

Candidate 7 evidence

ENTER NUMBER OF QUESTION	DO NOT WRITE IN THIS MARGIN
1a)	<p>One technical weakness within both jazz and contemporary is flexibility. This has had a negative impact on jazz performance as within jazz dance you must have lots of flexibility in the hips to maintain turnout and be able to perform movements such as high kicks and leaps. Due to not having sufficient flexibility in my hips, my high kicks in particular do not reach the required height which is most common in jazz dance and can leave the movement looking stiff and awkward. This negatively impacts overall performance as it makes it much more difficult to perform fluidly as the flexibility lack</p>

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	<p>of flexibility makes it more difficult to hit accents in the music and therefore can negatively impact musicality and timing due to the movements being more awkward and heavily looking as that it is much more difficult to hit high kicks and leaps.</p>
	<p>Flexibility also is a technical weakness for me in contemporary dance. Within contemporary dance it is required to have good flexibility in the back to perform movements such as high releases, back bends and shoulder stands. Due to my lack of flexibility</p>

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in my back it becomes more difficult to perform elongated stretches within the back and therefore can look much more stiff as little fluidity can be seen. This ~~may~~ make it a ~~technical~~ technical weakness on my overall performance as due to the nature of contemporary it is important to adapt your dancing to the chosen theme. Therefore if the theme requires a much more fluid movement, this lack of flexibility could have a negative impact on performance as it might not convey the theme well. Also because contemporary requires transition to the floor this

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1b)	
<p>lack of flexibility could cause injury which would damage the overall performance.</p>	<p>One development method that I have used to help improve my technical weakness of flexibility is stretching. I have put a real emphasis on using dynamic stretching before I dance. One is stretching where movement is involved to help keep the muscles warm and pliable before dancing. An example of a dynamic stretch I would do before dancing to warm up my legs and hips is a butterfly stretch. One is where I would sit with the</p>

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bottoms of each foot touching
with the knees facing the
sides. I would bounce my
knees in this position and
reach my head to my toes
to keep my body moving and
stretch my hips. I also use
static stretching after
dancing to improve my
flexibility as this helps to
stretch the already warm
~~more~~ muscles. I would use
stretching in saddle to stretch
my hips, by reaching forward
and aiming to put my head on
the floor and ~~use~~ stretch my
back by lying facing the
floor and pulling up through
my back, to improve back

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flexibility.

2 My use of quality and dynamics, although somewhat strong and varied is not as strong as a model performer. A model performer who was dancing contemporary would make use of strong dynamics to create interest in the dance and help to convey the theme of the dance. A model contemporary performer would make strong use of suspension. This is when there is a pause between movements before the dancer moves again. This is usually a ~~is~~ weighted movement and gives the illusion of moving against

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gravity. For example a model performer would vary their throughout her performance, usually seen in rolls on the floor or before falling to the floor. This helps to give the illusion of a pause and can help convey emotional themes. It is often used with a reach and then being pulled back down. My use of dynamics in contemporary dance is quite strong and I believe that I vary my movements quite well. I believe that I am better at creating the quality of suspension in my dancing rather than and performing with a much more soft,

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fluid quality of movement rather than performing with a sharp and energetic quality and using sharp dynamics as seen in jazz dance. Usually my sharp dynamics can look quite soft and might be late if performed on accents in music. This is something I would need to improve upon. In contrast a model performer would be able to perform the sharp dynamics and energetic qualities, which is often seen in jazz dance, or ~~well~~ just as good as they would perform the more fluid and soft quality and dynamics

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seen within contemporary dance.

3) Jack Cole is an influential choreographer who contributed massively to jazz dance.

Jack Cole is known as the 'father of theatrical jazz'.

He was essential in influencing what is known as 'American jazz' and inspired many

other influential choreographers such as Bob Fosse. Jack Cole danced with the 'Denishawn

dance company' when he was young and found the

basis of dance in modern

dance. This strongly influenced

his choreography and due to

this he performed with Louis

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	<p>modern dancers Doris Humphrey and Charles Weidman in a Humphrey-Weidman collaboration "The School for Wives" their training was essential as their helped to contribute to jazz dance as Humphrey gave Cole a strong basis in choreography and creation of dance which became invaluable in his career and helped him to create theatrical jazz. However, the modern dancers sacked him for tardiness, in which Cole then teamed up with former denishawn dancer Alice Dudley in cabaret shows in New York which took influence from a traditional jazz dance and</p>

