality here changes as |
| | dynamics are much more apparent |
| | when he leaps. Using a contrast |
| | in his quality and dynamics rather |
| | than the same the whole way |

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| | through adds more intent to his work, |
| | |
| 3. | Isadora Duncan in the 1880s |
| | was one of the first ^{significant} few |
| | people to 'break the rules' of |
| | classical ballet. She made ballet |
| | more natural and stripped back |
| | the excessive costumes and |
| | theatre arts. Duncan put the |
| | dances in flowy and loose |
| | costumes that didn't restrict |
| | her movement and for the |
| | first time the dancers would |
| | dance bare foot. ⁽¹⁾ This also created |
| | a change in theme. Her works |
| | were about issues an and real |
| | life problems rather than fairy |
| | tales and made up stories. (1) |

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| | Duncan wanted to take ballet |
| | away from the showing off and |
| | really use it as a tool. This |
| | later influenced the Ballet Russes |
| | and choreographers such as George |
| | Balanchine in the beginning |
| | of the neo-classical days and |
| | also choreographers such as |
| | Martha Graham who took ^{inspiration} from |
| | from the movements being more |
| | natural to the body and the |
| | use of parallel. (1) |
| | Isadora Duncan made ^{ballet} a tool |
| | less restrictive by introducing |
| | weight from the head and |
| | spiral from the spine, following |
| | the bodies curvatures to tell |
| | the emotive stories through her |
| | work. (1) |

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| 4. | <p>Romanticism was a new style of classical ballet which was influenced by urbanization and industrialisation. From this the themes of ballet were changed and women began to have more of a role. Themes were made very ethereal and were about folk stories. Romanticism was when pointe shoes were first introduced as the women were to appear as if they were floating like fairies. This meant that their costumes came up to above their ankles to reveal their feet which was unheard of before this.⁽¹⁾ During industrialisation women began to have much more of an impact</p> |

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| | <p>always enter and exit stage right which suggest the prisoner being in a cell. the the prisoner</p> |
| 6. | <p>In the prisoners solo, repetition and embellishment are the two most apparent devices. Repetition is used to show the endless struggle of repeating himself when trying to break free. He repeats the reaching through his leg which symbolises being trapped behind bars and not being able to escape. (1)</p> <p>as well as the feeling of being off balance in his movement such as arabesques with swan like arms behind him making reference to the overall piece.</p> |

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| <p>This off balance arabesque is repeated to show that he is unsteady and unaware of what is happening to him. Another key motif that is repeated is the arabesque jump with arms out side ways circling backwards. This is also another swan symbol and represents both flying then falling. (1) These 3 key movements being repeated highlights the theme of the gaurd being unsteady of where he is and trying to find a way out again and again then falling back to the reality that this is the end for him. (1)</p> <p>Embellishment is also used in his solo to show defeat. These</p> | |

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movements of weakness being embellished into his original solo of finding away out shows hope fading for the prisoner.

7. Lighting is used in the prisoners solo to communicate intent. There is a diagonal flood of light from ~~the~~ stage right which is where the solo takes place - it travels from centre stage & up to this corner - opposite side from where the guards enter and exit. Light is a symbolisation of hope but also death⁽¹⁾. When the prisoner first performs his solo up to this corner, its as if he has found a

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| | <p>way out. This symbolisation changes the second time he does it to symbolise death, him being defeated and now travelling to this corner as the only way out which is to die. This enhances the theme by showing that the only sign of hope is taken away from him by these interrogators along with everything else. (1)</p> |
| | <p>Another theatre art used is the chair prop. This begins as being a safe place for the prisoner but the guards begin to use it against him as a weapon. When the prisoner is sat on it, it symbolises the guards authority as they are higher</p> |

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| | up than him. He also does | |
| | his reaching motif through | |
| | the chair to show that | |
| | his 'safe place' is now where | |
| | he is running from. This | |
| | contributes to the overall | |
| | theme of interrogation. (1) | |
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