

## Candidate 5 evidence

		MARKS	DO NOT WRITE IN THIS MARGIN
SECTION 1 — EVALUATION OF TECHNICAL AND PERFORMANCE SKILLS — 10 marks			
Attempt ALL questions			
Base your answers on a performance you have taken part in during the Dance course.			
1.	Describe your use of strength when performing a travelling step in a selected dance style.	2	
	<p><i>When doing step kicks across the floor I had to use a lot of core strength and strength in my <sup>and legs</sup> arms. By <del>the</del> squeezing my stomach I was able to control my kicks while staying upright, similar to my legs which had to be strong so I had the power to kick my legs all the way up. I have to have strong arms to keep them out at 180° on both sides at all times.</i></p>		
2.	Evaluate your use of turnout when performing centre work in a selected dance style.	2	
	<p><i>When doing a kicking sequence in the centre I discovered my use of turnout isn't very developed. I know this because when kicking in second I wasn't able to kick very high without my hips twisting to the side instead of staying square.</i></p>		

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3. Explain in what way you used musicality to enhance your overall dance performance.

2

In my dance classes where we learned our solo, I used musicality to know when to hit my moves harder and when they were to be more slow and soft. At the start there was a fast tempo where I did clicks and hip pops very sharp and then at one point there was a crescendo where I did a very smooth lunge, raising my hands, in time with the music.

4. (a) Describe a self-evaluation task you took part in during your Dance course.

2

In class we filmed our jazz solos while performing full out. We did this with a few people at a time so we had as much space as possible. After this we got to watch the videos back and took notes on what was good and what we needed to work more on.

- (b) Explain the actions you took after the self-evaluation task to improve your overall dance performance.

2

After this, I watched videos of professional performers like ones from 'So You Think You Can Dance' and took notes on the same things as before. From this I was able to see the standard I should be aiming for and applied this to how I performed from then onwards.

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## SECTION 2 — KNOWLEDGE AND UNDERSTANDING OF A DANCE STYLE — 10 marks

Attempt ALL questions

Select a dance style that you have studied during the course.

Selected dance style Jazz

5. Explain the use of dynamics in your selected dance style.

2

In jazz the dynamics can vary due to the different types of jazz. If the music has a fast tempo your movements will be more sharp including isolations, where as, in slower music your movements would be much more fluid and ~~fast~~ slow with a more lyrical feel.

6. Name an influential choreographer from your selected dance style.

Choreographer Bob Fosse

- (a) Describe a key characteristic of this choreographer's style.

2

Bob Fosse introduced ~~steps~~<sup>moves</sup> such as ~~steps~~<sup>isolations</sup> and this is something very common today. He started turning his limbs inwards and turning in instead of turning out. This is because he was struggling with arthritis and scoliosis so had to adapt his movements to suit him. This also includes small hand gestured movement.

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## 6. (continued)

- (b) Explain in what way(s) this choreographer has influenced your selected dance style.

2

Bob Fosse not only demonstrated new movement but also showed a great use of props. To hide the armbands in his hands he started wearing white gloves and also wore a hat to hide the fact he was balding early. People still wear these things today and his small hand gestured movements can even be seen in videos like Madonna's 'Vogue'.

7. Describe the origins of your selected dance style.

4

Before jazz was identified as a dance style it was just jazz music. In the 1800s Africans were being transported to America on ships as part of the slave trade. On the ships they used their ~~arms~~ bodies and the shackles as percussion <sup>so</sup> they could by and keep moving. Once they reached America, their tribal dances were mixed with those from the British Isles, creating a brand new style. In New Orleans in the 1930s, jazz was finally named jazz dance instead of ~~the~~ <sup>how</sup> before it was said to be 'tap dance'. From this point onwards jazz progressed alongside music like rock and roll and other big band music.

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SECTION 3 — EVALUATION OF A PROFESSIONAL CHOREOGRAPHY — 10 marks

Attempt ALL questions

Base your answers on a professional choreography you have studied during the Dance course.

Name the piece of professional choreography you have selected and state the theme/intentions of the piece.

*'Broken' by Kevin Finnan is a living film, made to portray how the earth has progressed and is still changing. The dancers demonstrate not only how we live on the earth but also how they are part of the earth.*

Select one option from the list below that best describes the choreography you have studied.

Tick (✓) one box.

- Duet
- Trio
- Small group performance
- Large group performance

8. Explain the impact the amount of dancers in the choreography had on communicating the theme/intentions.

2

*By having just a small group performing in 'Broken' Finnan was able to tell a story clearly without too many things happening at once. It meant in ~~the~~ some sections he could show the relationship <sup>such as a couple</sup> between people and in others be able to create a large picture of something small such as a fossil.*

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9. (a) Describe a key movement or motif performed in the choreography.	1	
<p><i>In the mine section the female dancers who were angels came through the back drop on <del>the</del> relevé and covered their faces with their hands, <sup>moving</sup> right to the front of the stage.</i></p>		
(b) Explain in what way the key movement or motif was developed to help communicate the theme/intentions.	2	
<p><i><del>The</del> Later on in the section, they started to repeat this in <del>front</del> <sup>behind</sup> the men who were the miners and covered their faces. This was to give them hope and show their presence. Although angels aren't actually there, they were still watching over and encouraging them. This made the mood more positive than before.</i></p>		
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10. Select one theatre art used in the choreography.

Theatre art Costume

Explain one advantage of using the selected theatre art, to help reflect the theme/intentions of the choreography.

2

Within the mine section of 'Broken', the female dancers wore white dresses with LED lights inside. The advantage of wearing this is how it helped to inform the audience they were angels who weren't actually there and the white of their dress suggests purity. This made the audience feel hopeful for the men to escape the falling <sup>rocks in the</sup> mines.

11. (a) State the structure used in the choreography.

1

Narrative

- (b) Explain in what way the choreographer has used this structure to help communicate the theme/intentions.

2

Finnan used a narrative structure with 10 sections to tell the story of how the Earth has changed. Some of the sections follow the narrative structure where as some have an abstract concept. For example, the mine section has a narrative structure where the miners experience falling rocks and need to work together to escape, whereas the fossils section has an abstract concept and this is to contrast the dancers living on earth to how they are part of the earth.

[END OF QUESTION PAPER]