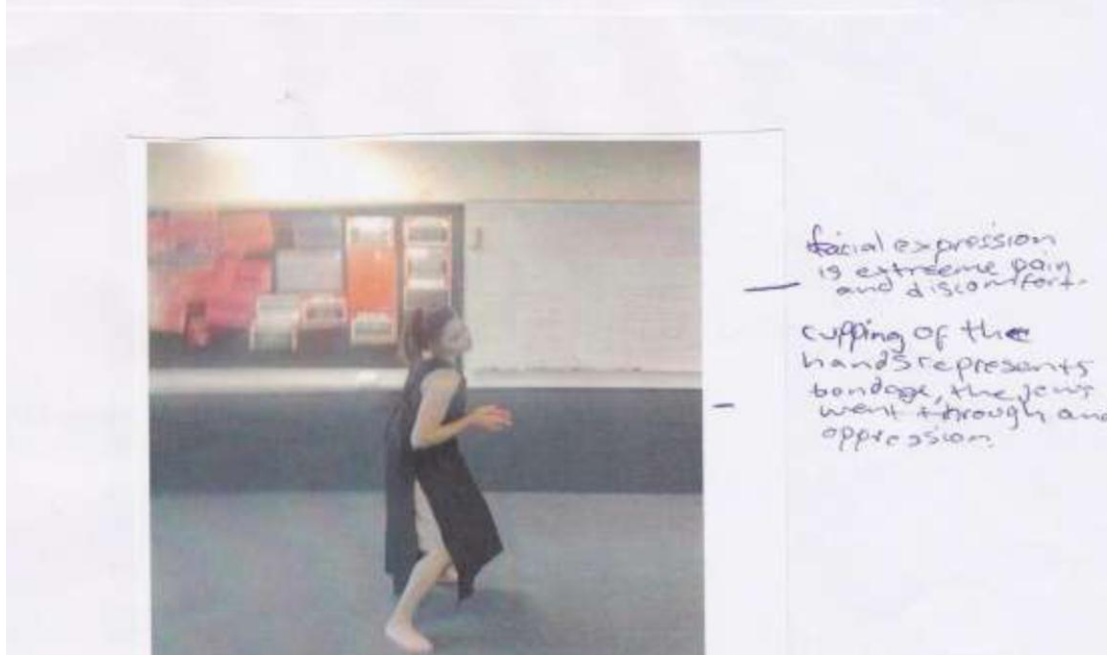


The dynamics I used through out this dance was the contrasts in the movements in the two different sections in 'shindlers list'. The first set of movements are smooth and gentle in the section 'the loss of identity' for example the graceful pivot turn where I make sure that my arms are lengthened on an angle and the movements are slow and controlled. Showing the audience of the 'caged freedom' where they still feel they have some hope left and are savouring it as they suffer silently. This is a comparison to the 'mechanical' section of the dance where I made sure I performed the movements very rigid and forced such as the movement sequence ; side slap, arm grab, turn etc, with those movements done in a sharp manner it then communicates to the audience the trap that they are now finding themselves in, as they are not humans any more but merely controlled by the Germans as their animals or robots, pending on their every word. The use of the floor is very important in this dance as it shows the grounding of the Jews, that they are trapped. It also shows the Jews at a low level in a literal and metaphorical sense as they are literally pushed into the grounds by the Germans, but also that they are of a lower class than them and to the Germans considered part of the ground (dirt,scum). When I perform the movement of the back stretch 'silent scream' movement, I over dramatise it as this helps communicate the pain and suffering of the Jews, which was unheard. My focus is very direct ad positioned throughout the whole dance as communicates to the audience the mood set.

Photo 2.

As I cup my hands I am reminded of the bondage that the jews went through. The expression on my face is extreme pain and discomfort and I try to push out the bonded wrists. As I am performing this movement I am using every strength in my body to push these wrists forward. As I am using all my strength, I reflect upon how they would have been trying, straining with all their might to get out of their 'death-trap'.



Describe the costume worn for the performance. Explain how you used the costume to help convey the feelings / ideas in the dance. (2)

The costume we wore were black plain 'sack' dresses. This was accompanied by nude undergarments. We all wore our hair slicked back and all had red lipstick on. We each carried/ had with them, a prop of a red colour. This prop represents your dignity and the most treasured thing in your life. They are all the colour red as this is the colour of wealth, but can also be the colour of pain, blood. With the clear colour symbolism the dance immediately is set in a serious tone and this helps the audience to be more engaged. The big ideas that the colour and costuming represent is definitely dignity as near the end of the dance the dancers strip off the black costume and continue the performance in their under garments. Just as the Jews had to strip in the gas chambers, so we also have our dignity stripped from us, as we remove our black dresses. The costume helped to convey the feelings of the dance as suffering as the red lipstick stays as a 'stain' across our lips, and helps to emphasise our facial expressions. Overall though the simple costumes portray the movements the best as it allows them to stand out, and the black colour sets the mood for the audience.

TASK 8 – Quotes

(3)

-Martha Graham- "The body says what words cannot"

- **Discuss in detail how this quote relates to your dance.**
- **The way it relates to the way you choose to interpret and perform the movements.**

Martha Graham's quote – "the body says what words cannot" relates directly to my dance as in this dance they can't speak out for themselves. An example of this is the hand reaching out movement where I (Jew) are staring out into the distance hoping for a savour some last chance of hope renewal. A lot of the Jewish people were too afraid to speak out in my dance, otherwise they would be murdered. This dance choreography has a lot of relevance to this quote, as there are numerous still images and sequences of unheard cries. The most perfect example is the stance / movement of a backbend , hands on back and knees bent, arms also bent parallel at the elbows and the head is tilted backwards , mouth outstretched as if to scream, but no one can hear. The way in which this quote relates to the way I interpret the dance and perform it relates to the quote, as the facial expressions, body projection, and dynamics I use that make the way I perform this dance my own interpretation relate directly back to the quote for instance the unity as a culture being reflected as I perform my weight bearing movement with Sophie (dancer) .