


1

This sequence. I am getting out of costume, which is what I think is stripping away the rest of the Jews dignity. Through the death scene I am thinking of feeling pain and hopelessness.


4

2



This gesture is the final moment with my prop. I am thinking of how it's like I'm giving up my individuality and freedom by giving it up.

4



This shows us reaching out for help and for freedom. I am thinking in hope and for the want to live and be free from my bondage.

The dance 'The Oppression of the Jewish Race' was based on the stimulus 'Schindlers List' directed by Steven Spielberg. The dance is in narrative structure based on the journey of the Jewish race from freedom to oppression. The feelings within this dance vary. In the first section, the dance begins with a light playfulness where happiness and hope are portrayed by the dancers. This hopefulness gradually fades however, as the dance steadily progresses into bleakness and has a numbing quality to it. The dancers continue in this despair with outwards signs of pain being expressed. The feeling in the end section of the dance is one of utter hopelessness and anguish. The dance concludes with this feeling as it is how the Jews felt by the end of the Holocaust and as many of their lives ended when the Holocaust was taking place during World War II. This was the motivation that the choreographer used to choreograph this dance. The overall choreographic intention is to convey the oppression of the Jewish race. Through five sections of the dance this is displayed as each section gets progressively worse in a narrative structure that depicts different parts of the 'Schindlers List' movie - the stimulus.

3

I was given the role, by the guest choreographer, of a teenage Jewish girl who is a similar age to me. Using the Stanislavski techniques I developed my character for each section of the dance. In the beginning I am happy and free, using emotional memory to get into character before I begin dancing. As the dance progresses my character becomes less and less happy and free. By the second section, I have lost all emotion and my movements are no longer free but more mechanical. My facial expressions slowly transform into those of pain and my movement reflects this as they are bound. When in the gas chambers I brought the idea of pain in my movements and expressions as my character passes away. I brought the understanding of what the Jewish race would have gone through during this time, through my character.

Moment/Movement one:

4

I had to work quite a lot on my chore in the second section. I needed to make sure that my left arm is support and is strong in second position. I also to make sure that my left foot connects with my right leg on the side of my knee. I need to focus on my left hand as my right arm is circling around. In the performance, because I practised them, I performed this movement with clarity and confidence, whilst think of how I practised it.

Moment/Movement 2:

In the beginning I had to work on becoming my character, the teenage Jewish girl who is happy and free. Using Stanislavski techniques, I remembered a time when I was feeling happy and free, using my emotional memory to get into character before I begin dancing each practise. During the actual performance I got into character before entering the performance space, remember how I was happy and free from the practises prior to the performance.