

## Candidate 2 evidence

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1a	<p>One development method I have used in order to improve the technical skill flexibility, is stretching, more specifically <del>lunghes</del> lunges. To do a right leg lung lunge, I started by stepping my right leg out directly in front of me while extending my leg <del>leg</del> directly behind. I put my <del>right</del> right leg out far enough till I felt a stretch in my hamstring, and began to bend the knee so I was in a lunge position. My hands were placed firmly on my hips, so I could push my hips further towards the floor allowing for a deeper stretch. I held this position for ten seconds and then switched legs to improve the flexibility in my left leg. To furthermore develop this stretch, I began holding the lunge for longer, and repeating on each leg for two minutes in order to</p>	

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1a	improve my flexibility specifically in my legs.	
1b	<p>The development method which was lunges was effective in improving the technical skill of flexibility.</p> <p>I know this, as when I was performing my jazz solo I realised I was able to perform skills alot better due to my increased flexibility. For example, when performing a right leg leap I used to not be able to get my legs straight due to a lack of flexibility which was ineffective as it made me come across as unprofessional. Now, due to my increased flexibility from doing lunges I am now able to perform a right leg leap perfectly as my legs are in a straight 180° line with my head and back up straight and arms directly out at my sides. This</p>	

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1b	<p>is effective in my performance as my increased flexibility which came from the effective development method lunges, helps me to come across as more professional of a dancer and allows me to perform skills that I would not have been able to before such as a right leg leap. This development method of lunges furthermore effectively helped to improve the technical skill flexibility as I am now able to do the right leg splits. I know that this <del>is</del> lunges was effective in improving my flexibility as before I was not able to do right leg splits where as now thanks to the lunges I can, thus proving that lunges was effective in improving my flexibility.</p>	
2	In jazz dance, self expression is	

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2	<p>has a huge impact on my overall performance. When performing my jazz solo, my face should be smiley and sassy throughout the whole performance. Having a smiley face throughout the dance has a positive impact on my overall performance as it helps to entertain the audience and keep them engaged with my dance. If I was to perform with no facial expressions, then my dance would come across as robotic and lose the attention of the audience. Therefore self expression in jazz has a positive impact on my performance as it allows me to entertain the audience and keep them engaged with my dance, this is good as it allows me to do what I intend to do when performing which is entertain. Self expression through smiling and being sassy furthermore has a positive</p>

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2	<p>impact on my overall jazz performance as it helps me to be confident. If I am on stage, and start to forget or do the dance incorrectly, having big self-expression through smiling and being sassy allows me to distract the audience from my mistakes. This makes me feel more confident as I know the audience hasn't picked up on my mistakes due to my self-expression, therefore having a positive impact on my routine as it makes me come across as professional.</p>	
3	<p>In jazz dance, the music throughout the piece is always upbeat and fun. <del>This allows me to</del> where as in contemporary the music is always more slow and emotional. <del>Due to</del> Due to the upbeat fun style of jazz music, I can use my musicality to</p>	

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3	<p>perform to the chaotic themes of the music. The beats are usually fast and loud, therefore, I can use my musicality to perform big movements in time with the big sounds from the music. My musicality in jazz helps to grab the attention of the audience as it is so chaotic and they feel intrigued as they don't know what's going to happen next. In comparison to jazz, my musicality in contemporary is usually slow and more controlled. The music in contemporary is more predictable, meaning my movements have to be big in order to lure and interest the audience as I know the music is more calm in comparison to jazz where it's more upbeat.</p>	
4	<p>One key characteristic of jazz is its costume. In jazz the costumes are always bright and</p>	

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4	<p>bold usually embellished. These <del>costumes</del> costumes are seen all throughout jazz today in Broadway and other big performances. These costumes leave a positive impact on jazz dance as they help to grab the attention of those watching. Bedazzled and embellished costumes are eye-catching to the audience this meaning it grabs their attention from the get go and helps to keep the audience engaged with the piece. Another key characteristic of jazz which has a positive impact on the overall dance style is props. In jazz dance, we have seen many variations of props being used, some examples of well know props being used in jazz are canes and chairs. An example of which we see props being used in jazz dance today is through the famous</p>

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4	<p>Rochettes use of canes when dancing. By using props, dancers are able to engage their audience with their piece as it helps to make a dance more interesting. Props furthermore have a positive impact on jazz as they can allow choreographers and dancers to tell a story or show a theme when dancing. This is positive as it helps to add a more interesting aspect to jazz dance which is story telling and it helps to lure in more viewers.</p>
5	<p><del>jazz dance origin</del> One way in which the cultural factor has influenced jazz dance is through the Atlantic slave trade. In the 1800's, Africans were taken away from their homes and brought on ships to America in order to work on plantations during the Atlantic slave trade. This was a</p>

