

Candidate 1 evidence

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10.	<p>a) To improve my flexibility, I had a stretching routine that I would perform 5 times a week. I would warm up with cardio so that I did not injure myself, and then I would sit in the splits for 2 minutes on each leg and in the middle splits. I then did some active stretching in addition, so that when dancing I could use my full range of flexibility even when my muscles were engaged during hard moves such as grande jetes. I mainly focused on improving my splits, but also performed stretches such as the cobra pose for increased back flexibility needed for arabesques. I gradually increased the amount of time spent in each position so I had a progressive overload, meaning I would continue to improve even when I started to get</p>	

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	much more flexible. I also	
	recorded the stretches I did,	
	taking photos to observe my	
	progress, and then taking	
	photos with ballet steps such	
	as jetes to see if the	
	stretching had a positive	
	impact on my flexibility.	
	I took two rest days a	
	week so I didn't injure myself,	
	to allow my muscle fibres	
	to recover and therefore increase	
	the effectiveness of each stretch.	
	b) Overall, my stretching routine	
	was extremely effective at	
	improving my flexibility. Because	
	of the warmup and rest	
	days, I did not injure myself	
	with the routine, and in	
	turn this allowed me to	

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	<p>stay consistent for a longer period of time with the stretching. This had a hugely positive impact on my flexibility. The combination of both active and passive stretching really helped, and was a great method to improve flexibility because the passive stretching allowed for low effort but deep stretches, whereas active stretching kept my muscles supple, and made sure I maintained strength as well, which would render the flexibility more transferable to actual dancing. The progressive overload was a key component, proving to be amazing at improving flexibility. This was because as I improved, I was still challenging myself, and kept making more progress, which was super effective at improving flexibility. Recording</p>	

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	my progress was a great	
	way to see see if the	
	routine was working, and adjust	
	it if necessary. I could see	
	if my splits were getting	
	better which also motivated me	
	more which was terrific, and	
	also I could see if it was	
	transferring to my dance. This	
	was really effective as it	
	meant I could add bits to	
	the routine such as more	
	hip flexor stretches in order	
	to directly get a good result	
	when performing. Overall	
	this development method of	
	a stretching routine was	
	really helpful and effective	
	at improving my flexibility.	

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2.	<p>Self expression had a big impact in my contemporary solo as it was a very sad piece about a break-up, which required lots of effective and appropriate self-expression to elevate to overall performance of the piece. This was because I would be very sad, and self expression would help to communicate this. For example. during a contraction, which happened during a dramatic crescendo in the music, I used a pained facial expression communicating hurt and sadness. This choice was effective as it was amplified by the music, meaning the audience could see I was racked with pain. Another way I used self expression was when there was and arabesque that slowly dropped to the floor in despair, I kept</p>

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	3. In my ballet solo, I had	
	very effective musicality. For	
	example, when there was a	
	big crescendo in the music,	
	I sustained my arabesque	
	until the final moments, eaking	
	out every last count of the	
	music. This was super effective	
	because it added to the overall	
	spectacle, and also helped me	
	stay on time for the next move.	
	This also really improved my	
	performance, making it interesting	
	to watch for the audience, and	
	not boring and robotic. To compare,	
	in my contemporary solo when there	
	was a diminuendo, with the music	
	softly fading, I slowly melted to	
	the floor hands fluttering	
	softly to my side, which showing	
	great musicality as I was	

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	<p>responding to the dynamics of the music effectively and correctly, making it look effective because the movement and the music fitted together well, adding to the overall cohesion of the piece. Back to my ballet solo, another way I effectively used musicality was in the sharp, staccato section I responded to the dynamics and feel of the music by performed quick and precise batterie, that had an airy feel to them. These jumps showcased my musicality because as the music grew sharp and fast, so too did my dancing with quick accurate beats and clean landings or further adding to the cohesion of the section. This section showed my musicality as my movement perfectly matched the music. In comparison during a fast and staccato section</p>

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	<p>emotion. This is because it looks like emotions are taking over the body, with contraction symbolic of pain, and release movements such as high releases used for showing happiness and joy. This is interesting in contemporary because it allows the audience to see dancers showing emotions deeply in their bodies without the need for extensive facial acting, which can take away from the purity of the movement. Another key characteristic in contemporary is floor work. This often involves rolls and expressive lines on the floor, as well as some acrobatic movements such as handstands. This has an impact because in other styles such as ballet and even most of the time in jazz, floorwork is not used at all. The reason this</p>

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	was described as a rich
	'cultural melting pot', with members
	of different tribes that had
	all been mixed up in America
	sharing culture and also intermingling
	with white Americans bringing
	European influence, and Latin
	Americans as well, who
	shared their unique style. This
	unique mix created culturally
	diverse movement that shaped
	jazz as we know it today,
	with drumming a huge part
	of Congo Square as well,
	throughout the 19 th Century. This
	is reflected on today's jazz
	with Beyoncé's performance at
	Coachella in 2018, showcasing
	intense drumming and movement
	that was a homage to the
	African-American origins
	that began in Congo Square.
	Another huge is social factor
	was vaudeville shows of the

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	<p>In the early 20th century, these were a huge social factor in influencing jazz because they were the first formal performances similar to what we know today, involving lighting, sound, and sets. These shows were variety shows with women and children performing for the first time, and were regarded as light family entertainment. This social factor had multiple and short acts of dancing, singing and circus based acts such as juggling. Vaudeville had a huge impact socially on jazz, as it started a move towards more formal shows as we know today, and also created the format of a variety show. This is a long reaching influence as we can see today with shows such as the Royal</p>

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	because it sounds like ^{the guards} they are playing a game with the prisoner.	
	7. Overall Bruce uses lighting	
	very effectively to communicate	
	the theme and intentions. For most	
	of the piece the stage is light lit	
	in a blue wash, with darkened	
	edges. Blue usually has connotations	
	of sadness, so this fits the	
	theme and intentions very well	
	as the prisoner has gone into	
	a state of depression from having	
	his human rights violated by being	
	tortured. Also he would be	
	very sad because he is not	
	being listened to, with his	
	views not agreed with at all	
	by the government. The fact it's	
	a flood symbolises his brain	
	being flooded with depression	

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7.	Continued. This is very effective at communicating the theme of prisoners of conscience. This is super effective at communicating the theme and intentions of the piece.	
8. a)	Some key movements in the motif include the prisoner reaching between his legs, this symbolises prison bars. Another key movement is an arabesque with swan like arms reaching behind him, showing dreams of flying to freedom. Another key movement is a jump	

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	<p>in arabesque with arms sideways circling behind him, this shows flying and falling, representing feelings of hope and despair.</p>
2. b)	<p>The movement where the prisoner reaches behind and through his own legs was developed by him lying down in the second solo while he performed the movement, this showed the theme and intentions because he was gradually becoming more and more trapped, with the legs representing prison bars, this symbolises both him being in a cell</p>