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ethnic movement such as balinese.
This helped him develop his
jazz style as he performed in
famous clubs across New York
such as the 'Rainbow Room',
which influenced him as he
began to add more seductive
movement to his choreography.
Due to these experiences Jack
Cole created what is now known
as theatrical jazz which is a
fusion of ballet-modern and ethnic
dance. The key characteristics
of Jack Cole's ^{jazz} dance is
rooted in modern dance and
uses in ethnic movement such
as balinese and japonise.
Jack Cole's ~~often~~ choreography
was often categorised by

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Having a female soloist backed up by a company of men. Jack Cole famously used this as he used the seductive idea of femme fatale, which is the idea that female strength is rooted in sexuality. This contributed to jazz dance as Fosse took inspiration from this sexual idea, seen in his shows of Chicago and Cabaret. Jack Cole's style specific steps can be contributed to deep lunges, quick turns and long drag steps on bent knees. These movements are all seen in theatrical jazz today, indicating that Jack Cole had a large impact on jazz dance. Jack Cole was also famous for

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his long knee slides. Movement which is seen both in jazz but has also developed in hip hop. This indicates how Jack Cole was an influential choreographer as his work in 'Cilda' and with Marilyn Monroe in a 'Diamond is a Girl's Best Friend' is still iconic and used as inspiration today.

4 Social and culture factors have had a large impact on jazz dance. Historical social and cultural factors such as the transatlantic Slave Trade (500-1700) has had a large impact on jazz dance. Slaves would use homemade instruments

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	<p>seen on banjos and stomps and claps to communicate messages to each other. However, when instruments were banned in 1700, slaves resorted to using ethnic movement, claps, stomps, isolations, rhythms and beats to communicate information. An social and cultural factor of slavery therefore had an impact on jazz dance as this was the basis of "American jazz". Minstrel shows also came about around this time as slaves white people would blacken their faces with corn and imitate black slaves on plantations. They would perform dances such as the 'cakewalk' and would therefore</p>

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perform to large audiences. This is important to jazz dance as it was the first time jazz attracted audiences, due to the cultural factor of slavery. These shows were so popular that when slavery ended in 1965 black people started to perform in these shows for money. These shows had a large impact on jazz dance as the rhythms became more complex and syncopation was created, which was dancing on the off beat. Something which can still be identified in jazz dance today.

Another social factor which influenced jazz dance was

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gender. In the 1920s, also known as the Roaring 20s and the Jazz age. Young women began to perform in nightclubs and vaudeville, cabaret shows for money. Many of these young women performed the Charleston, which can be categorised by flexing and swivelling heels and bent knees, while the arms swing. This influenced jazz dance as it was the first time women became involved in jazz dance and added the more sexual quality to jazz which can still be seen today.

Another cultural factor which influenced jazz dance is the

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Great Depression. This was when there was a huge economic decline as Wall Street crashed. Due to this many people began participating in Dance Marathons as this was a form of shelter, entertainment and could result in money. This made jazz dance much more accessible to the public again as hundreds participated the goal was to dance for 45 mins/hour for as many hours as possible, some couples even dancing up to 27 hours. This influenced jazz dance as it made it a sociable dance form again and made it accessible. During this time - 1930s - 40s - Jazz

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took off even more in the Harlem ball rooms in New York. This was a new improvised jazz dance called the 'Lindy Hop' and incorporated lots of fast lifts, turns and kicks. This was immensely popular on both African Americans and white people joined in. This made use of fast beats and syncopation and therefore influenced jazz dance. However in 1940s WWII meant that the ballrooms closed and the men had to go back to war or a tax was imposed on dancing. This cultural factor meant that dance jazz once again became inaccessible on Broadway became popular.

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with musicals such as 'Oklahoma!'

On set jazz ~~and~~ as a more theatrical dance style you see today on Bob Fosse - won Tony Award for 'Chicago' and 'Cabaret', on Broadway. Jazz mainly remained on Broadway and on TV developed ^{in the 80s} it became popular on MTV music videos, something which is still seen today.

'Revelations' - Alvin Ailey

- based on the development of black culture through the decades focussing on slavery and the importance of faith and God to the black African American culture.

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5	<p>Alvin Ailey used a two three part episodic structure with a narrative thread flowing through it.</p> <p>Alvin Ailey choose to use a 3 part structure so to communicate the intentions of the dance easier. Min it because by using this he could easily set out his dance in chronological order without confusing the audience. By having 3 parts he could transfer from one time period to another easily without confusing as it was set out clearly. Section one was As readed within section 1 he discussed slavery, section 2 he discussed baptism and 3 he discussed freedom from slavery. Therefore the 3 part structure made this</p>

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very clear. Ailey choose to use a narrative thread to convey the theme on this helped the audience to connect to the dance easier as they could relate to the common motifs of hope, pain and resilience to their own lives. This allowed the audience to become invested in the dance, which therefore makes it successful as they care about what is happening and becomes invested.