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5	<p>cruel and difficult time for the Africans so in order to hang on to their culture they began dancing on the beats. Back home, Africans would dance as a form of celebration and to bring people together socially. By dancing on the beats, the Africans felt as if they were hanging onto their culture as this is something they done back home. The drums and instruments were taken of the Africans forcing them to create sounds with their bodies on the beats through tapping or stamping of their feet or clicking of fingers. This has influenced jazz dance, as we still see these movements of tapping feet and using our bodies to create sounds in jazz dance today. Africans also liked to dance with a low centre of gravity which one again is still seen in jazz dance today even in theatrical performances</p>	

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5	<p><del>The</del> on Broadway. The cultural factor furthermore has influenced jazz dance today, through the cakewalk. Once arriving on the plantations, Africans were already being torn away from their culture when given "English names" and were forced to learn the English language. The Africans were devastated that they were slowly losing parts of their culture, so they decided to dance on the plantations. The plantation owners started to enjoy the Africans dances which usually were low crotch of groundly movements along with isometrics, and decided to build them a deck on plantations to dance on. Dancing on the decks on the plantations quickly - became more enjoyable for the slave owners to watch <del>so</del> and they quickly decided to make a competition out of it. The Africans dancing to hold onto</p>

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5	<p>their culture had now become a way for them to perform and be part of a competition based around their dancing. The slaves would compete by dancing and the winner would receive cake horse the name the cake walk. The slaves dancing to hold onto their culture, which turned into the cake walk has influenced jazz today massively. <del>The</del> The cake walk has influenced jazz, as it was the earliest signs of competition and we still see many forms of dance competition for prizes seen today. Some examples of competition seen in jazz today are the greatest dancer. <del>and</del> The social factor furthermore influenced jazz dance through the Minstrel shows. The minstrel shows were originally set up to <del>perform</del> mock the Africans for their dancing. <del>The</del> The minstrel shows consisted of white Americans painting their faces black <del>with</del> to mock the Africans and highlighted</p>	.

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5	<p>their eyes and mouths will writhe.</p> <p>The minstrel shows, although cruel, brought people together. Families could pay for a show, and enjoy a night spend together watching jazz dance. This <del>idea</del> of The minstrel shows, are the earliest signs of jazz dance being used as a profitable performance, where people could get together socially and enjoy jazz dance. <del>This idea</del> The minstrel shows have had a huge impact on jazz dance today, as jazz is still used as a way of bringing people together socially to entertain. Examples of how people are sociable and get to enjoy jazz performances today is Broadway, and theatrical performances, and the West End.</p>
6a	<p><del>The United Kingdom and atmosphere in</del>  <del>Swansong; is a choreographic</del>      piece</p>

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6a	<p>Swansong, is a piece choreographed by Christopher Bruce which explores the theme of a prisoner of conscience. In section 1 <del>the</del> (A) the mood / atmosphere is very intense. During this section, an interrogation is happening, so the mood on stage is scary and dramatic as something serious is going on. This creates an overall intense atmosphere and puts us on edge as it's so early and we want to know what's going to happen.</p>	
6b	<p>In section 1, there is <del>side</del> complete silence on stage. This straight away helps to enhance this section as off the bat there is an eerie and intense atmosphere. After a bit of silence, we start to hear tapping sounds coming from the guards. The tapping sounds are slow and controlled to start the</p>	

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6b	<p>taps help to enhance this section as it helps us to understand that an interrogation is happening where the guards tap to to signify them asking the prisoner a question. We then have the prisoner tap back to at a steady pace to represent him answering a question. The steady tapping sounds help to enhance this section as we can understand that the interrogation starts off calm on both sides and shows us the prisoner is cooperating. As the interrogation goes on, the tapping sounds from the guards start to become more violent, erratic and fast paced. This shows us that they are getting frustrated with the prisoner &amp; helps to create a sense of tension as its getting heated. There are short breaks of silence between the guards taps, and the prisoners, this shows us that the prisoner is reluctant to answer, <del>and</del> this makes the atmosphere become more heated as we know the guards will not be happy that the prisoner is reluctant to answer. As the interrogation goes on the taps become more fast paced and erratic which is the interrogation is not going well. This</p>	