6 Ailey made use of Augmentation, as this is when movement takes up more space or time. This was used in 'I've been bowed'. The dancers stand in a

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	<p>close to the cluster in the shape of a triangle. The dancers are in a deep plie with their heads bowed and their arms out to the side with a curve at the elbow creating a winglike shape. This demonstrates how the dancers, who are depicting slaves, want to be free from slavery just as birds are free to fly. Ailey then chooses to augment this ^{shift in 'he been bowed'} as he takes up more space the second time this is seen as he spaces the dancers further apart in their triangle shaped cluster. The dancers are still in deep plie, and just more spaced apart. There is also</p>	

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a dancer on each side of turn. middle cluster close to the sides of the stage. These dancers are spaced much further apart and embellishment, which is adding/changing details, is also used as they are not in a deep plie and are instead have bent knees and their legs are crossed. They choose to augment and embellish turn so to demonstrate how the slaves desire to be free in growing as they are further apart. It could also have been used to help identify the slaves as individuals, or who have their own hopes and aspirations away from slavery.

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Ailey also makes use of embellishment, when movement is added/changed. He uses embellishment in 'I've Been Bunked' as ~~the~~ the dancers stand in a tight cluster they reach their hands up to the sky with their palms cupped towards them, they then bring their arms back down to their side. Ailey choose to do this to indicate that they are reaching up to God in salvation. The second time this is seen is also in 'I've Been Bunked' as the dancers instead cup their hand with the heel of their other hand and reach upwards, with their heads following up. They then

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open their arms in a 'V' shape and bring them down. Ailey could have chosen to embellish this to demonstrate how the slaves are changing and becoming stronger but also to show how their faith in God is becoming stronger. The 3rd time this is seen is in 'I've Been Bowed'. The slaves keep the same cupped hand position but instead when they open their arms they do it in a jerky, stop start 'V' position. This is also augmentation on this takes up more time. This could have been done to further show how the slaves are wanting to be more

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	individualistic and independent on their faith in God groups.	
7	Ailey makes use of costume to convey his choreographic intentions. In 'I've Been Bugged' the dancers wear orange and neutral, cheap fabrics. This will have been done to demonstrate how the slaves wore the dusty hot land but also that they have nothing on they are slaves. The men don't wear shirts, this demonstrates how they were left to burn in the hot sun on plantations and the women wear long, cheap dresses to indicate the expectations of women at the time, of keeping	

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their legs covered. All dances are bare foot to further demonstrate how they have nothing.

In 'Processional' the dancers wear white, light clothing. This to indicate how they are going to church as there are 'pure' colours. No women are wearing fancy dresses and the men are wearing shirts. This could have been done to show that they are going up in the world as they are wearing their 'sunday best' to the baptism. However, they are not fully free as they are still barefoot, showing how they still have very little and are trapped in slavery.

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in 'The Day is Past and Gone', the dancers wear bright yellow dresses, and the men wear long trousers, shirt and yellow waistcoat. The fabric is more expensive, indicating that they are free from slavery. The bright yellow is chosen to reflect the ^{sublimant} atmosphere. The dancers also wear shoes indicating they are fully free.

Alley also uses lighting to convey his choreographic intentions. In 'I've Been Baked' a large yellow/orange spotlight shines down on the middle dancer. This resembles the hot sun and climate but also the light of God ^{and salvation} - blazing down on them.

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In 'Processional', ~~light~~ ~~white~~
a flood of ~~light~~ bright white
and blue light shines down
on them. This indicates ~~not~~
the joyous mood of the baptism
as it is the pure light of God.
But also helps to resemble the
water at the baptism,
emphasising this idea further.

In 'The Day is Past and Gone',
the light is reds, oranges and
purples to indicate the time
of day - sunset. There is a
red spotlight on the back
wall to indicate this further.

In 'Processional' white sticks
with burning is used on props.

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Fun is to resemble celebration flags, which lead the procession line to the river for the baptism, fun conveys the joyous atmosphere. The dancers dance behind blue cloth to indicate water at the baptism.

In the 'Day is past and gone' the stools are used to create pews at church. The dancers also stand on those to indicate how they have gone up in the world. Fans are used to help establish the hot climate and big floppy hats are worn by the women to indicate fun further.