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	<p>therefor shows us how Bruce was able to use music/sound through the silence and taps in section 1 to enhance the section as we can understand that an interrogation is happening → and the speed/volume of the taps show us how the interrogation is going.</p>
7	<p>Christopher Bruce effectively uses lighting to communicate the <del>theme</del> choreographic intentions of the piece. In section one, we see how Bruce uses a spotlight during the interrogation. The spotlight is directed at the prisoner in this section. By using a spotlight Bruce is able to effectively communicate the choreographic intentions of the prisoner being a prisoner of conscience in many ways. The spotlight is effective as it helps to emphasise the idea of an interrogation happening, the prisoner is <del>so</del> in the spotlight, all eyes are on him. This is effective as it shows us that the prisoner will</p>

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7	<p>be feeling pressure in this moment as all the attention is on him. The guards are surrounding the spotlight and interrogating him as they want answers and have arrested him for <del>being</del> his sexuality. The spotlight furthermore effectively communicates the intention of the prisoner to feeling trapped and wanting freedom as the spotlight highlights the size of the cell. The cell is small, the spotlight being on the prisoner helps to emphasise its size. The prisoner is trapped because of his sexuality, he wants freedom, therefore by highlighting the size of the cell we are able to see how lighting is used effectively by Bruce to show us how the prisoner feels trapped as we see how small the cell really is. This creates a claustrophobic feeling and helps us feel empathy for the prisoner as we know he is a prisoner of conscience &amp; know he's being wrongfully interrogated. Bruce furthermore uses lighting to effectively communicate the choreographic intentions</p>	

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7	<p>through the use of a diagonal shaft of light. The diagonal shaft of light is seen in the upper corner of the stage and is used to represent a window in the prisoner's cell. The use of a diagonal light representing a window is effective, as it helps to communicate the idea of the prisoner wanting freedom. This is effective, as it helps us to further understand the prisoner's need to be free and the window is <del>also</del> taunting him with the outside world which he can't be in. Throughout the piece the prisoner dances towards the light, like his being drawn towards it. This is effective as it <del>helps</del> <del>again</del> highlights his feeling of being trapped and shows us how he wants freedom more than anything. This therefore shows us how Bruce uses lighting effectively to communicate the choreographer's intentions of the piece through the use of a diagonal shaft of light.</p>	
8a	In swansong Bruce creates the	

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8a	<p>prisoners motif which is seen many times throughout the peice. The motif starts with the prisoner sat in his chair with his head, <del>and</del> back and shoulders all upright. The prisoner slowly begins to curl his neck in and reach his arm forward slowly directly in front of him with the other hand going directly behind him. His <del>his</del> palms are open until both arms are fully extended as he then reaches his fingers out to then close his hands and form a fist. His head eventually reaches his lap with his back and shoulders hunched over.</p>
8b	<p>In swansong, Bruce effectively uses instrumentation to develop the prisoners reaching motif in order to communicate the choreographic intentions of the peice. Instrumentation, is the development where the motif is performed in different ways even with different body parts than before. We see in the <del>p sets</del> prisoners solo, that the prisoner starts to use instrumentation when performing his reach motif. An example of when we see this, is when</p>

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60	<p>instead of performing the motif as normal, the prisoner does it, but is on the floor and reaches through his leg. By reaching through his leg instead of the normal version of the motif. Bruce is able to communicate the choreographic intention. The intention being communicated is that the prisoner is desperate for freedom and will stop at nothing to be free. The prisoner reaching, representing him reaching out for help, or reaching to the outside world. The prisoner reaching in different ways and at different angles shows us his desperation to be free, and how fed up he is of being trapped due to his sexuality and being a prisoner of conscience. This then shows us how Bruce is able to use instrumentation to develop the prisoner's request in order to communicate the choreographic intention which is that the prisoner is desperate for freedom and will try anything to be free. Christopher Bruce furthermore uses movement development in order to develop the</p>	

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80	<p>ment to <del>show</del> communicate the choreographic intentions of the piece through the use of retrograde.</p> <p>Retrograde, is the development of performing the motif backwards like its new sound. The prisoner uses retrograde in his later solos by starting with his arms out in a list, to them reaching out and bringing them in to returning to his upright position on the chains.</p> <p>Retrograde allows Bruce to communicate the intention that the prisoner is giving up. The prisoner is emotionally drained, he is tired of trying to get help and be free, he therefore starts to perform his reaching motif but using retrograde to highlight the fact that he is giving up. Instead of <del>putting his</del> reaching for help, he brings his hand/arm back in. He's emotionally drained and can't go on for much longer. This therefore shows us how Bruce is able to use retrograde to communicate the intention that the prisoner is giving up, that he is done and cannot go on for much longer. Therefore Bruce effectively</p>	

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8b	uses motif development through the	
	use of instrumentation and retrograde	
	through the prisoners reach motif to	
	communicate the choreographic intensity	
	of the piece	